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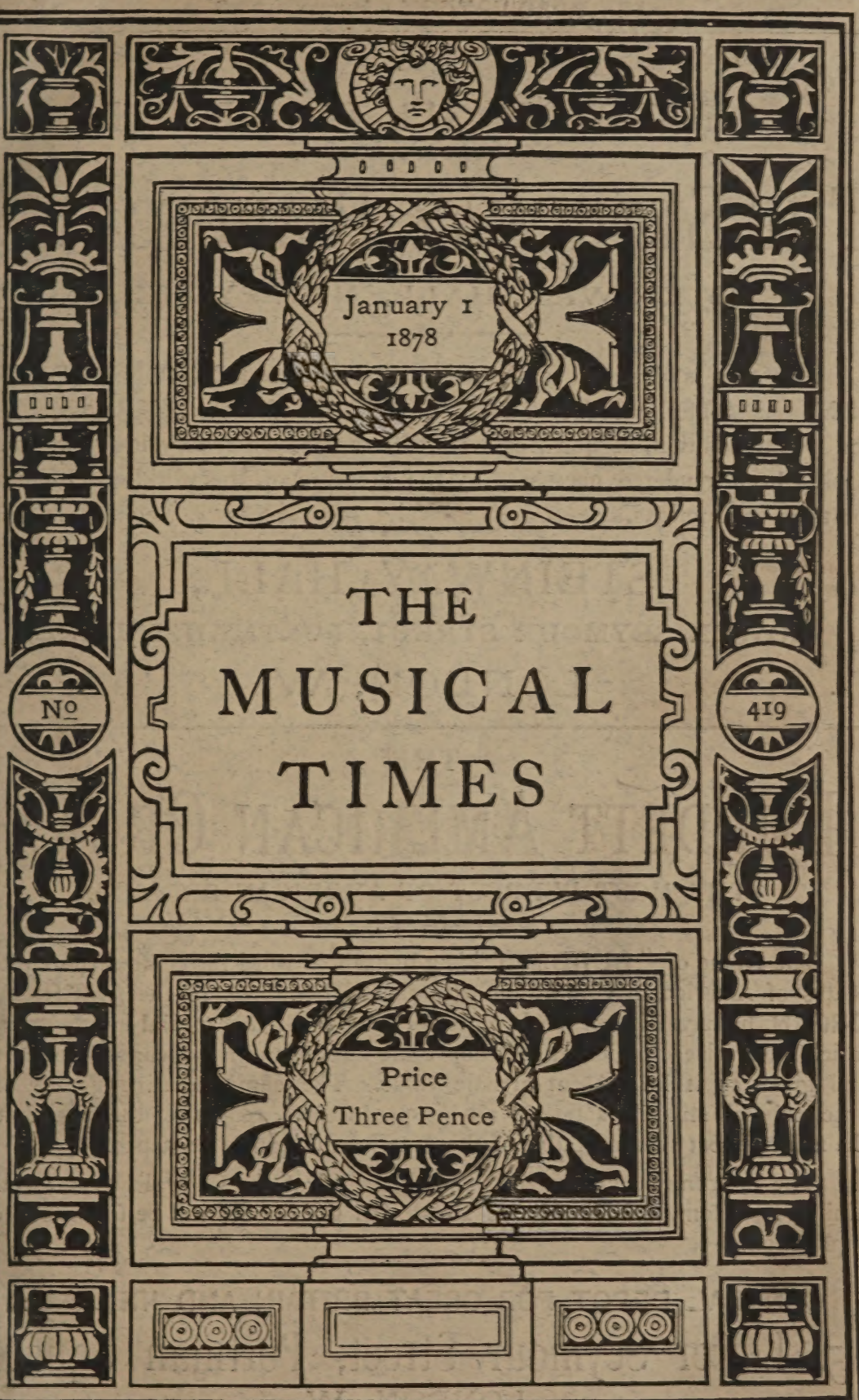
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1878.

MUSIC IN CONNECTION WITH DANCING.

By CHARLES K. SALAMAN.

THE intimate connection which has existed between music and dancing from the earliest times will be found to be a musical subject of considerable interest, whether regarded from an historical, a social, a classical, or an artistic point of view. It is associated with periods remote and near, with countries barbarous and civilised, with war, social customs, religion, the drama, national pastimes, and with education. Lucian regarded music and dancing as a "married pair." The history of the dance is comprised in the history of music, of which it is a department of wide range. The influence of the dance upon musical composition, both vocal and instrumental, sacred as well as secular, has been long acknowledged.

By the ancients music was deemed a comprehensive art. In its most enlarged acceptation it comprehended melody, dance, and song; in other words, sound, motion, and poetry. The three arts were inseparable; and there can be little doubt that the marvellous effects attributed to the music of the ancients are directly traceable to their intimate alliance. The earliest recorded instance of a purely instrumental performance relates to Agelaus of Tigea, who is said to have gained a crown of honour for playing on stringed instruments, unaccompanied by song, about 500 years before the Christian era.

In the first "Alcibiades" of Plato, Socrates is supposed to inquire of his noble pupil, "What art is that to which it belongs to sing, to play, and to dance? Can you not find a name for this comprehensive art?" "You seem to hint at music," replied Alcibiades. "You speak truly," rejoined the philosopher.

Plato despised instrumental music as an abuse of melody. In this he probably exhibited commendable wisdom! The Greek dramatist Antiphanes—being a writer of comedies, and perhaps looking at the subject from a comic point of view—is said to have found that "a concert of sweet sounds apart from words was agreeable, and not devoid of meaning."

Tryphon, a grammarian who flourished during the reign of Augustus, mentions the names of airs composed for the flute to accompany dancing. The classic pages of Greece and Rome are full of allusions to the intimate union of dancing with music. We find scattered through the poems of Homer, Horace, and other illustrious poets of antiquity many charming descriptions of music in alliance with dancing. Of the twelve compartments into which the critics have divided the wonderful shield of Achilles, four have been held to refer to music in connection with dancing. The following three quotations from the eighteenth book of the Iliad will illustrate this:—

Κοῦροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν
αὐλοὶ φόρμιγγές τε βοὴν ἔχον.

The youthful dancers in a circle bound
To the soft flute and cittern's silver sound.—POPE.

Τοῖσιν δ' ἐν μέσσοισι πάϊς φόρμιγγι λιγείῃ
ἱμερόεν κιθάριζε· λίνον δ' ὑπὸ καλὸν ἄειδεν
λεπταλέῃ φωνῇ· τοὶ δὲ ῥήσσοντες ἀμαρτῇ,
μολπῇ τ' ἰύγμῷ τε, ποσὶ σκαίροντες ἕποντο.

To these a youth awakes the warbling strings,
Whose tender lay the fate of Linus sings;
In measured dance behind him move the train,
Tune soft the voice, and answer to the strain.—POPE.

Ἐν δὲ χορὸν ποίκιλλε περικλυτὸς Ἀμφιγυήεις,
τῷ ἴκελον, οἷόν ποτ' ἐνὶ Κνωσῷ εὐρείῃ
Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριάδνῃ.
Ἔνθα μὲν ἠίθεοι καὶ παρθένοι ἀλφεσίβοιαι
ὠρχεῦντ', ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.

A figured dance succeeds; such once was seen
In lofty Gnossus for the Cretan queen,
Formed by Dædalean art; a comely band
Of youths and maidens, bounding hand in hand.—POPE.

It would appear that the dancers of ancient Greece displayed feats of agility which might have rivalled the flights of the most famous French ballet-dancers. In the Odyssey we read,—

ἀμφὶ δὲ κοῦροι
προθεῖβαι ἵσταντο, δαήμονες ὀρχηθμοῖο·
πέπληγμον δὲ χορὸν θεῖον ποσίν.

Skilled in the dance, tall youths, a blooming band,
Graceful before the heavenly minstrel stand;
Light-bounding from the earth, at once they rise,
Their feet half-viewless quiver in the skies.—POPE.

The lovers of the ever-welcome Horace will recall with pleasure the following lines extracted from his Odes:—

Nec dulces amores
Sperne, puer, neque tu choreas.—*Car.* i. 9.

Spurn not thou, who art young, dulcet loves,
Spurn not thou choral dances and song."
LORD LYTTON'S *Translation.*

Illic bis pueri die
Numen cum teneris virginibus tuum
Laudantes, pede candido
In morem Salium ter quatient humum.—*Car.* iv. 1.

There, twice a day, shall youths
Choral with tender maidens chant thy name,
As thrice, in Salian dance,
Quakes the green sod to feet that twinkle white.
LORD LYTTON.

Jam Cytherea choros ducit Venus, imminente Luna,
Junctæque Nymphis Gratiæ decentes
Alterno terram quatiunt pede, dum graves Cyclopum
Vulcanus ardens urit officinas.—*Car.* i. 4.

Beneath the overhanging moon, now Venus leads her dances,
And comely Graces, linked with jocund Nymphs,
Shake with alternate foot the earth, while ardent Vulcan kindles
The awful forge in which the Cyclops toils."
LORD LYTTON.

The foregoing will suffice to demonstrate the favour in which the subject of music in connection with dancing was held by the great poets of antiquity.

In the enlarged and comprehensive sense in which music was understood by the ancients, the art was held in such high esteem, and affected so largely their minds and actions, that it entered into and formed an important feature in every public and private pursuit. Its influence was almost universally felt. Prophets, emperors, and kings, priests, statesmen, and warriors, philosophers, orators, and poets, led or joined the dance, accompanied by song and musical instruments, to add to the solemnity of public worship, to inspire courage and impart vigour and physical prowess in times of war, and to increase the excitement, animation, and joy at public and domestic festivities. Warriors went forth to battle with measured stately paces, accompanied by choral songs, and by the sound of flutes, cymbals, and drums. According to the

ancient idea, they *danced* to battle, striking their swords upon their shields to mark the rhythm. Phrynicus of Athens was chosen general in consequence of the ability which he displayed in a war-dance.

Thus music in connection with dancing conduced to fill the minds of the Grecian youth with generous and noble thoughts, to excite their imagination to the performance of great deeds, to invigorate their bodies as well as their minds, and to impart to their outward bearing grace and comeliness combined with a manly and dignified demeanour.

Both music and dancing were cultivated by the ancient Egyptians more than 3,500 years ago, and even at that remote period they had already attained considerable excellence in those arts. The late Sir Gardiner Wilkinson has given much valuable information on this point. Harps more than three or four thousand years old were discovered in a tomb near the Pyramids of Geezah. The Egyptians were skilled in the manufacture of musical instruments before the lyre was known in Greece. They had many wind instruments, as well as instruments of the string and pulsatile class—affording unquestionable evidence of an acquaintance with musical effects almost incredible at the present time, and of which unfortunately we know absolutely nothing. Delineations of men and women in dancing attitudes, to the accompaniment of musical instruments and the clapping of hands, have been discovered in ancient Egyptian tombs, copies of which are to be found in Sir Gardiner Wilkinson's and other works on Egypt. The "pirouette" of the modern *ballet* appears to have been skilfully executed by the dancers of ancient Egypt. The dancing of that country, according to Wilkinson, "consisted mostly of a succession of figures in which the performer endeavoured to exhibit a great variety of gesture." "Men and women danced at the same time, or in separate parties; but the latter were generally preferred on account of their superior grace and elegance. Some danced to slow airs adapted to the style of their movements, others affected a lively step regulated by an appropriate time, and men sometimes danced with great spirit, bounding from the ground in the modern European style." The Egyptians danced in their sacred temples. They performed "certain gestures to the sound of suitable music, and danced as they approached the precincts of their holy courts."

The ancient Hebrews acquired their knowledge of music and dancing from the Egyptians. Moses was learned in all Egyptian accomplishments. After the great exodus "Moses sang a song unto the Lord, and Miriam, with a timbrel in her hand, was followed by all the women of Israel with timbrels and with dances." The inspired writers of the Bible exhort us to praise the Almighty God "with cymbals, with the psaltery and harp, with songs and with dances." Jephtha was welcomed by his daughter "with timbrels and with dances." David, after vanquishing the Philistines, was met by the women who "came out of all cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of music." David led the religious dance to the accompaniment of harps and choristers on the re-entry of the ark of God into Jerusalem. The religious dance was a stately march of measured steps, with gesture of the body, accompanied by unisonic music of a grave character.

The divinely inspired prophets are supposed by the learned Dr. Brown to have performed some kind of movements suited to the state and circumstances of their holy mission. It was not the Egyptians, Hebrews, Greeks, and Romans only, but the ancient Persians, the Ethiopians, the Scythians, and the Indian Brahmins who introduced dancing and music into their religious services. No solemn rite or sacred festival was exempt from their accompaniment. The sole occasion on which the ancient Persian kings were permitted to dance was at the festival and sacrifice held annually in honour of their god Mithra. Praises were then chanted to their god, accompanied by musical instruments and dancing.

Dionysius Halicarnassus relates, in his first book, that Dardanus, upon consulting the oracle as to his settlement, received the following answer relative to the custody of the gods: "Remember to establish in the city, which you shall build, perpetual worship of the gods, and to honour them with safe-guards, sacrifices, and solemn dances and songs."

The Greeks were impressed with the belief that their most ancient gods had been originally not only their early legislators, but their instructors in the primitive arts of life, amongst which they classed dance and song. They imagined therefore that, in singing, dancing, and playing upon musical instruments during the sacrifices, they were making acceptable offerings to the gods. The titles "singer" and "dancer" were given by the poets of antiquity to some of the most ancient Grecian deities. Horace refers to Apollo as the "Singer;" he is named by Pindar the "Dancer:"—

> Prince of dancers, prince of grace,
> Hail, Phœbus of the silver quiver!

"And Homer too, or one of the Homeridæ," says Athanæus, in one of the Hymns to Apollo, sings:—

> How deftly Phœbus strikes the golden lyre,
> While strength and grace each moving limb inspire.

And Eumelus, or Arctinus, the Corinthian, introduces Jupiter himself as dancing, thus:—

> And gracefully amid the dancing throng
> The sire of gods and mortals moved along.

"Theophrastus," continues Athanæus, "says that Andron of Catana, the flute-player, was the first person who invented motions of the body keeping time to music, while he accompanied the dancers on the flute." The art of dancing was taught to her priests by Rhea, the mother of Jupiter, and by Castor and Pollux to the Lacedemonians. Why the ancient heathen gods and goddesses should have been represented as singers and dancers passes the comprehension of the most erudite.

The oracles of Apollo were delivered by the "Pythia," or priestess of the temple, with frantic gestures, or dances, melody, and rhythm. "Whilst the sacrifices were burning in the temples of Greece it was usual for the priests and the persons who offered the victims to play upon musical instruments, in order to charm the god into a good humour. It was also customary to dance round the altar whilst the sacred hymns were sung. Choirs of boys playing on lyres and flutes accompanied others who danced. Upon the authority of Heraclides, who cites as his authority the Public Register preserved at Sicyon, Plutarch claims for Philammon of Delphi the honour of having instituted the choral dances round the temple at Delphi. The song-dances were called *ὑπορχημάτα* (hyporchemata). A religious song-dance called *ὑπόρχημα* (hyporchema) was from the earliest times connected with the worship of Apollo. The chorus danced and sang whilst the priests were officiating at the sacrifice. In reference to these religious song-dances Plutarch, in his "Peri Mousekees" ("On Music"), writes the following: "The first establishment of music in Sparta took place under the direction of Terpander. The second seems with good reason to have been the joint work of Thaletes of Gortyna, Xenodamus of Citheræ, Xenocritus of Locri, Polymnestes of Colophon, and Sacadas of Argos; for

we learn that the *Gymnopædic* dances at Lacedæmon, the *Representative* dances in Arcadia, and the *Endymatic* (or clothed) dances in Argos were successively instituted by these musicians. Thaletes, Xenodamus, and Xenocritus are mentioned as composers of *Pæans*, Polymnestes of *Orthian* songs, as they are called, and Sacadas of *Elegies*. Yet there are some who affirm, and Pratinas amongst them, that Xenodamus was not a composer of pæans, but only of *Hyporchemas* (or 'songs to be accompanied by dancing'), and a song of his is extant which is obviously a *Hyporchema*. Pindar himself wrote pieces of this kind; and his compositions enable us to discern the difference between the *Pæan* and the *Hyporchema*, as we find among them specimens of both." After attributing to Apollo the invention of the flute, Plutarch adds, "In proof of this I appeal to the custom of accompanying the choral dances and sacrifices in honour of the god by the sound of flutes, a custom recorded by many authors, and among them by Alcæus in one of his Hymns."

Among the many celebrated dances of antiquity was the *Pyrrhic*. It was a martial dance accompanied by flutes, and was performed by young men in full armour. They marked the time of their movements by striking their swords upon their shields. The *Pyrrhic* dance, according to Plato, represented a mock fight, the dancers imitating in their postures all the actions of combatants in vaulting and leaping, giving and receiving blows. Its time was rapid and light. Athanæus classes the *Pyrrhic* amongst the "lyric dances." He informs us that they required for it in his day "the most beautiful airs" and the most "stirring tunes." Xenophon, in the "Anabasis," describes some dances of a martial character which formed part of an entertainment given by the Greeks to the Paphlagonians. He says, "After libations were made, and the guests had sung a pæan, then rose up first the Thracians and danced in armour to the music of a flute, and jumped up very high, with light jumps, and used their swords. And at last one of them struck another, so that it seemed to every one that the man was wounded. And he fell down in a very clever manner, and all the bystanders raised an outcry. And he who struck him, having stripped him of his arms, went out singing. And others of the Thracians carried out his antagonist as if he were dead, but in reality he was not hurt. After this some Magnesians rose up, who danced the dance called *Carpæa*, they too being in armour. And the fashion of that dance was like this: one man having laid aside his arms, is sowing, and driving a yoke of oxen, constantly looking round as if he were afraid. Then there comes up a robber, but the sower, as soon as he sees him, snatches up his arms, and fights in defence of his team in regular time to the music of the flute. And at last the robber, having bound the man, carries off the team; but sometimes the sower conquers the robber, and then, binding him alongside his oxen, he ties his hands behind him and drives him forward. And one man danced the Persian dance, and, rattling one shield against another, fell down, and rose up again; and he did all this in time to the music of a flute. And the Arcadians rising up, all moved in time, being clothed in armour, the flute-players playing the tune suited to an armed march, and they sang the pæan and danced."

The modern Greeks have a military dance which they claim to be a relic of the martial dances of their ancient countrymen. It is danced by the Albanians in full armour. Lady Mary Wortley Montague, writing from Adrianople in 1717, says of the modern Grecians, "Their manner of dancing is certainly the same that Diana is said to have danced on the banks of Eurotas. The great lady still leads the dance, and is followed by a troop of young girls, who imitate her steps, and, if she sings, make up the chorus. The tunes are extremely gay and lively, yet with something in them wonderfully soft. The steps are varied according to the pleasure of her who leads the dance, but always in exact time, and infinitely more agreeable than any of our dances. I sometimes make one in the train, but am not skilful enough to lead. These are the Grecian dances; the Turkish are very different."

Many social dances of ancient Greece are mentioned by Athanæus, some deemed "respectable," others "indecorous." The *Cordax* is included among the latter, the *Emmelea* among the former. The best were those which were accompanied by voices. The following form of words was sung to the *Anthemæ*, which was danced with a kind of mimicking gesture:—

Where are my roses, and where are my violets?
Where is my beautiful parsley?
Are these then my roses, are these then my violets?
Is this my beautiful parsley?

"Among the Syracusans," says the same writer, "there was a kind of dance called the *Chitoneas*, sacred to Diana, and it is a peculiar kind of dance accompanied by the flute." He mentions also other dances of a ridiculous character—the *Igdis*, the *Mactrismus*, the *Apocinus*, the *Sobas*, the *Owl*, the *Lion*, the *Pouring out of meal*, the *Abolition of debts*, and the *Elements*. "And they also," adds our author, "danced, to the accompaniment of the flute, a dance which they called the *Dance of the master of the ship*, and the *Platter dance*." Other dances, too numerous to be here referred to, are likewise noticed. "Now," says the writer, "in dancing the motion of the feet was adopted long before the motion of the hands was considered requisite, for the ancients exercised their feet more than their hands in games and in hunting. . . . . There are three kinds of dance appropriate to dramatic poetry, viz. the tragic, the comic, and the satiric; in like manner there are three kinds of lyric dancing, viz. the *Pyrrhic*, the *Gymnopædic*, and the *Hyporchematic*. The *Pyrrhic* and the *Satyric* consisted of rapid movements. The former was danced by armed boys, and was clearly an exercise for war, as men in war have need of swiftness to pursue their enemies, and also when defeated. Gravity and solemnity were characteristics of the dances called *Gymnopædica* and *Emmelea*."

The *Orchesis*, the dance of Greece, and the *Saltatio*, the dance of Rome, in addition to measure, motion, and figure, aimed at the expression of human passion. Gestures, even when the body remained unmoved, were included in those terms. The dance of antiquity was, so to speak, a kind of "silent poetry." Lucian describes it as a species of "mute rhetoric." We have its full development in the grand modern ballets of Italy. The religious dances accompanied by vocal and instrumental music consisted of gentle movements of the body, with simple attitudes. The dance was taught and directed by the priests, who, it is said, found it to be their interest to uphold its grandeur and reputation, so long as it supported its sacred character, as an aid to religion. Socrates, who was deeply skilled in music, was very partial to dancing. He acquired the art at an advanced age from the beautiful Aspasia, the most accomplished and fascinating woman of her time. Xenophon relates that Socrates was often caught by his friends dancing for his own personal enjoyment. Sophocles was an accomplished musician and dancer. He learned those arts in his youth from Lamprus. After the naval victory of Salamis, he is reported to have

danced, to the music of the lyre, round the trophy erected by the Athenians to commemorate that event. No less celebrated as a musician and dancer was the famous Theban general Epaminondas, who is represented by his biographers to have been a skilful performer both on the harp and flute, as well as an elegant dancer.

The lyric poem was sung with the accompaniment of dancing. The Odes of Pindar and Anacreon were therefore danced as well as sung. Anacreon is represented on a vase in the British Museum dancing, while accompanying his voice with a lyre.

(To be continued.)

LAW AND COPYRIGHT.

THE importance of anything that takes place in our law-courts just now with reference to questions of property in literary or artistic works is materially lessened by the fact that the Copyright Commission may be expected soon to issue a report, which Parliament, in its wisdom, will doubtless act upon. Let us hope that the labours of the commission will finally clear up a much bemuddled question, show a fair road to those who wish to act justly, and bar the way to all whom considerations of upright dealing never trouble. That the task is difficult we know; but no labour should be spared when the object is to safeguard the interests of a class of property-owners whose possessions offer special and peculiar inducements to plunder. Meanwhile the sort of conduct against which future legislation must be directed receives occasional illustration in our courts, and it is worth while, on this account alone, to notice here two suits which have lately engaged the attention of her Majesty's judges.

In one of these cases Messrs. Boosey and Co. sought an injunction to restrain Mr. Fairlie, late manager of the St. James's Theatre, from publicly performing Offenbach's Opera "Vert-Vert" without their consent, the right of such performance being vested in them according to the act. The question turned wholly upon sufficient or insufficient registry, and may be substantially set forth in few words. Messrs. Boosey having acquired the right of performing "Vert-Vert" in England, duly registered the work and its assignment to them at Stationers' Hall. No copy of the full score or parts was, however, deposited, for the sufficient reason that, at the time, the score remained in manuscript, and the separate parts had not been transcribed and printed. Instead of this, Messrs. Boosey made entry of and deposited a pianoforte score by Soumis. According to the Lords Justices, the entry of Soumis' arrangement was, as regards the validity of the registration of Offenbach's work, superfluous and its deposit unnecessary. It was this entry, however, which led to litigation. According to the decision in "Wood *v.* Boosey," the registration of an arrangement in the name of the composer of the music, and not of the maker of the arrangement, is invalid. When therefore Soumis' pianoforte score was found to be entered and deposited on the same day with the entry of the original work, and under the name of Offenbach, Mr. Fairlie, or his advisers, concluded that not only was the arrangement unprotected, but that the entire entry was worthless. At any rate, this was the defendant's main allegation; and, having the idea that Messrs. Boosey possessed no legal right in "Vert-Vert," portions of the music were adapted from Soumis' book, and performed at the St. James's Theatre in a *pasticcio* Opera of the same name. It must be said for Mr. Fairlie that Vice-Chancellor Bacon, before whom the matter came in the first instance, took his view of the case, and decided that the thing registered was not Offenbach's score but Soumis' book, wrongfully described as Offenbach's. The Lords Justices, on the other hand, decided in favour of Messrs. Boosey on every ground. They held that the invalid entry of Soumis' arrangement must not be considered as overriding "the entry relating to the Opera in the same column, which, as containing the earlier date, is *primâ facie* the more important one, and to convert the whole of the preceding entries, which *per se* are in their terms applicable to the Opera, into an attempted and, it is now admitted, invalid registration simply of the pianoforte arrangement." This is, beyond all question consistent with equity. On the very face of the matter it was clear that Messrs. Boosey intended to register Offenbach's Opera and not Soumis' score, the entry of which, though worthless in itself, owing to an improper description, could only by a gross injustice be held to invalidate the whole claim. The case is peculiar, and not likely to be repeated, but it serves to show against what sort of opponents the owners of literary and artistic property have to guard. Let ever so slight a flaw, real or imaginary, be detected in the title, and peaceful possession is certain to be at an end. It demonstrates, moreover, the need for legislation so clear and simple that mistakes, being impossible, can never arise to excite cupidity and unscrupulousness.

The second case is of a very different character, though it serves to point the same moral as the first. Messrs. Metzler, as everybody knows, are the publishers of a pianoforte instruction-book by M. Hémy, which has had a long run of public favour, and is no doubt a valuable property. In this value lies the active principle of the whole matter. Now let us see the principle at work. At Messrs. D'Almaine's sale, Mr. Bickerton, who trades under the style and title of Wood and Co., bought the plates of an old instruction-book by Jousse, and, after they had been in his possession some time—Messrs. Metzler's book all the while growing in favour—he engaged M. Hémy to prepare a new edition. So far all was fair and aboveboard. But Mr. Bickerton was not content to have M. Hémy's name on the title-page of his Jousse in the modest place belonging to a simple editor. He must, forsooth, put the editor above the author, and so contrive that a person taking up the book would have his eye caught by the name of the man whose original work, published by Messrs. Metzler and Co., is so esteemed. There were other points at issue, but Vice-Chancellor Malins had no difficulty in dealing with that of colourable imitation. It was, in his view, clearly the intention of Mr. Bickerton "to deceive in getting up this old forgotten work, which was said by competent musical witnesses to have now no intrinsic value." We can add nothing to the severity of this remark. But we may again point to the absolute need for such unmistakable measures of protection as shall make "sharp practice" unprofitable. It is clear that every weak point is known to the enemy, and it should be the business of the Copyright Commission to strengthen all with the utmost care.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. III.—MOZART *(continued)*.

LAST month I dealt with the letters of Mozart from his arrival in Paris down to the time when he re-accepted service under the Prince-Archbishop and rejoined his father and sister at Salzburg. In the

first week of November 1780 the composer started on leave for Munich to produce his Opera "Idomeneo," and at this point the instructive epistles of the son to the father are of course resumed. From one of them we learn how persistently, as well as deeply, Mozart could cherish an aversion. He never liked his prince nor his position, and time only made him more and more bitter against both. This was Leopold Mozart's great sorrow, and we can conceive the old man's dismay on hearing from his son to the following effect: "You know, dear father, that I only stay here [Salzburg] to oblige you, for, by heavens! if I followed my own inclinations, before coming here I would have torn up my last diploma; for I give you my honour that, not Salzburg itself, but the prince and his proud nobility, become every day more intolerable to me. I should rejoice were I to be told that my services were no longer required. . . . Come soon to see me at Munich, and to hear my Opera, and then tell me whether I have not a right to feel sad when I think of Salzburg." Leopold Mozart seems to have been both selfish and blind with regard to his son, whose remonstrances and complaints were wasted, nor did he cease to urge his narrow views upon the young genius. At Munich, however, Wolfgang was too busy to heed the parental admonitions, and, by help of his letters, we very clearly see him working with might and main at "Idomeneo." We get glimpses, besides, of his opinions on more than one matter. He frequently objects to the undue length of his librettist's verses; he will not have dramatic situations weakened by Airs or Duets which compel the actors not engaged in them to stand idle on the stage, and he is very particular about the euphony of the lines. To his artists the master was most amiable, doing all in his power for the humouring of their little whims. In one place he writes, "The Aria is now excellent, but there is still an alteration recommended by Raaff; he is, however, right, and even were he not some courtesy ought to be shown to his grey hairs." Again, "I also wrote about Panzacchi; we must do what we can to oblige the good old man. He wishes to have," &c. The kindly spirit thus shown appears throughout, though Mozart could be firm enough when the artists went beyond their tether and wished to have that done which the composer thought hurtful to his music; while in dealing with an incompetent tenor, Del Prato, he seems to have preserved his equanimity only at the cost of a struggle. That Mozart was a man of spirit we have already seen, and Del Prato must have had a wholesome respect for a fiery little master who could write as follows: "You probably know that the worthy *musico*-Marchese, the *Marquessius di Milano*, has been poisoned at Naples, but how? He was enamoured of a duchess, whose rightful lover became jealous, and sent three or four fellows to give him his choice between drinking poison out of a cup and being assassinated. He chose the former, but, being an Italian poltroon, he died *alone*, and allowed his murderers to live on in peace and quiet. I would at least have taken a couple with me into the next world, if absolutely obliged to die myself." Imagine our dapper little Mozart drawing on the bravos and emulating Richard II.!

In due course (January 1781) "Idomeneo" was brought out with great success, and in March the composer was summoned to Vienna by his prince. At this point we enter upon the most momentous stage of Mozart's career, and the most interesting section of his letters, for we have now to see him, in the light of his own words, enduring up to the last degree of personal shame and humiliation out of regard for his father, and then bursting the Salzburg leading-strings to assert his privileges as a man.

Being a successor of the apostles, the Archbishop of Salzburg was no doubt perfectly content to travel like the "seventy" and live upon alms. But as a Prince of the Empire he had a dignity to sustain which made necessary the encumbrance of much unapostolic magnificence. Thus he took with him to Vienna his Master of the Household, Count Arco—of whom more anon—his keeper of archives, secretary, valets, comptroller, court-messenger, kapellmeister (Mozart), singer (Cecarelli), and violinist (Brunetti), as well as a host of less exalted servants. Mozart was overjoyed to have a chance of visiting the Austrian capital, but his first letter home shows a good deal of bitter mixed with the sweet. Take this extract, for example: "We dine at eleven o'clock in the forenoon, unluckily rather too early an hour for me. Our party consists of the two valets, the comptroller, Herr Zetti, the confectioner, the two cooks, Cecarelli, Brunetti, and my insignificant self. N.B.—The two valets sit at the head of the table. I have, at all events, the honour to be placed above the cooks; I almost believe I am back in Salzburg! At table all kinds of coarse silly joking go on, but no one jokes with me, for I never say a word, or, if I am obliged to speak, I do so with the utmost gravity, and when I have dined I go away." Not a word need be added to this picture, but note the dignified reserve of the young man "above the cooks." It is the beginning of the end. In the same letter Mozart complains that the archbishop took him about to "musicise" at the entertainments of the nobility, but was in no hurry to pay for such extra labour. After his manner Leopold Mozart sends back some mean-spirited observations, to which his son gives a characteristic reply: "What you write as to my presence contributing to the vanity of the archbishop is in so far just, but of what use is that to me? I cannot subsist on it. Believe me, I am right in saying that here he serves only as a *screen* to me. What distinction, pray, does he confer on me. Herr von Klemmayen and Bönike have a table apart with the illustrious Count Arco. It would be a distinction were I at this table, but not where I am now, with the valets, who, when not occupying the *first seats at table*, light the lustres, open the doors, and wait in the anteroom (*when I am within*), and with cooks too." Mozart then goes on to tell how it was the custom, when the Salzburg musicians attended at a nobleman's entertainment, for the archbishop's valet to wait outside for their arrival, and then to direct a footman to show them in. Against this the composer appeared in open revolt. Taking care to present himself at Prince Gallitzen's alone, he marched direct to the princess and paid his respects like any other gentleman, while Brunetti and Cecarelli were waiting in the distance for orders, without daring to advance. In April the archbishop, who had made a sufficient display of his musical *entourage*, wished to send Mozart and the two Italians home "by diligence," with the alternative of remaining in Vienna at their own expense. The composer would willingly have stayed, but his father would not hear of it. "When I think that I must leave Vienna," exclaims Mozart, "without bringing home at least 1,000 florins, I own it does go to my heart! So, for the sake of a malevolent prince, who daily maltreats me for a pitiful salary of 400 gulden, I must actually throw away 1,000! I should make that sum if I were to give a concert." The composer's disappointment was bitter, for life in Vienna seemed to him at the moment to be not only beautiful but full of promise. Nevertheless he prepared to set out on the day named by the archbishop, but, failing to receive some money due to him, postponed his departure. That step decided his fate, and was the cause of his being able to write, "I have no longer the misfortune to be in the Salzburg service,

and to-day is a happy day for me." How it came about was in this fashion: Mozart, having gone to the archbishop's on the Wednesday named for his departure, was told by the valet that his master wished him to be the bearer of a packet. On learning that the matter was pressing, the composer said, "Then I regret I cannot have the honour of being of use to his Highness on this occasion, for, owing to particular reasons, I am not to leave this till Saturday." The valet was good enough to hold Mozart in the right, but not so the Prince-Archbishop, in whose apartment the following scene took place immediately afterwards. I must premise that the story about the post-chaise being full was a fib suggested by the sympathetic valet, and unworthily adopted by our hero:—

A. (*to Mozart, as he enters*). Well, when are you going, young fellow?
M. Highness, I intended to have gone to-night, but every place in the post-carriage is already engaged.
A. (*furiously*). You are the most dissipated fellow I know. No man serves me so badly as you, and if you don't start to-day I shall write home and stop your salary of 500 florins, you ragamuffin, you scamp, you rogue!
M. (*with spirit*). Your Grace does not appear to be satisfied with me.
A. (*more furiously*). What! do you dare to threaten me, you rascal? There is the door. I will have nothing more to do with such a low fellow.
M. Nor I with you.
A. (*choking with rage*). Begone!
M. (*as he leaves the room*). The thing is settled, and you shall have it to-morrow in writing.

After describing this edifying conversation to his father, Mozart actually thinks it necessary to justify himself: "My honour is more precious to me than all else, and I know it is the same to you. Be under no anxiety on my account; I am so sure of success here that for a much less cause I would have given up my situation. I have at three different times had good reason to do so, till such treatment seemed to become quite a matter of course. I was twice called a cowardly fellow, so I was resolved not to deserve the name a third time." The composer knew very well how the news would be received by his timid and selfish parent, and he even stooped to suggest duplicity as a means of evading apprehended trouble. In one letter he says, "Write to me by some private hand that you are satisfied—and in truth you may well be so—but publicly abuse me as much as you like, that none of the blame may fall on you." In another we read, "In the meantime, if you are afraid, pretend to be displeased with me, scold me well in your letters, and we two alone will know how the matter really stands." But neither abuse of the archbishop, of whom Wolfgang avowed a mad hatred, nor protestations of well-doing at Vienna, nor suggestions to say one thing and mean another, had any effect on the old man. Leopold strongly urged his son to make it up with the archbishop, who had repented of his violence and was not unwilling. Urging, however, proved to be of no avail. "Let us have done with it," wrote Wolfgang. Meanwhile he endeavoured to obtain a formal dismissal from his master, but Count Arco refused to present a memorial to the archbishop, and warned Mozart, "You have not the power to throw up the situation without your father's consent;" whereupon the musician, still smarting all over at the indignity he had suffered, replied, "I know my duty towards my father as well, and perhaps better, than you do; at all events I should be sorry to learn it from you." "Very well," answered the count, "if your father is satisfied he can request your discharge; and if not, why you can ask for it all the same." To account for the asperity of his language Mozart follows this up with a pitiful story of bodily and mental irritation: "All the edifying things that the archbishop had said to me in the last three audiences, especially in the last, and the pious epithets this admirable man of God applied to me afresh, had such an effect that the same evening at the Opera I was obliged to go home in the middle of the first act in order to lie down, for I was very feverish, trembled in every limb, and staggered in the street like a drunken man." Further on he says, "I did not know I was a valet," but, having found out his position, he had also come to a resolve: "If the Archbishop of Salzburg were to offer me a salary of 2,000 florins, and any other person 1,000, I would accept the latter, because with the 1,000 I should enjoy health and peace of mind. By all the fatherly love you have invariably shown me since my childhood . . . I adjure you, as you wish to see your son enjoy health and happiness, not to write to me any more upon the subject, but to bury it in the most profound oblivion, for one word more would suffice to rouse both my spleen and yours." Leopold Mozart, however, returned to the charge again and again, so fearful was he of some damage to himself from the offended prince; while Count Arco exerted all his powers to soothe Wolfgang's feelings and reconcile him to his old position. One of the conversations between the Master of the Household and the musician can be made out from the letters, and runs thus:—

COUNT. Mozart, your father has written to me complaining of your conduct.
MOZART. And have I not heard from him also? He has written to me in such a manner that I thought it would drive me crazy; but, reflect as I will, I find it impossible to draw back from my present position.
C. Believe me, you allow yourself to be too easily dazzled; a man's fame here is of very short duration. At first you will have praise enough, and make a great deal, too, no doubt; but how long will this last? After a few months the Viennese will want something new.
M. You are right, count, but you don't suppose that I mean to settle in Vienna? Quite the reverse. I know where to go.

I am afraid that this answer contains one of Mozart's fibs.

C. Well, I am very sorry.
M. The occurrence having taken place in Vienna is the fault of the archbishop and not mine. If he had known how to conduct himself towards men of talent it never would have happened at all. I am the best-tempered fellow in the world, Count Arco, when people are so with me.
C. Yet the archbishop considers you to be a most self-sufficient young man.
M. I daresay he does, for I am so towards him; just as people behave to me, so do I behave to them. When I see that a person despises me and treats me with contempt I can be as proud as any peacock.
C. But don't you know that I myself am often obliged to swallow very disagreeable words?
M. You have no doubt your own reasons for submitting to such a thing, but I have also mine for refusing to do so.

Evidently there was nothing to be done with this "most self-sufficient young man," yet Count Arco would not present the memorial for a formal discharge. At length, in the early part of June, the affair having lasted over a month, Mozart determined to

Beard the lion in his den,
The Douglas in his hall,

and present the request himself. So, with the document in his pocket, he one day entered the archbishop's house, and—*was kicked out*. Let there be no mistake about this, the words must be taken literally. The actual composer of "Idomeneo," the future author of "Don Giovanni" and the "Jupiter Symphony," was kicked out. The thing seems incredible, but we have Mozart's own word for it. He begins an indignant letter to his father in these terms: "A pretty business Count Arco has now made of it! So this is the way to persuade me to follow his advice, to refuse to present a memorial through inborn stupidity, not to venture to say one word to his master from want of spirit and love of toadyism, to keep me in suspense four weeks and at last compel me to present the memorial myself, and instead of *at least* giving me free access to the prince, to turn me out of doors with a kick. Such then is Count Arco, who (according to your last letter) has my interest so much

at heart—such is the court I serve! When I arrive with a written document to present, I am maltreated! The scene took place in the anteroom. Of course there was nothing to be done but to go with all speed, not wishing to show disrespect for the prince's apartments, though Arco had not scrupled to do so." The iron entered into Mozart's soul with that desperate affront to his person. Again and again, in the letter just quoted, he returns to the "kick" with a bitterness of spirit much more intelligible than the feeling of respect for the prince's apartments which hindered him from paying Arco back in his own coin, little though he was. "If he had really been disposed to do me a good turn, he ought to have reasoned quietly with me, and allowed the affair to take its course, but not to bandy such words with me as 'clown' and 'saucy fellow,' and turn me out of the room with a kick." Subsequently he writes, "Instead of Count Arco taking my memorial, or procuring me an audience, or advising me to forward the document afterwards, or persuading me to leave the matter as it was—*enfin*, whatever he chose—he sends me off with a kick. I think this was a pretty broad hint that Salzburg was no longer a place for me, except to give me some favourable opportunity to return Count Arco's kick with interest, even should I meet him in the public street. I do not demand any satisfaction for such an insult from the archbishop; he cannot procure it for me as well as I can for myself; but I intend to write to the count to tell him what he may confidently expect as soon as fortune favours me by allowing me to meet him, wherever it may be — if not in a place that I am bound to respect." Mozart, no doubt, found consolation in such threats of vengeance, and several times indulged in them when writing home. On one occasion he sent his father a cane, remarking, "Who knows whether it may not, by your hand, avenge its former master on Arco? Of course I mean accidentally, by mere chance. My *very practical* reply shall not fail that arrogant jackass, were it twenty years hence; for to see him and return his kick without an instant's delay will be one and the same thing, unless I am so unlucky as to see him first in some sacred place." Again he writes, "*It is the heart that ennobles a man*, and though I am no count, I have perhaps more honourable feeling than many a count. But whether a man be a count or a house-porter, from the moment he insults me he is a scoundrel. Though I intend at first to represent to him quite coolly how badly and basely he managed the affair, yet I shall feel bound to add both a kick and a couple of boxes on the ear; for if any one offends me I must have my revenge, and if I did no more to him than he has done to me it would only be retaliation, and not punishment, and I should, moreover, thus place myself on a level with him; but I really am too proud to measure myself with such a stupid oaf." Mozart, as was natural, meant all this at the moment, but it may be more than suspected whether, under the most favourable circumstances, he would have carried out his threat. He was a man of spirit, but not a fool; and for a plebeian to assault a nobleman at that time and place amounted to what Dogberry would call "flat perjury as ever was committed." Mozart himself relates what was done to an acquaintance of his named Von Wiedmer, who, although of noble family, followed the business of a theatrical *entrepreneur*. On receiving an insult from a certain Baron Buffa, Von Wiedmer retaliated with a box on the ear. Immediately afterwards he was arrested, and, though asserting his nobility, taken to the guardhouse, tied up, and so soundly flogged that he kept his bed for three weeks afterwards. This incident, we may be sure, did not encourage the poor plebeian composer to try his hand on Count Arco, who, though he richly deserved a kick "with interest," never had it administered.

Reviewing the circumstances under which Mozart severed his connection with the archbishop, the most striking illustration of character is found, not in his spirit, which any man with better than the soul of a slave in him must have shown, but in the wonderful patience with which he endured the reproaches and argued against the advice of his father. The old man was most trying throughout—trying in the servility of his nature, in the selfishness which lay at the root of all, and in the unjust charges he brought against his son. But Wolfgang, though firm, never forgot the respect due even to an erring parent, and often he made replies which were really beautiful and touching. Once Leopold Mozart went so far as to say, "You have never shown any love for me, nor sacrificed your pleasures for mine." Wolfgang replied, "Can you really say this? What pleasures have I here? To be in trouble and anxiety to fill my purse. It seems to me that you really think I am revelling in pleasures and amusements. Oh, how completely are you mistaken!" Again, when the old man had scandalously compared him to Aloysia Weber, who had married an actor and neglected her widowed mother, Mozart wrote, "Your comparing me to Madame Lange made me feel sad all day. . . . God knows my only aim is to assist you and us all. Must I repeat it a hundred times that I can be of more use to you here than at Salzburg? I do beg, my dear good father, that you will spare me such letters in future. I conjure you to do so, for they only serve to irritate my mind, and to disturb my heart and spirit, and as I am now constantly occupied in composing, I require both a cheerful mind and a heart at rest." What could be more patient and forbearing than the spirit here shown? But Leopold Mozart did not confine his querulous complainings to the matter of Wolfgang's dispute with the archbishop. Discovering that his son was lodging with Madame Weber and her family, at that time settled in Vienna, the old man suspected danger through contact with Aloysia, who was also, with her husband, in the imperial city. To this Mozart replies, "What you write of the Webers I do assure you is not the fact. I was a fool about Madame Lange I own, but what is a man *not* when he is in love? But I did love her truly, and even now I feel that she is not indifferent to me; it is perhaps fortunate, therefore, that her husband is a jealous booby, and never leaves her, so that I seldom have an opportunity of seeing her." At another time he urges, in reply to one of the paternal lectures, "You may safely trust me. I am no longer a fool, and still less can you believe that I am a godless or an ungrateful son. You must now entirely rely on my head and on my good heart, and you shall never repent it." Again, when lectured about moral and religious conduct, he answers, "I am a fallible young man like others, but I can safely say that I wish all were as little so as myself. You perhaps believe things of me of which I am not guilty. It is not true that I boasted of eating meat on fast-days; but I did say that I cared little about it, and considered it no sin, for by fasting I understand short allowance, and eating less than usual. I attend mass every Sunday and every festival, and on weekdays also when I can; and you know, dear father, that such is the case." Having explained that his acquaintance with a certain lady began in ignorance of her character and ended with its discovery, Mozart concludes in these words: "Moreover, rest assured that I have a real sense of religion; and if ever I have the misfortune (which

may God forbid) to fall in evil courses, I shall absolve you, dearest father, from all responsibility. For in such a case I alone should be to blame; as I have to thank you for all the good that is in me, and for your care of my spiritual as well as temporal welfare." With this view of Mozart as an affectionate son exhibiting infinite patience with a father's weakness and injustice, we may well leave him for the present. But have not the entire facts connected with his separation from the Salzburg court—certain petty deceits apart—redounded to his honour? Next month it will be my business to inquire in what light his letters make him appear as a lover and a husband.

(To be continued.)

IMITATION.

By Henry C. Lunn.

It seems strange to be compelled to admit that for one person who lives his own natural and peaceful life, there are fifty who spend their days in restlessly imitating the lives of others. To appear affluent, rather than to be happy, would scarcely perhaps be the earnest desire of any sane man, were he not socially yoked with his fellow-men and driven by custom towards a spot which seems to be ever receding from his view. Imitation may certainly be the sincerest flattery; but when it is seen that the flattered have only graciously to accept the homage, whilst the flatterer exhausts his best energies in offering it, we cannot but wonder that the worker does not awaken to a consciousness of the absurdity of his self-imposed task. Abstractedly, there can be no question that were a person, with an income sufficient to ensure him from any worldly privations, to live according to his means, although he might not attract observation by any show of wealth, he would hold a fair name amongst those whose good opinion is worth securing; but when he attempts to imitate others above him, he merely renders his legitimate position insecure, whilst he utterly fails to reach that at which he aims. As in our social, so is it with our mental struggles for place and power. It often happens, for example, that an author, instead of developing any talent he may be possessed of, commences by imitating one who has already gained a fame, and, after a few years of struggle in that direction, generally ends by becoming a literary drudge. An actor, too, takes a living model for his guide, and presents us with so correct a copy that we can only know him from the original by the absence of any innate dramatic faculty. How many shadowy Byrons, Scotts, Keans, and Macreadys have thus gradually passed from our gaze—"inglorious," perhaps, but, alas, not "mute"!

In no one art, however, have we such direct imitation as in that of music; and as it unfortunately happens that the mannerisms of great artists, and not their talent, can alone be successfully copied, it is scarcely a matter of wonder that, as a rule, we reflect rather their defects than their merits. To take instances within our own knowledge, we recollect a lady who, whilst training as a vocalist, attended night after night at the Opera to listen to a celebrated *prima donna* who exhibited a very obvious peculiarity of the throat during the execution of certain passages. After careful study of some months, this peculiarity was faithfully reproduced by the student; but we do not remember that, either in the quality of her voice, or in the power of dramatically rendering her music, she made the slightest perceptible progress. Let us also cite the case of a Conductor in the country, who held a tolerable position amongst the Choral Societies in his immediate neighbourhood. He had of course, as all men should have, a desire to render himself still more competent for his post, and having heard that M. Jullien was one of the most popular Conductors in the metropolis, he journeyed to London and regularly went to the "Promenade Concerts" to improve himself. In a fortnight he reappeared in his native town, and on the same evening presented himself at the Conductor's desk in a huge white waistcoat, directed his orchestra with the most violent gestures, and at the conclusion of the first piece fell suddenly into an armchair, which had been carefully placed to receive him, in a state of perfect exhaustion. At first this little bit of pantomime was rather effective with the audience; but the applause gradually subsided as it was discovered that he really did not conduct the band one bit better than he did before his London visit, and it at length occurred to him that if he had bestowed as much trouble and expense in poring over the best scores that he had in procuring snow-white waistcoats, and purchasing an armchair to sink into, he would have earned a higher and more durable place both with his fellow-artists and his patrons. When Mendelssohn first played before an English audience it was remarked that he swayed slightly to and fro at the pianoforte, and the number of young performers who immediately moved about uneasily upon their music-stools, in imitation of this habit, was marvellous. Shaking their long hair from their eyes, after the manner of other distinguished foreigners, too, became a custom with many English artists at one time, the latest peculiarity—which we have adopted from our German visitors—being that of "playing from memory," a habit which has been proved to be dangerous even in an experienced artist, and certainly one to be carefully avoided by a student.

The method of endeavouring to form pupils by leading them to imitate the master is so often accepted in lieu of teaching that we can hardly wonder at its very general adoption, especially by those who have not studied how to impart a sound knowledge of the principles of the art they profess. We have vividly within our memory the precepts of one of our greatest English professors, who was so opposed to what he termed "parrot-teaching" that he rarely played during his lessons for fear his pupils should imitate him, and could cite innumerable instances of the skilful manner in which he gradually built up the musical mind, at the same time carefully forming every shade of touch, so that the varied tints required for the due realisation of a musical picture should be always at command. It was his theory that the playing represented the stage of the pupils' musical development, and that to urge them forward by performing something for them to copy was to crush their natural powers, and to raise up a race of imitators of a single artist. That the truth of these principles may be denied by many, we do not doubt; but let it be remembered that he who held these views laid the foundation of a school of pianoforte-playing in this country which his numerous pupils have succeeded in perpetuating, and which it will require an equally sound disciple of the "higher development" theory to supplant.

In composition we have seen, and still see, the same method of imitation pursued by many young students who might have made a name (although perhaps not a very high one) had they merely educated their own natural endowments. At one time Spohr held the sway, and then chromatic harmonies became the rage, and juvenile composers felt proud at being told that they were "English Spohrs." A Thalberg fever, too, set in with writers for the pianoforte, and themes given forth in the centre of the instrument, with *arpeggios* running rapidly above and below it, inundated the market until the model

(ingenious and clever as were the specimens produced by its originator) grew positively obnoxious to all who were becoming acquainted with the highest works of the art. Then we need scarcely call attention to the imitators of Mendelssohn, for both in sacred and secular music we are even now surrounded by them. True it is that his works were so fascinating that, almost unconsciously, a composer in search of a style might reproduce the Mendelssohnian feeling, if not the actual passages; but as in literature it is an axiom that those who have not strength to rely upon themselves can never obtain more than a passing notoriety, so is it in music an admitted truth that those who have nothing of importance to say can never make their maunderings more successful by borrowing the method of those whose genius alone has created it.

Imitation, as we have already said, is the bane of society, and in artistic training is not only detrimental to progress, but positively destructive to the healthy growth of intellectual power. Study is necessary to develop even the highest genius; but if we desire to be real artists we must eventually give forth from within, rather than take in from without. The teacher who cultivates the faculty of imitation in his lessons, and the student who adopts it, are equally in the wrong; but it must be remembered that only one is culpable, for the latter is passive, whilst the former is active.

THE recent sale by the French Government of M. Courbet's pictures has drawn renewed attention to the unlucky Minister of Fine Arts under the Commune, who will be remembered, if not for his skill as a painter, for the dexterous way in which, under his direction, the Vendôme column was thrown down. M. Courbet has suffered much for his participation in the events of 1871, but came out of them more easily than M. Salvador Daniel, whom the "gentlemen of the pavement" made Director of the Conservatoire. M. Daniel, we are told by M. Weckerlin in his "Musiciana," was the son of a Spaniard who had migrated to Paris. In course of time he entered the orchestra of the Théâtre-Lyrique, and on the failure of that establishment went to Algiers, where he became professor of music at the Arab school, and Director of the Orphéon. On the death of a young lady to whom he was betrothed, M. Daniel returned to Paris, and the next we hear of him is that he took part in the attack on the Hôtel de Ville in October 1870, receiving a wound in the arm. The musical Communist was soon afterwards attached to the direction of the Fine Arts, and in May 1871, when the Versailles troops were nearly within the barriers, he invited the professors of the Conservatoire to meet him in consultation about the welfare of that establishment. Only four persons, two of them ladies, answered the call, and the meeting was postponed for a week. On the 20th of May, Daniel, with two other delegates, arrived at the Conservatoire, summoned M. Weckerlin from his post at the library, and, being joined by a couple of professors, proceeded to deliberate. The Communist's notions were certainly remarkable, for he began by contending that each class should have not one but ten or twenty professors, who should enlighten the pupils turn and turn about. Of course the professors present combated the idea, and the meeting broke up without result. As they separated, M. Weckerlin, who had known Daniel in former days, gave him a word of caution. The answer was, "I know I risk my life, but I must act according to my convictions." Three days afterwards the troops of M. Thiers were in the city, and a lieutenant, with ten men, paid a visit to the house of M. Daniel, 13, Rue Jacob. The Communist, who never thought of running away, was found in the act of dressing, and promptly admitted his identity. That was enough. Led down into the street, Daniel was placed against a wall and shot at once, his body lying where it fell for hours—so vouches an acquaintance of M. Weckerlin, who witnessed the execution (or murder, was it?) from a neighbouring window. It may be added that the unfortunate man published, in 1863, a book entitled "La Musique Arabe," which is now rare.

IN the paper on Beethoven by Mr. Thayer, to which we made reference last month, the industrious and accurate writer deals, *inter alia*, with the relations between the composer and his brother Johann. Many things have been said and accepted about Johann not at all to his advantage, and some of these are now shown to be utterly false. It is not true, for instance, that Ludwig started Johann in business at Linz, and thus enabled him to earn money which in after years he refused to lend his brother, or which, having lent, he roughly redemanded. The facts are that Johann bought his chemist's shop with funds he had laboriously amassed and deposited with Ludwig for safety. Ludwig, on his part, did not approve the enterprise, and gave up the cash with reluctance and anger. Neither is it true that Johann was always interfering in his brother's concerns, since, Mr. Thayer assures us, the name of the "landowner" does not occur in any "document, letter, or conversation" connected with the "brain-owner" from 1808 to 1822. It was Ludwig, rather, who interfered with Johann; who travelled to Linz on hearing that his brother intended to marry a girl then living with him as his mistress, and who went so far as to obtain an order from the police that if the young woman remained in Linz after a certain date she should be arrested and sent to Vienna as a vagabond. The result, as might have been expected, was that the infuriated Johann promptly married her, and snapped his fingers at both composer and police. Finally, it is not true that Johann did all he could to induce his brother to live with him, for the purpose of having control over his concerns. It was Ludwig, as Mr. Thayer conclusively shows, who wished to be near Johann when the ex-chemist retired from Linz to Vienna with a fortune, and who wrote urgently to that effect, putting the case thus: "As a matter of economy, what a saving for both parties, not to speak of the enjoyment!" Mr. Thayer, we again say, is doing excellent service by thus showing up the errors of Schindler, to whom, as the friend and companion of the master, most biographers have gone for information without troubling to make investigations on their own account.

Now that Italy has freed herself from the dominion of priest and Austrian, it is interesting to trace in books of a former period the working of the ecclesiastical and secular censorship. In many a dramatic poem, for example, the author shows himself careful to conciliate the agents of the Holy Office by protesting disbelief in, and detestation of the words and sentiments put into the mouths of the characters. Thus, one says: "The words fate, heaven, destiny, stars, divinities, and suchlike are poetic expressions, strange to the sentiments of the author, who considers himself a good Catholic. Written according to usage, they are believed according to duty." Another is more terse and emphatic: "The words fate, adore, and suchlike are expressions of the pen, not of the feelings of the author, who glories in being a true Catholic." A third spares no pains to set himself right: "You

will find in this drama such words as idol, divinity, fate, adore, &c., used by our theatres to bring the pagans more and more into contempt, also maxims contrary to natural as well as to divine law, but proper to persons plunged in the errors of a blind idolatry. Condemn the said words and the thoughts which they express as hateful, and detest the said maxims as the deceptions of those who are not enlightened by the true and holy Catholic Faith." That the secular censorship looked keenly after the political virtue of Opera is well known. At Milan "Guillaume Tell" was played under the name of "Wallace," "Lucrezia Borgia" was known at Rome as "La Rinnegata," "Norma" (the word being objected to on account of its use in books of devotion in the sense of "guide" or "rule") as "La Foresta d' Irminsul," while it was more than the performers' liberty was worth to sing "Gridando libertà" in "Suoni la tromba," the censor having substituted "lealtà" for the hated word. Looking back upon all this, how we are reminded of Mrs. Partington and the Atlantic. The mops and brooms of the Holy Office, backed by countless bayonets, could not prevent the march of "la Libertà." It came on like the tide, and the censor, ecclesiastical and secular, had to seek other employment. But he left "footprints on the sands of time."

We cannot be certain that Mr. Isaac Binns fairly represents the state of musical culture in Batley, but he has recently given a lecture before the "Batley Field Naturalists' Society," from a notice of which we make the following extract: "A paper was read by Mr. Isaac Binns on the 'Attractions of Natural History,' in the course of which he adverted to two classes of so-called 'hobbies,' the first being music, athletics, cricketing, &c.; the second, drinking, dog-fighting, gambling, &c. The latter could not be too strongly condemned; and though the former were beneficial in their effects on the system, the study of natural history was more so, as it enriched both the body and the mind." It is gratifying to find that Mr. Binns places music on a level with "athletics, cricketing, &c.," although we should be extremely glad to know what "hobbies" he includes in the vague "&c." As "drinking, dog-fighting, and gambling" are indignantly excluded, perhaps shooting, football, and lawn-tennis may be admitted as pursuits calculated to be "beneficial in their effects on the system." Unfortunately it often happens that a large majority of the audience are at issue with a lecturer when he ceases to state facts, and brings forth his own opinions; but as they cannot answer him, this antagonistic feeling is never evinced. So when Mr. Binns proceeded to show the "habits of the mole," and afterwards described the kind of insect from which emanates the sound termed the "death-watch," it is just possible that very many of his auditors would have infinitely preferred to listen to a musical composition of one of the great composers, even if it did not, like natural history, "enrich both the body and the mind." As we have already said, we cannot tell whether the stage of musical development at which Mr. Binns has arrived reflects that of the town at which he lectured; but, if so, we may say that Batley and its neighbourhood present a rich field for the labours of a zealous musical missionary.

The discussion initiated in the pages of the Musical Times upon the subject of Degrees in Music has led to excellent results. Some professors, who, either through design or ignorance, had assumed a title to which they had no recognised right, have now withdrawn it, and others have resolutely maintained that significant silence which is a sufficient reply to all inconvenient inquiries. But, with as earnest a desire that the *status* of a musician should be acknowledged as that the want of it should be exposed, we counsel all who are brought professionally into contact with those who place "Royal Academy of Music" after their names to ask for and peruse the certificate granted to students on leaving that Institution after completing their education. We have no wish here to mention persons—nor indeed can our remarks upon the matter affect any whose reputation it is desirable to uphold—but our experience leads us to believe that, were the method here advocated universally pursued, many names now inseparably united with the letters R.A.M. would appear without them, and many brass plates would disappear from certain doors. We would also be glad to know on what plea the term "Professor" is assumed by those who have never gained that distinction. It is certainly true that every man who professes a certain thing is a "professor;" but the term in music is a title, and, in the Royal Academy of Music, not one of the eminent teachers employed is so styled unless he has earned the right to such designation. Of course no man who thus blinds the public can blind himself to the character of the means he employs to do so; and those who are not thus deceived cannot but feel that the bare assumption of this prefix by a musician of any standing is scarcely a matter to be proud of when side by side with his name at many of our suburban Concert Halls stands that of another "professor" who happens to be a ventriloquist.

Amongst the many tricks of trade, we know of no one more extensively resorted to than that of offering an inexpensive article as a gift, on condition that an expensive one is purchased at the same time. Hitherto this system has been pursued by publicans, grocers, milkmen, and other tradesmen who supply "creature comforts" in poor neighbourhoods, with the hope of forcing a business which begins to show unmistakable signs of flagging; but we are certainly somewhat surprised to find, by an announcement now before us, headed "How to obtain music gratis," that such a method of attracting attention is by no means confined to particular localities, nor to any especial class of shopkeepers. In this advertisement we are informed that "any customer purchasing five shillings' worth of sale music will be entitled to receive, free of charge, a copy of either of the four following celebrated works," and then the names of two songs and two pianoforte solos are given to choose from. But this is not all the boon conferred upon the artistic public by this benevolent publisher; for a "great sale of music" (terms cash only), at ruinous prices, is also offered, although the ominous line that "none of the music can be exchanged under any circumstances" sufficiently proves that there is a limit to the generosity of all men. Considering that by purchasing five shillings' worth of pieces (the prices of which are very considerably reduced) you may receive one composition (the published price *only* of which is marked), the rush of customers will doubtless be overwhelming; and it is to be regretted, therefore, that this "great sale" is only to last a fortnight. There is every hope, however, that with a little gentle pressure from the public, the proprietor of this establishment may be induced to relent, and allow the sale to extend over a great many more fortnights.

Those who are anxious to promote the diffusion of good pianoforte music amongst the young must have been struck with the advertisements of "Teaching

Pieces" daily appearing in our newspapers. It might reasonably be imagined that the Sonatinas, Rondos, Airs with variations, and other compositions of this class which have been bequeathed to us by English as well as foreign writers, are as excellent "Teaching Pieces" as can be supplied by the prolific composers of the day; and it is right therefore to make it known that the works which are thus named (not by the authors, we believe, but by the publishers) are professedly written for the purpose of enabling a pupil to make a great show at a very small expenditure of executive power. That this system strikes at the root of solid and artistic training, both of the hand and mind, cannot admit of a doubt; but superficial music props up superficial teaching, and the supply will always keep pace with the demand. An examination of the masters, instead of the pupils, in some of our educational establishments may come some day; and then we shall see how it happens that many, who are supposed by their parents and guardians to perform "brilliant pieces," cannot even play a scale. The dissemination of elementary works by accredited professors, which is now proceeding so vigorously, will no doubt open the eyes of thinking men to the truth; and those who live by perverting it must then either mend their ways or resign their trust. In a healthy state of the art, children would be taught healthy compositions; and "drawing-room music" would be but a development of "nursery music."

HER MAJESTY'S THEATRE.

THE short winter season of Italian Opera at this establishment came to a close on Saturday the 15th ult.; but two extra nights were given in the following week, Monday introducing Madame Trebelli as *Nancy*, in "Marta," and Tuesday being for the benefit of the lessee. The question as to whether there is a public for Italian Opera out of the regular season, at moderate prices of admission, has now been satisfactorily answered, for on each evening the house has been crowded. The representations of all the Operas have been, on the whole, satisfactory, the roughness and uncertainty occasionally observable being no doubt attributable to the fact of the works being given without sufficient preparation, and the orchestral performers being unused to playing under the Conductor. These matters will of course be remedied, should the experiment be repeated. We can very well afford to pass through the season without Verdi's "Forza del Destino;" but why should Mr. Mapleson tell us that he has consulted "the interests of connoisseurs and of the public" in not producing it? If his audiences have shown that they prefer the stock Operas to a novelty, surely the lessee has consulted his own interests in the matter, and it would have been infinitely better, therefore, to say nothing about it.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE musical association which engages to present a new work to any public for the first time undertakes a serious responsibility. To itself, for example, is owing all that labour and care can do in the way of sustaining or enhancing reputation by so conspicuous a means. To the composer is owing the fullest service, lest injustice be done, and to the public the same lest false impressions be formed. We have every reason to think that Mr. Barnby and the managers of the above-named Society bore these things in mind when resolving upon the production of Professor Macfarren's "Joseph." Mr. Barnby has given too many proofs of zeal and devotion to allow misgivings with regard to himself at any rate, and, if his co-workers are sensible men, they defer to his judgment on all musical matters. Yet, in point of fact, the desire that "Joseph" might receive ample justice was partially foiled by the wish to produce the work without delay—a very natural and laudable wish in every such case, though sometimes inconvenient. We hear that the Oratorio received six ordinary choir rehearsals and three or four special ones, at which the attendance was not large. Looking at the difficulty of the music, and after making allowance for the ability of the chorus and the training powers of the Conductor, this would, *primâ facie*, seem to us hardly enough for an absolute assurance of the best results. Nor, in truth, were the best results forthcoming—at all events so must have thought those who were able to compare what was done with the magnificent performance at Leeds. The chorus often lacked confidence, and therefore decision, while appearing to be so much engrossed in the mere reading of the text as to have no thought for the shades of musical and dramatic expression which should be as closely observed by a choralist as by a solo singer. Nor was the band altogether perfect, while, by an unfortunate coincidence, several of the principal artists fell below par. For Madame Patey, who was suffering from cold, an apology had to be circulated. Madame Sherrington sang with much less than her old power; Mr. Santley, who is understood to dislike the hall, was feeble, nor did Signor Foli omit to keep him in countenance. Altogether, therefore, the first presentation of "Joseph" to Londoners cannot be considered a happy, though undoubtedly it was an interesting, event, as the presence of a crowd of musical and artistic notables testified. But the reception of the work gave its composer no reason for discontent. A good many of the numbers, especially the chorus of Ishmaelites and that of the Egyptians, in which they acclaim the elevation of *Joseph*, were loudly applauded, as was, thanks to Mr. E. Lloyd's excellent singing not less than to its own merits, the expressive Air of *Reuben*, "Let us not kill him." At the close, Professor Macfarren was called to the platform and applauded with a fervour which left no doubt either of the esteem in which he is held, or the admiration his work had commanded. All the same is it our duty to state in plain terms that the rendering of "Joseph," though good, having in view the time devoted to preparation, was not one fairly illustrative of the effects possible to the music.

With regard to the Oratorio itself, it would be superfluous to discuss again those points which so recently occupied the attention of our Special Correspondent at the Leeds Festival. The defects which then attracted notice on all hands are not, as it seems to us, removed by further acquaintance, while those of the libretto have acquired greater prominence. It is undoubtedly true that Dr. Monk selected and arranged the scenes from the life of his hero with judgment, but he erred, as experience now shows, in adhering to the language of Scripture for his extended dramatic dialogues. Sometimes, indeed, the effect of transforming the narrative into dialogue approaches dangerously near the ludicrous, and we can only wonder that two men of such taste and sense as Drs. Monk and Macfarren allowed the result to meet the public eye. However, the mischief is done and cannot now very well be obviated. The music of "Joseph," taken as a whole, commends itself more and more as the work of a powerful thinker and a learned musician—one, moreover, who knows how at times, though not often enough, to be tender and graceful withal. This is the general impression made by an attentive hearing, nevertheless we are sensible of defects. The construction of the music puts too much strain upon the mind of the listener, because there are in it too few points of repose. Then there is often a sense of hardness and dryness, caused by the predominance of intellect over feeling; and, with it, a sense of restlessness due to the ever-shifting tonality which enters so much into the composer's method. But, all these things notwithstanding, "Joseph" is an Oratorio such as few, if any, among living musicians could write; and, if we cannot hail it as faultless, it is a simple duty to value the work as a most important contribution to art, and as a successful vindication of native talent.

SACRED HARMONIC SOCIETY.

A LARGE audience assembled at Exeter Hall on the 14th ult.; for the attraction of "Judas Maccabæus," as given by the Sacred Harmonic Society, is to real Handel-lovers even greater than that of "Israel in Egypt," the union of redundant orchestral and choral power being more in

sympathy with the subject of the former than of the latter work. Still we cannot admit that brass instruments, in combination with voices, should be blown as if the sole object were to crush, rather than to aid, the grand vocal effects of Handel's original score; and if, therefore, Sir Michael Costa's "additional accompaniments" (so skilful and appropriate in many of the best choruses) are to be heard in all their integrity in the Oratorios of Handel which this Society has done so much to popularise, we may at least express a hope that the vigour of those who wield the noisiest of the wind instruments should be placed under wholesome control. In every respect the choir shows unmistakable signs of improvement; indeed, we doubt whether the uniformly excellent manner in which the choruses of "Judas Maccabæus" were given may not be placed upon record as the best choral achievement yet accomplished by this Association. We may mention "Hear us, O Lord," "Fall'n is the foe," and "We never will bow down" as especially worthy of the warmest commendation, all the points being brought out with remarkable clearness and precision. The solo vocalists acquitted themselves to the entire satisfaction of the audience; but the honours of the evening fell to Mr. E. Lloyd (who replaced Mr. Vernon Rigby, absent from indisposition), his singing of "Call forth thy powers" being so admirable as to elicit an enthusiastic encore, and the vigorous "Sound an alarm" being received in a manner which must have convinced the singer of the hold he has now securely obtained over the most exacting audiences. Madame Lemmens-Sherrington's best solo was "From mighty kings;" Miss Julia Wigan was highly effective in "So shall the lute and harp awake" (which she sang better than the well-known "Pious orgies"); Miss Julia Elton gave "Father of heaven" with much purity of expression; and Mr. Montem Smith and Mr. Lewis Thomas (the latter rendering "The Lord worketh wonders" with much intelligence) were most efficient in all the music allotted to them. Sir Michael Costa conducted with his accustomed care and decision.

MR. PROUT'S NEW SYMPHONY.

WE shall offer no apology for giving the Symphony in G minor by Mr. Ebenezer Prout (produced at the Crystal Palace since our last issue) a notice apart. There may be some oddly constituted folk who combine with an anxiety for the development of native talent a wish to throw cold water upon it when it appears; but, as we are unaware of their existence, it is allowable to assume that no effort to render the uttermost honour to an English composer which he has fairly earned will be accounted superfluous.

Mr. Prout, besides writing music himself, criticises the writings of others, and often signs his verdicts with his own sign manual. We know, therefore, what his opinions are upon matters of high artistic moment, and are well assured that he is a man of catholic sympathies. Mr. Prout has preached amongst us the gospel of the moderns with edifying enthusiasm. He can admire Wagner heart and soul, and, just as Mr. Gladstone keeps his mind "open" about vaccination laws or any other social mistake that may be pointed out to him on a postcard, so does Mr. Prout keep his mind open to the beauties of Tschaikowsky and others whom that appalling Slav represents. All this is praiseworthy, for a man should be ready to appreciate the beautiful in whatever form it appears; but, as a rule, when a composer admires modern tendencies he is impelled to illustrate them by his works. This may be accounted for by the irresistible attraction of the style and methods characteristic of advanced orchestral music, and the comparative ease with which the symbols of "sound and fury" can be put on paper. But Mr. Prout is a conspicuous exception. He projects his admiration even into the Zukunft, but his labours are carried on in the region of the classic past; and, while seeing much to praise in a Tschaikowsky, he prefers to write Symphonies as clear and symmetrical as those of a Mozart. This is excellent, and heartily do we wish that others would follow so good an example, for when our composers follow pure models in practice it is a matter of indifference what they can find to praise in theory. The Symphony in G minor is, as regards construction and style, built on the noblest lines of the great masters, and, if for this reason alone, presents a claim to our regard. So far, at any rate, there can be nothing better, and all we have to do is to see whether the ideas thus enshrined are worthy of the fashion in which they are expressed.

The form of the opening movement (*Allegro moderato e con fuoco*, G minor, $\frac{3}{4}$) is as compact and symmetrical as that of Mozart in the same key, while illustrating the care Mr. Prout takes to make the most of his materials. He never sucks the orange and throws it away. On the contrary, every idea that comes to him is used up with praiseworthy economy of resource, and with corresponding advantage to the unity and intelligibleness of the work. The movement begins with an emphatic exordium, wherein the dominant and tonic chords, given out *staccato*, with full orchestral power, are the chief feature. This introduces a melodious leading theme for first violins and flute, followed by a Tutti notable on account of the effective manner in which a descending diatonic passage of semiquavers is suddenly arrested on E flat, that note, as a dominant pedal, sustaining a graceful episodical theme. The Tutti is generally marked by much vigour, if not novelty, and, closing on the dominant of B flat, leads well up to the second theme in its orthodox key. The new melody is not quite as pronounced a contrast to its predecessor as some may desire, but it is very tuneful, and its announcement by the wind alone has a grateful effect. This having been repeated by the strings, the peroration of the first half of the movement is at once entered upon, and introduces some new matter, immensely vigorous, and made all the more effective by the terseness of its enunciation. The composer has now set forth his "argument," and in looking upon it we are struck by the fact—so rare in a modern orchestral piece—that not a word has been wasted. The first part of the Allegro in Beethoven's "Fifth" is hardly more concentrated, and so, having clearly in mind what is to be developed, we pass on to the "free Fantasia" that opens the second part. Here Mr. Prout begins, as others have done before him, by drawing for a few bars upon the peroration just alluded to, after which the leading theme appears in the wood wind, while the strings are amusing themselves by tossing about a short independent phrase. From this a leap back is made to the distinctive chords of the exordium, which enter with a crash in C sharp minor, that key being rapidly reached enharmonically from C minor through A flat. Next, the second theme is introduced (in C major) by the bassoon, the other members of the wood wind following with snatches of the same melody. Then we have again the matter of the peroration tied in the bonds of double counterpoint to the descending diatonic passage already mentioned, after which we return once more to the introductory chords, passing from them over a new legato phrase, as by a bridge, to a short dominant pedal, and the usual *réprise* of the principal themes, now variously modified and pleasantly redistributed among the instruments. The new treatment of the chief *motif*, and the episode connecting this with its subordinate, are as fanciful as anything in the "Fantasia" proper, but never go beyond a legitimate development of materials already accumulated. The second theme is dismissed without expansion, and after it the movement reaches a grand climax with the peroration of its first part, now in the tonic major. At this point we look for a working up to the Coda, which Mr. Prout does in leisurely fashion, not only giving a new episodical *motif*, but making large use of the exordium, as well as of his leading themes. The sudden reintroduction of the suave and gentle second melody (by the wood upon a tonic pedal) in the midst of the Coda is a happy thought and has a striking effect. Looking upon the entire movement, we must admire its workmanship heartily. It is that of a musician who has the scores of the masters at his fingers' ends.

Mr. Prout is fond of using strings and wind in alternation, and indulges this fondness at the opening of his slow movement (*Larghetto espressivo*, E flat, $\frac{2}{4}$), the principal melody of which—one as gentle and tuneful as Schubert himself could desire—is first played by the violins *con sordini*, and next by flute and clarionet. It is of considerable length, and we have it rehearsed twice in full without change of key, though with various modifica-

tions of "colour," before a subordinate appears. The new-comer is divided phrase by phrase among the wind, to a *tremolando* accompaniment of strings. Others follow in succession, all more or less similar as to general character, for the movement is singularly unvaried by the gusts of passion which often disturb the placid surface of its kind. Finally the original melody returns, and upon it the movement peacefully dies away. There is but little in this Larghetto expressive of profound feeling—nothing that goes to the heart and moves it. But there is much that charms the senses, while the musician can listen with the additional pleasure that springs from the contemplation of an artistic work. In the Scherzo (*Allegro molto*, C minor, $\frac{3}{4}$) Mr. Prout again makes the strings and wind carry on a dialogue; the former with anger and agitation, the latter with something of placidity, the whole with effect. There are two Trios, one in A flat, the other in F, both necessarily contrasting with the Scherzo proper, but not differing from each other so widely as might be with advantage. Whenever this form appears it is *primâ facie* for the sake of contrast, the admirable effect of which cannot be too studiously produced. As regards the music *per se*, too much cannot be said in praise of its transparent clearness. Like the rest of the Symphony, the Scherzo is never obscure, and we feel that it conveys everything the composer intended.

The strings lead off the Finale (*Vivace assai*, G minor, $\frac{4}{4}$) with a bustling theme which somehow gives rise to agreeable expectations; just as Haydn's openings, according to the degree in which they are bucolic, prepare us for a setting forth of his invention and contrapuntal skill. We scarcely anticipate, however, what in this case follows a spirited exposition of the *motif*. The second violins, attended by the violas with a counterpoint of quavers, give out a new subject in semibreves and minims for fugal treatment. But no fugue is intended. As soon as the theme has "flown" through all the divisions of strings, a Tutti is reached, generated by the leading *motif*, and followed by an episode wherein the brass instruments come, for the first time, well to the front. The stateliness here shown is in excellent contrast with the activity which precedes and comes after. Duly heralded, the principal subject now makes its first re-entry, followed by a second and happily varied episode, for wind and strings in alternation. A portion of this new theme is afterwards cleverly worked in with the fugal subject, while a bustling counterpoint of quavers sustains the main character of the movement. The leading *motif* next makes its second re-entry, followed by the Tutti already referred to, and by the episode for the "brass" as well as by the combined themes. Then we have the third re-entry of the principal subject, leading to a preparation for the Coda in the form of an extended dominant pedal, upon which Mr. Prout exercises his counterpoint with capital effect. Continuing, with unabated vigour, the movement is closed by an emphatic reiteration of the main theme. This is undoubtedly the finest section of the work, its claim to that honour being based upon cleverness of construction, well-contrasted effects, and a sustaining power such as nowadays is rarely displayed. If on account of its Finale alone, the Symphony deserves a cordial welcome and ungrudged honour.

To sum up, we have in this work a capital specimen of finished and classical musicianship, only needing profound intellectuality and intense emotionalism to be great. Will Mr. Prout, equipped as he is with all that art can bestow, move up into the higher regions of breathing thought and burning word? Who knows? He is in the vigour of his powers and the full flush of his ambition. Anyhow, there is every reason to cheer him on his course.

CRYSTAL PALACE.

Herr Wilhelmj made his first appearance at this establishment during the present season on the 8th ult. He selected for performance Raff's Violin Concerto in B minor, Op. 161, a work which had not before been heard in England. It cannot be considered in any way one of the composer's most successful efforts. Raff writes too much for his own reputation. His published works already reach beyond Op. 200; and while there are many, such as his Second, Third, and Fourth Symphonies, parts of his "Lenore," his Piano Concerto in C minor, and others which might be named, undoubtedly establishing his right to be considered one of the leading composers of the day, there are also many others in which cleverness of treatment is used to conceal poverty of invention. Such a work in our opinion is the Violin Concerto. Both the solo instrument and the orchestra are skilfully handled; but there is hardly a thought in the piece which one would care to hear a second time. The applause which followed its conclusion was a tribute rather to the excellence of the performance than to the merits of the composition. Later in the programme Herr Wilhelmj played a Concertstück of his own for violin and orchestra—a show-piece of no great musical value. The orchestral performances on this afternoon included the "Zauberflöte" Overture, Beethoven's Eighth Symphony, and Liszt's brilliant transcription for orchestra of his fourth "Rhapsodie Hongroise." That all received full justice under Mr. Manns need hardly be said. The vocalists were Madame Matilda Savertal, a lady with a powerful and sympathetic soprano voice, who made her first appearance at the Palace on this occasion, and Signor Foli.

Mr. J. L. Hatton's new sacred Drama "Hezekiah" occupied the entire concert on the 15th—the last before Christmas. Mr. Hatton has obtained so high and well-deserved a reputation as a composer of songs and part-songs, that a very natural curiosity was felt as to how he would succeed in sacred music. It cannot be said that "Hezekiah" will add any fresh lustre to his fame. That it is melodious and flowing will be expected by all; the workmanship also shows a practised hand, though there is little display of contrapuntal skill. Mr. Hatton seems to have intentionally written down to the level of amateur Choral Societies, and he will probably have his reward in the popularity of his work with such Associations; but of individuality of style or of freshness of idea we find very few traces. The best description we can give of the music is to say that it is throughout pretty but commonplace. It is no more than justice to add that it is thoroughly well written for the voices, and that it affords the soloists good opportunity for legitimate display. The performance was a very good one; the Crystal Palace Choir sang well throughout, and the solo music could not have been in safer hands than those of Madame Lemmens-Sherrington, Miss Emma Reimar, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The work was well received, and the composer was called for at the close of the performance and warmly applauded.

In addition to the Saturday Concerts, an interesting musical event of the past month has been the revival on the 12th ult. of Cimarosa's "Il Matrimonio Segreto" under the title of "The Secret Marriage." The English version has been ably adapted by Mr. W. Grist, and the charming, though in parts old-fashioned, music was on the whole excellently performed. As regards acting, the first mention should be made of the *Geronimo* of Mr. Richard Temple, which was a most amusing impersonation, while in the singing Madame Cave-Ashton, as *Carolina*, carried off the palm. The other characters were sustained by Mr. George Fox, who sang well as the *Count;* and Mr. Bernard Lane (*Paolino*), Madame Alice Barth (*Elisetta*), and Miss Florence St. John (*Fidalma*) were all more or less satisfactory. The performance was repeated on the 17th.

MONDAY POPULAR CONCERTS.

Only three of these Concerts (besides the usual performances on Saturday afternoons) were given during last month, previous to the adjournment for the Christmas vacation, viz. on the 3rd, 10th, and 17th respectively. On the first evening mentioned the chamber music consisted of Cherubini's Quartett in D minor for stringed instruments and Mendelssohn's Quartett in B minor (Op. 3) for pianoforte, violin, viola, and violoncello, the rendering of both works having been admirable throughout. Herr Straus occupied the post of leading violinist, and a promising young artist, Mdlle. Dora Schirmacher, presided at the pianoforte. It is but rarely now that the chamber works, together with many others of the sterling compositions of the composer of "Les Deux Journées," obtain

a hearing, but their performance, when it occurs, is none the less welcome. It is the depth and clearness of conception and the absolute mastery he exercises over a variety of forms which—apart from his dramatic and Church music—render the works of the Florentine *maestro* of the highest importance to the student of classical music, and it is a matter of great regret that they should remain in such sore need of a general revival. Besides the above two Quartetts the programme included a Romance for violin by Max Bruch, played with much refinement of taste by Herr Straus, and a Sonata (C major, Op. 2) for pianoforte by Beethoven, in the rendering of which Mdlle. Schirmacher's exceptional talent appeared to the best advantage, and she was much and deservedly applauded. Mr. Santley was the vocalist. The second Concert of the month commenced with Mozart's Quartett in C major (the last of the set dedicated by the composer to Joseph Haydn) in which Madame Norman-Néruda was associated with Messrs. Ries, Zerbini, and Piatti. The pianist on this occasion was Mr. Charles Hallé, who met with a very warm reception, and played with his accustomed lucidity and brilliancy Schubert's noble, if somewhat diffuse, Fantasia in C major. Another feature in the evening's programme was supplied by Madame Norman-Néruda, who in her performance of a Sonata (D minor) by Rust—a contemporary of Ph. E. Bach—worked a veritable revival among the quaint old dance movements of the primitive Sonata, showing them to be capable of imparting a good deal more than mere rhythmical meaning. Pergolesi's well-known Sicilienne, and songs by Bach and Haydn, were exceedingly well rendered by Mdlle. Friedländer, who appears to have become quite a favourite at these concerts; and the evening concluded with Beethoven's Variations, written for pianoforte, violin, and violoncello, on Wenzel Müller's once popular Air "Ich bin der Schneider Kakadu." Mr. Charles Hallé, Madame Norman-Néruda, and Signor Piatti were the executants. Sir Julius Benedict acted as the accompanist. At the last of the three concerts under notice Madame Norman-Néruda was again the principal violinist in Schubert's Stringed Quintett in C major (Op. 163) and Brahms's Quartett in G minor for pianoforte, violin, viola, and violoncello, Miss Zimmermann having been the pianist in the latter work, one of the most remarkable of the kind which "young Germany" has produced. Bach's Prelude and Fugue in E minor, and Sterndale Bennett's Rondo Piacevole, were played with great artistic refinement by Miss Zimmermann, the latter piece receiving an encore, to which the lady responded by the brilliant performance of the same composer's playful "musical sketch" known as the "Fountain." Mdlle. Friedländer sang with much effect Lieder by Schubert, Schumann, and Hiller, infusing, however, to our thinking, too much dramatic pathos into the words of the simple Volkslied by the latter composer. The lady was encored in her last song, and, as on previous occasions, repeated the concluding verse, a custom which we had hoped was gradually disappearing from our concert-rooms. Such fragmentary repetitions disturb the unity of the work performed (and it matters little whether it be a simple song or a more ambitious composition) and rather weaken than enhance the effect previously produced by the performer. Encores, in our opinion, should either be declined altogether or replied to by an additional number. MM. Ries, Zerbini, and Piatti, and Madame Néruda, assisted in the execution of the chamber music, which, it is hardly necessary to add, was most admirably performed. Mr. Zerbini was a very efficient accompanist. The next concert will take place on Monday evening, the 7th inst.

ROYAL ACADEMY OF MUSIC.

AN orchestral Concert by the students of this Institution was given on the 13th ult., at St. James's Hall, before a large audience. The two compositions by the pupils—the first movement of a Symphony in G minor by R. Addison, and a Quartett and Chorus by G. Hooper—were highly favourable specimens of the manner in which this branch of study is cultivated in the Academy; the former being remarkably clear and cleverly instrumented, and the latter (especially the unaccompanied Quartett) melodious and well written for the voices. All the pianists were exceptionally good; Miss Ethel Goold especially, in the Romance and Rondo from Chopin's Concerto in E minor, displaying a refined touch and executive facility which elicited the warmest marks of approbation. Miss Ellis, in the first movement of Hummel's Concerto in E, and Miss Boxell, in the first movement of Beethoven's Concerto in C minor, were also most favourably received; and the rendering of the first movement of Beethoven's Violin Concerto by Miss De Nolte (who now holds one of the "Professors' Scholarships") reflected the utmost credit both upon herself and her instructor. Signor Randegger's dramatic Scena, "Medea," was effectively sung by Mrs. Crosmond Turner; Miss Clara Samuell gave with much purity of style Mozart's "Vedrai carino;" and concerted pieces were sung by Misses Leonora Braham and Orridge, Messrs. Welch, Theiler, and Hutchinson. The first and second parts of Bach's "Christmas Oratorio" were well given, the solo parts being most carefully rendered by Misses Leonora Braham and Orridge, Messrs. Welch and Robert George. The band and choir were so thoroughly efficient as to fully evidence the care with which the work had been prepared. The concert was, as usual, under the able directorship of Mr. Walter Macfarren.

THE competition for the "Thalberg" Scholarship was held at the Royal Academy of Music, on the 17th ult. The examiners were Mr. W. Dorrell, Mr. Walter Macfarren, Mr. A. Randegger, Mr. Brinley Richards, and the Principal (Professor Macfarren). There were twenty-three candidates, and the scholarship was awarded to Alice Heathcote. The competition for the "Novello" Scholarship took place on the same day. The examiners were Mr. Barnby, Mr. H. C. Lunn, and the Principal. There were seven candidates, and the scholarship was awarded to William Sewell. The competition for the "Balfe" Scholarship took place on the 18th ult. The examiners were Mr. H. C. Banister, Mr. H. C. Lunn, Mr. A. Randegger, Dr. Steggall, and the Principal (Professor Macfarren). There were six candidates, and the scholarship was awarded to Percy Stranders. The competition for the "Westmorland" Scholarship and "Potter" Exhibition was afterwards held. The examiners were Mr. F. R. Cox, Mr. H. C. Lunn, Mr. Walter Macfarren, Mr. A. Randegger, Dr. Steggall, and the Principal. There were eighteen candidates, and the scholarship was awarded to Marian Williams (re-elected). The "Potter" Exhibition, for which there were eight candidates, was awarded to F. W. W. Bampfylde.

THE usual special services have been held at St. Anne's, Soho, on the Friday evenings during Advent, Bach's Cantata, "My spirit was in heaviness," being given, with the accompaninent of a small orchestra, in place of the Anthem. The Magnificat and Nunc dimittis were by Dr. Garrett in F, and in these as well as in the hymns at the commencement and conclusion of the service, the orchestra was employed. The tenor solos were given by Mr. Charles Wade with much refinement; Master Andrews and Mr. Greaves singing the soprano and bass solos, and notably the beautiful Duet, "Come, my Saviour," with care and intelligence. The choir, under the direction of Mr. J. Barnby, rendered the Choruses very efficiently, the effect of the concluding Chorus of praise being extremely fine. Mr. J. M. Coward presided at the organ. The Princess of Wales was present at the last service. A portion of Bach's Christmas Oratorio will be performed, with orchestral accompaniment, under the direction of Mr. Barnby, on Friday evenings, the 4th, 11th, and 18th inst., at eight o'clock.

THE first concert of the second season of the Grove Park Choral Society, Chiswick, took place on the 4th ult. at the New Vestry Hall, Turnham Green, before a numerous and appreciative audience. The opening part of the programme was of a miscellaneous character, consisting chiefly of vocal solos and some part-singing, while the *pièce de resistance* of the evening, which occupied the entire second part, was Mr. Cowen's Cantata "The Rose-Maiden," a work admirably suited to the limited capacities of a newly formed choir. The performance was a good one throughout, and bore testimony to the progress made by the Society since last season, under its able and energetic

Turn Thy face from my sins.

FULL ANTHEM FOR FOUR VOICES.

Psalm li. 9, 10, 11.

ARTHUR SULLIVAN.

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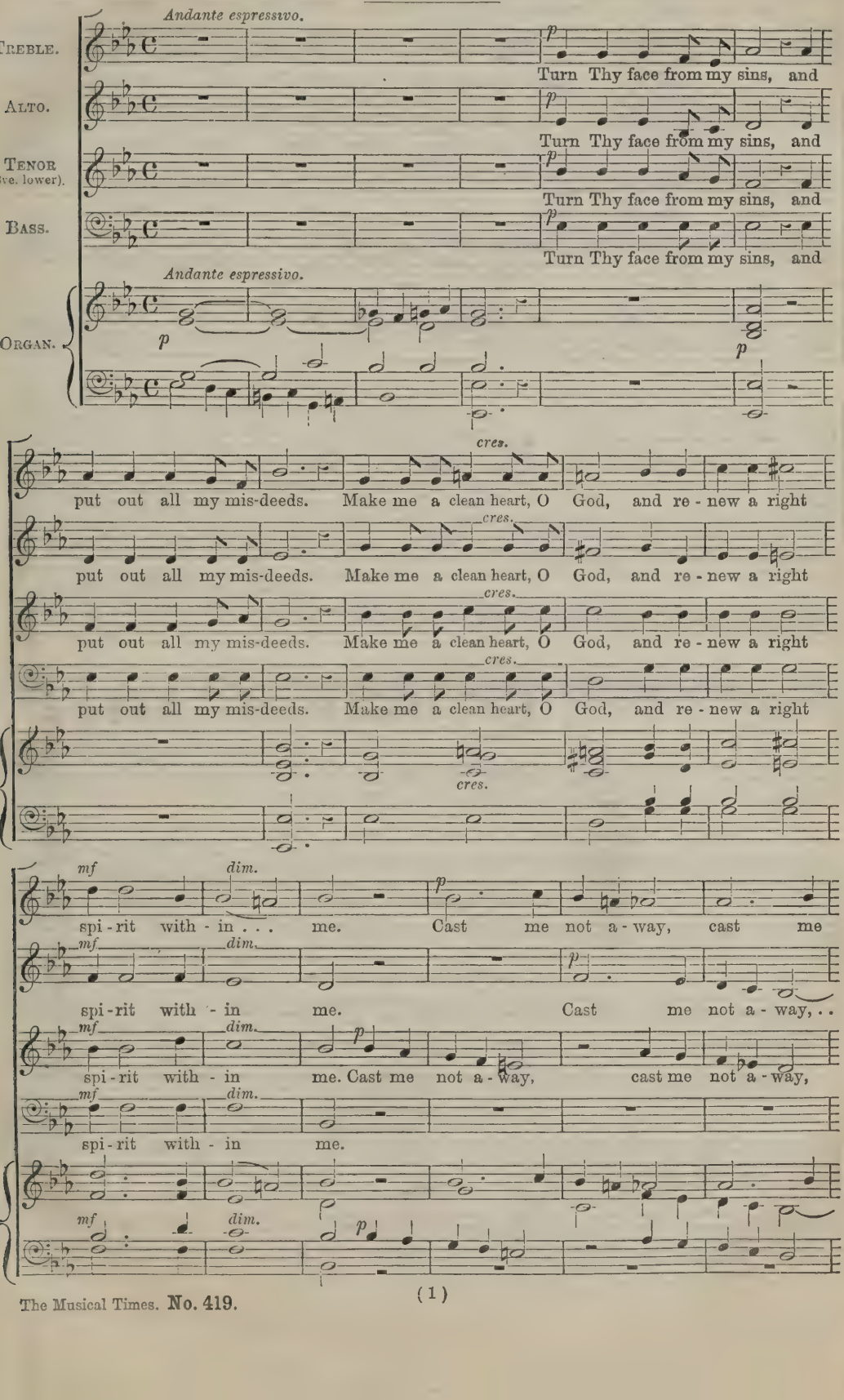
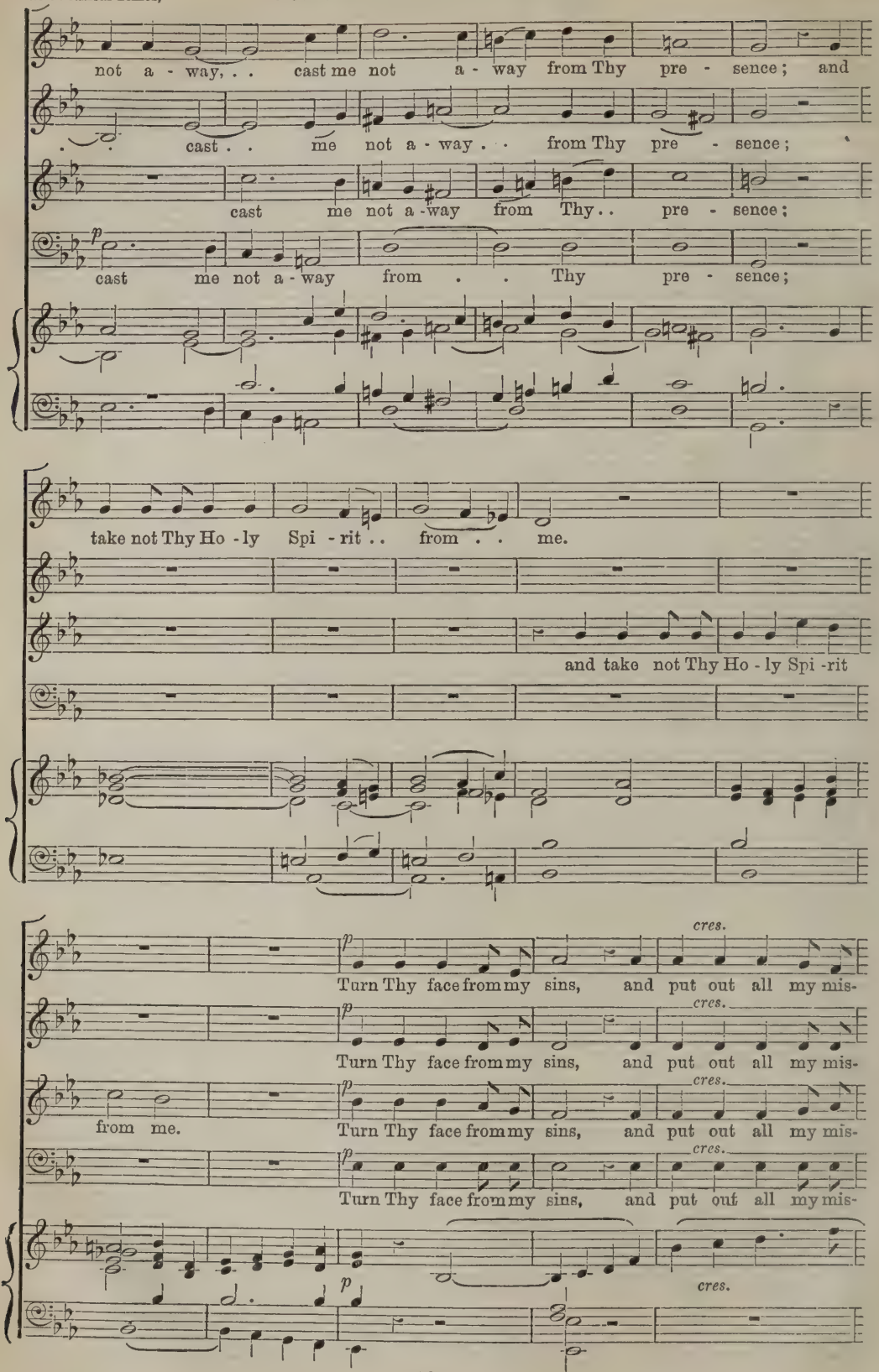
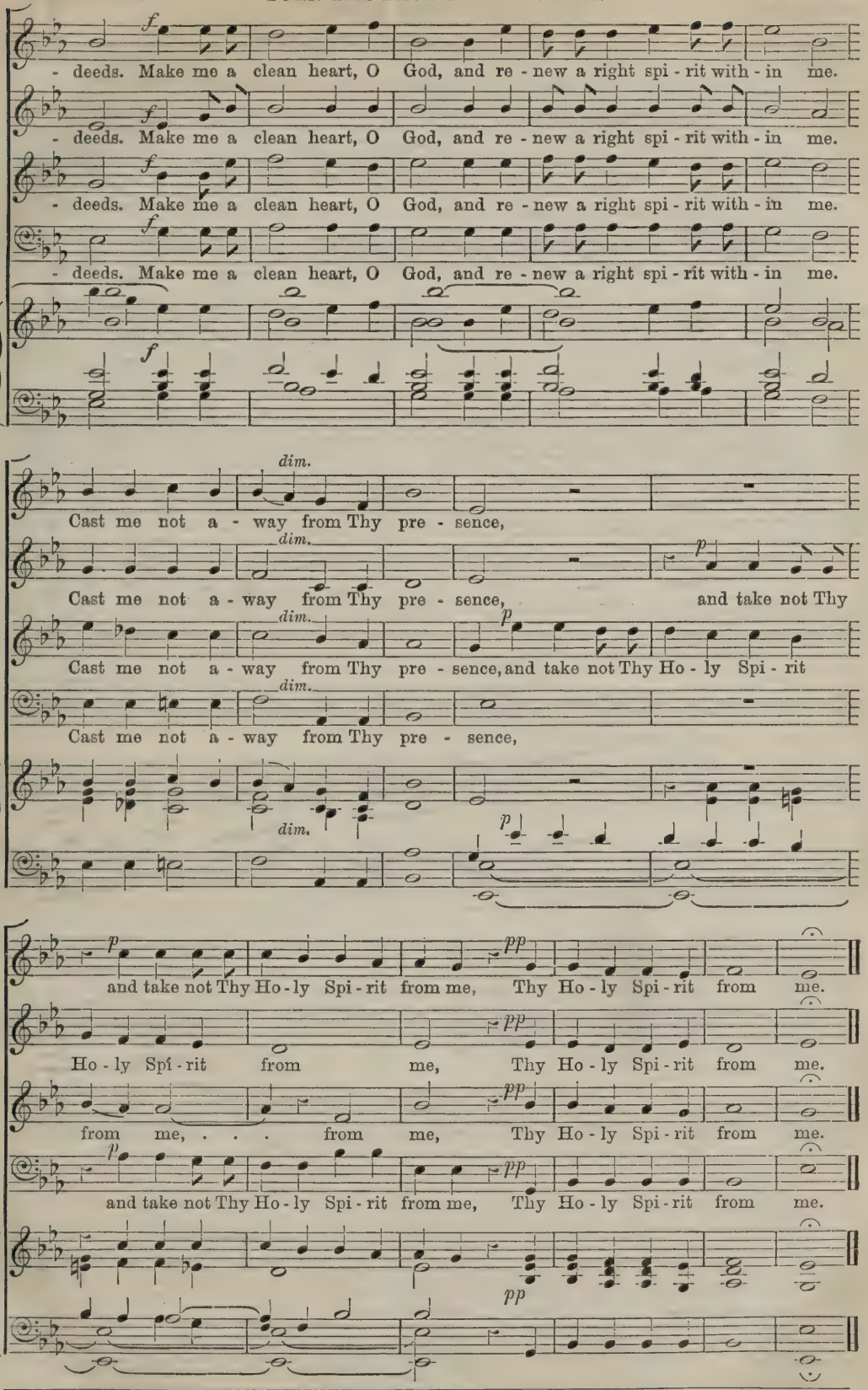

Andante espressivo.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
ORGAN.
p
Turn Thy face from my sins, and
Turn Thy face from my sins, and
Turn Thy face from my sins, and
Turn Thy face from my sins, and
Andante espressivo.
p
p
cres.
put out all my mis-deeds. Make me a clean heart, O God, and re - new a right
put out all my mis-deeds. Make me a clean heart, O God, and re - new a right
put out all my mis-deeds. Make me a clean heart, O God, and re - new a right
put out all my mis-deeds. Make me a clean heart, O God, and re - new a right
cres.
mf
dim.
p
spi - rit with - in . . . me. Cast me not a - way, cast me
spi - rit with - in me. Cast me not a - way, . .
spi - rit with - in me. Cast me not a - way, cast me not a - way,
spi - rit with - in me.


not a - way, . . cast me not a - way from Thy pre - sence; and
. . cast . . me not a - way . . from Thy pre - sence;
cast me not a - way from Thy . . pre - sence;
p
cast me not a - way from . . Thy pre - sence;
take not Thy Ho - ly Spi - rit . . from . . me.
and take not Thy Ho - ly Spi - rit
cres.
p
Turn Thy face from my sins, and put out all my mis-
cres.
p
Turn Thy face from my sins, and put out all my mis-
from me.
cres.
p
Turn Thy face from my sins, and put out all my mis-
cres.
p
Turn Thy face from my sins, and put out all my mis-
p
cres.

- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.
Cast me not a - way from Thy pre - sence,
Cast me not a - way from Thy pre - sence, and take not Thy
Cast me not a - way from Thy pre - sence, and take not Thy Ho - ly Spi - rit
Cast me not a - way from Thy pre - sence,
and take not Thy Ho - ly Spi - rit from me, Thy Ho - ly Spi - rit from me.
Ho - ly Spi - rit from me, Thy Ho - ly Spi - rit from me.
from me, . . . from me, Thy Ho - ly Spi - rit from me.
and take not Thy Ho - ly Spi - rit from me, Thy Ho - ly Spi - rit from me.

A folio Edition is also published, price 6d.

Lord, we pray Thee.

COLLECT FOR THE 17TH SUNDAY AFTER TRINITY.

Dr. J. V. ROBERTS.

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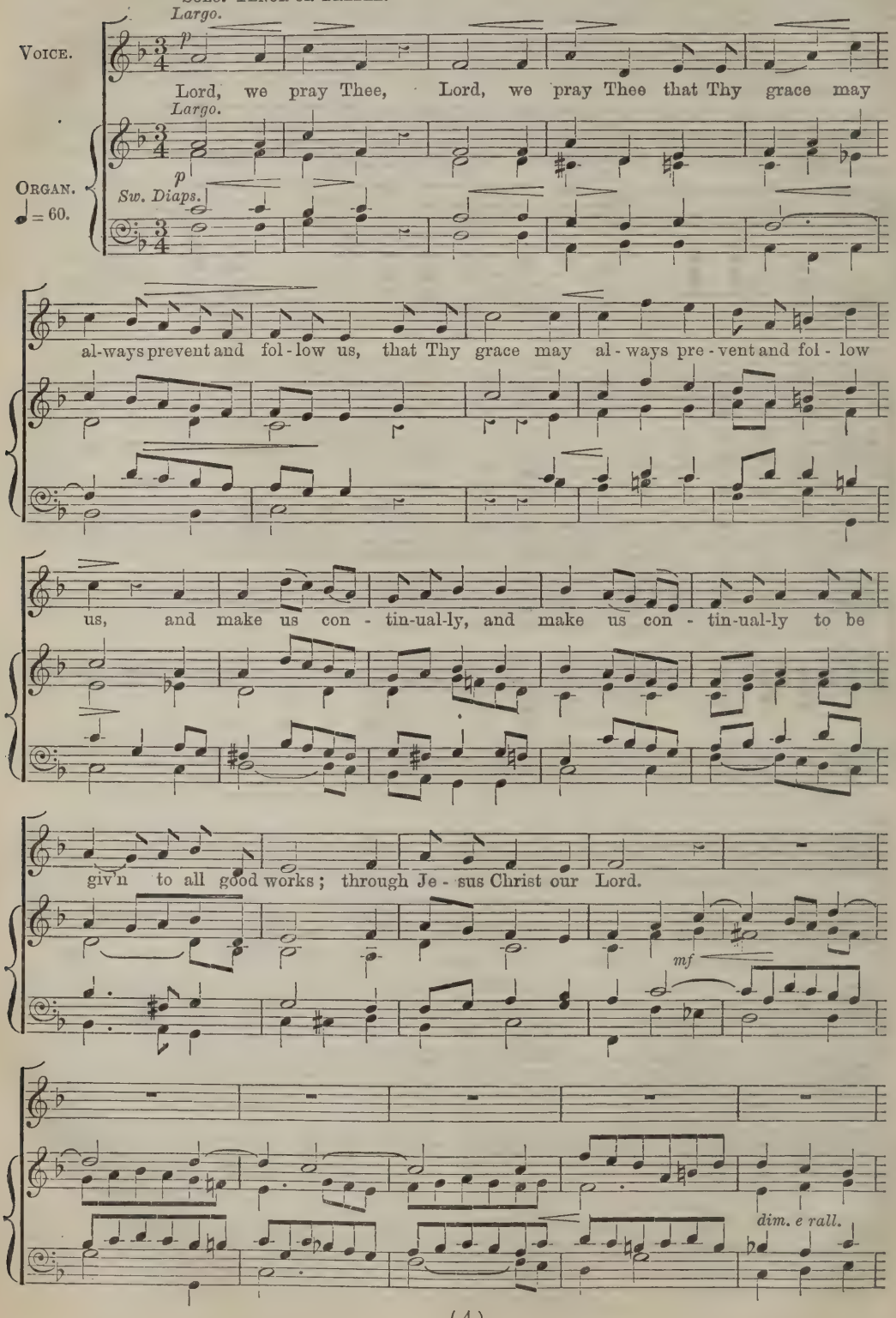
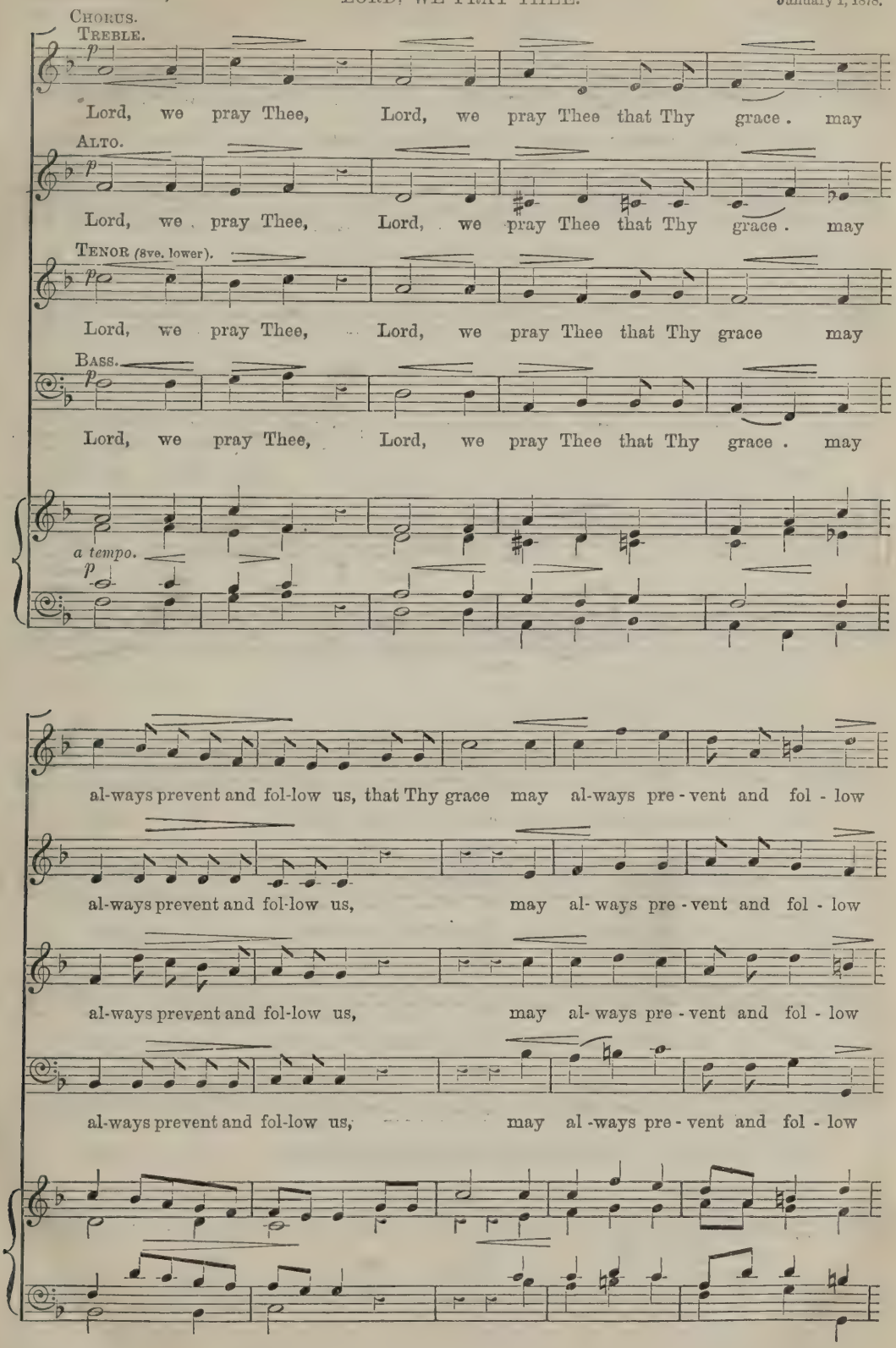
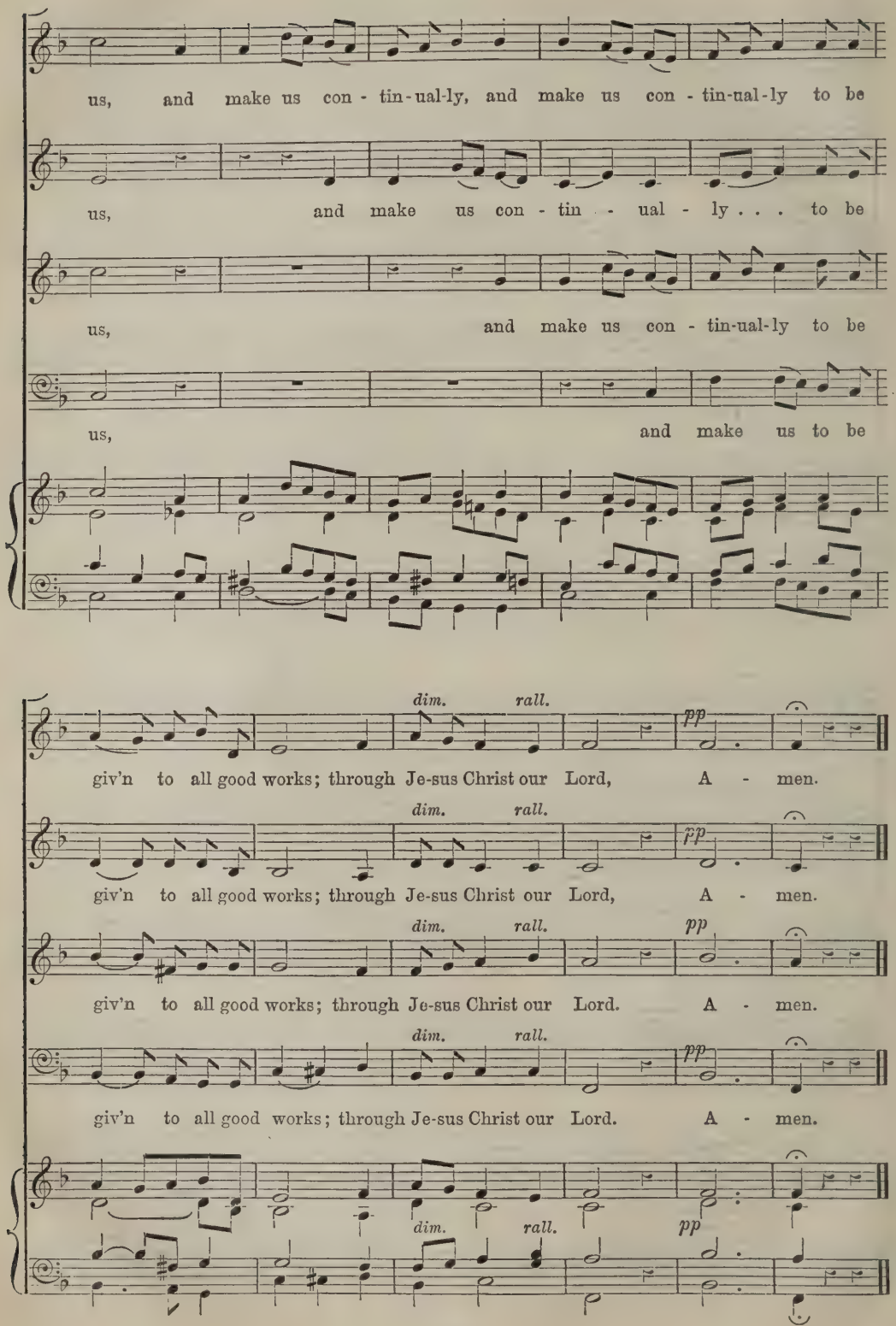
SOLO. TENOR OR TREBLE.


Largo.
p
VOICE.
Lord, we pray Thee, Lord, we pray Thee that Thy grace may
Largo.
p
ORGAN.
Sw. Diaps.
♩ = 60.
al-ways prevent and fol-low us, that Thy grace may al-ways pre-vent and fol-low
us, and make us con-tin-ual-ly, and make us con-tin-ual-ly to be
giv'n to all good works; through Je-sus Christ our Lord.
mf
dim. e rall.


Chorus.
Treble.
p
Lord, we pray Thee, Lord, we pray Thee that Thy grace . may
Alto.
p
Lord, we pray Thee, Lord, we pray Thee that Thy grace . may
Tenor (8ve. lower).
p
Lord, we pray Thee, Lord, we pray Thee that Thy grace may
Bass.
p
Lord, we pray Thee, Lord, we pray Thee that Thy grace . may
a tempo.
p
al-ways prevent and fol-low us, that Thy grace may al-ways pre - vent and fol - low
al-ways prevent and fol-low us, may al- ways pre - vent and fol - low
al-ways prevent and fol-low us, may al- ways pre - vent and fol - low
al-ways prevent and fol-low us, may al -ways pre - vent and fol - low


us, and make us con - tin-ual-ly, and make us con - tin-ual-ly to be
us, and make us con - tin - ual - ly . . . to be
us, and make us con - tin-ual-ly to be
us, and make us to be
dim. rall. pp
giv'n to all good works; through Je-sus Christ our Lord, A - men.
dim. rall. pp
giv'n to all good works; through Je-sus Christ our Lord, A - men.
dim. rall. pp
giv'n to all good works; through Je-sus Christ our Lord. A - men.
dim. rall. pp
giv'n to all good works; through Je-sus Christ our Lord. A - men.
dim. rall. pp

Conductor Mr. Theodore Drew. The incidental solos were well rendered by members of the choir. Miss Wyatt was the accompanist, and delivered herself of a somewhat arduous task in a thoroughly musicianlike manner. The second concert of the Society will be given in the early part of the present month.

WE regret to record the death of M. Alexandre François Debain, the celebrated pianoforte and harmonium manufacturer, which occurred in Paris on the 3rd ult. His extraordinary talent for the mechanical arts manifested itself when very young, and he entered the musical instrument trade in his sixteenth year. Space would not allow us to chronicle half his inventions; but we may say that amongst other things he constructed a mechanical organ-tree, fourteen feet high, the branches of which were full of birds that fluttered about and sang. He was the inventor of the *Harmonium*, the *Stenographone* (an instrument designed to note down music as it is being executed upon the keyboard), the *Concertina*, and the *Antiphonel*, which was played with a handle, plates, with the music marked out with points of iron, being placed in succession upon an apparatus which adapted itself to the keyboard. He also invented a new ballot-box for voting, which was adopted by the Assembly in its sitting of the 6th May, 1850.

SPECIAL SERVICES were held in Christ Church, Mayfair, on Advent Sunday. At the morning service the Canticles were sung to Dykes in F and Garrett in F. The responses used were the Ferial Responses, edited by J. Barnby; and the Anthem was Dr. Stainer's "Hosannah in the highest." At evensong the choir had the co-operation of some members of St. Paul's Cathedral Choir. The Canticles were sung to Clarke-Whitfeld in E, the responses used being the same as in the morning. Two Anthems, "Who is this" (Dr. Arnold), and the "Bell Anthem," by Henry Purcell, were effectively rendered. Mr. R. Stokoe, F.C.O., the Organist and Choirmaster of the church, presided at the organ, and played the accompaniments and voluntaries with great taste and accuracy. The sermon in the evening was preached by the Rev. Cosmo Gordon, D.D.

A CONCERT was given at the John Street Schools, Stoke Newington, on Wednesday evening, the 19th ult., under the conductorship of Mr. James Williams. The programme opened with a performance of Wells's Cantata, "Peace and War," which was rendered with good effect. The solos were sung by Miss Isabel Burton, Mrs. Clew, Mr. Pain, and Mr. Murray. Miss Burton gained an encore in "'Tis sweet to stroll," and Mrs. Clew was greatly applauded for her rendering of "When will battles cease." "Thoughts of home," sung by Mr. Pain, was redemanded. Most of the choruses were well given, the "Battle Chorus" being unanimously encored. The second part was miscellaneous. Mrs. Rutland and Mr. Prentice presided at the pianoforte and harmonium.

A SERIES of five orchestral and vocal Concerts will be given by Madame Jenny Viard-Louis, at St. James's Hall, the classical nature of which must entitle them to special attention. There will be four monthly morning concerts, commencing in February, and one in the evening on the 26th of June. The orchestra will comprise ninety eminent performers, under the direction of Mr. Weist Hill; and the programme will be selected from the works of the best composers. The pianoforte part in the Concertos will be sustained by Madame Viard-Louis. An orchestral composition by Max Bruch will be included in the series; and several new works by English composers are promised.

MESSRS. NOVELLO, EWER and Co., in continuation of their octavo series of Handel's works, are about to publish "The Triumph of Time and Truth," "Semele," and "The Passion of Christ" (Brockes' version). Dr. Crotch's "Palestine" is also in preparation. The last-named Oratorio has been recently resuscitated with much success by the Sacred Harmonic Society; but all the above-mentioned compositions of Handel are so little known that, in addition to the probability of their issue in a cheap form leading to their public performance, a real benefit will be conferred upon those students to whom these works have been hitherto almost inaccessible.

THE competition for the "Novello" Scholarship at the National Training School for Music was held on the 19th ult. The examiners were Mr. Barnby, Dr. Arthur Sullivan (Principal of the school), Dr. Stainer, and Mr. Alberto Visetti. There were seven candidates. The scholarship was awarded to James Farquharson Walenn. At the same time Miss Charlotte E. Cobb was elected, out of seven candidates, to the vacant scholarship of the Clothworkers' Company.

ON Thursday evening, November 29th, the members of the Voluntary Choir at Christ Church, Newgate Street, London, presented their Hon. Sec., Mr. J. T. Salmon, with a handsomely bound Church Service and Haydn's Dictionary of the Bible, as a memento of their esteem and congratulation on his recovery from a serious illness. Mr. J. T. Cooper, the Organist and Choirmaster, addressed a few words to Mr. Salmon, who responded in suitable terms.

A CONCERT was given by the boys of Christ's Hospital, in the Great Hall, on the 19th ult., which was numerously attended. Rossini's "Stabat Mater" was the principal item in the first part; and the second and third parts included several well-known part-songs, all of which were well rendered. Vocal solos were also given, and the band performed some popular selections, which were much admired.

A CONCERT was given by the members of the London Vocal Union, at the South Place Institute, on Tuesday evening, November 27th, under the direction of Mr. George Wells, when his new Cantata, "Peace and War," was performed. The solos were sung by Miss Lilian Barrett, Miss Marian Burke, Mr. Baker, and Mr. Robinson. Miss Fanny Henman was a very efficient accompanist.

THE City Temple Choral Society gave a very successful Concert on Thursday the 13th ult., under the direction of Mr. E. Minshall, who presided at the organ. The soloists were Miss Marian Williams, R.A.M., Miss Margaret Hancock, Mr. Sydney Tower, and Mr. Duncan James. The choruses were rendered with precision, and the organ solos were a feature in the programme.

THE South Norwood Musical Society gave an excellent performance of Mendelssohn's "Praise Jehovah" on the 17th ult., together with a good miscellaneous selection. Miss Jessie Royd, Miss Bawtree, Mr. Charles Hill, and Mr. R. Brown sang the solo music, and Mr. W. J. Westbrook conducted.

WE are informed that Messrs. Schott and Co. will issue immediately the following new works by Richard Wagner: the poem of his new music-drama, "Parsifol; ein Bühnenweihfestspiel;" "Siegfried-Idyll," for small orchestra; and a Sketch for a Pianoforte Sonata.

THE Brixton Choral Society, under the able conductorship of Mr. W. Lemare, performed Dr. Macfarren's Oratorio, "Joseph," at the Angell Town Institution, on the 17th ult.

WE read in a New York paper that Mr. P. S. Gilmore and his famous band announce their final tour of 100 concerts from Maine to California previous to their departure for Europe.

MR. W. T. BEST gave an interesting Organ Recital on the large organ in the City Temple on Tuesday, November 27th. Miss Agnes Larkcom was the vocalist.

REVIEWS.

Drei Lieder, von H. Heine, für eine Singstimme mit Begleitung des Pianoforte. Componirt von A. C. Mackenzie, Op. 14. [Leipzig: C. F. Kahnt.]

MR. MACKENZIE is already well known to musicians by some of his previous works. We particularly remember a Pianoforte Quartett of his, which has been more than once heard in London, and we have also seen various smaller pieces from his pen, which show him to be a musician of more than average attainments. We were at first somewhat disposed to cavil at the fact of an English musician ignoring his own language entirely in the title of the above songs, though we ought to add that an English version is

given in addition to the original German text; but on examining the music we felt that Mr. Mackenzie was perfectly justified in the choice of a German title. These three songs are as thoroughly German in character as if they had been written by Schumann, who seems to be the composer's model. We find not the slightest trace of the English or Scotch style in any one number. Moreover we are pleased to be able to say that there is nothing commonplace or vulgar about the music; we see throughout the hand of a refined and thoughtful musician. Of the three songs, the second "Die Wellen blinken," with its alternations of $\frac{6}{8}$ and $\frac{9}{8}$ time, is perhaps on the whole our favourite; but all are very good, though they will require finished singing and good accompanying to produce their proper effect.

The Jubilee Cantata. (Harvest Cantata.) For Solo Voices, Chorus, and Orchestra. Composed by C. M. von Weber. Edited and the pianoforte accompaniment revised by Ebenezer Prout. The words translated from the German version of Wendt, by the Rev. J. Troutbeck.

[Novello, Ewer and Co.]

This Cantata, composed in 1818, for the fifteenth anniversary of the accession of the King of Saxony, was not performed on that occasion, owing to a cabal of the Italian clique, then all-powerful at the Saxon Court, but it was given a short time afterwards with decisive success. The original words by Friedrich Kind, author of the libretto of "Der Freischütz," were, however, found unsuitable for general performance, and a second text, entitled "Ernte-Cantate" (Harvest Cantata), was written to the music by Amadeus Wendt, an English version of which, by Hampdon Napier, entitled "The Festival of Peace," was prepared for the performance of the work, which took place under the direction of the composer at the Argyll Rooms on May 10, 1826. The last occasion on which this composition was given in England was at the Gloucester Festival in 1874; and then, despite the incongruity of allying sacred words with obviously secular music, an adaptation of the text suitable for a Cathedral, by Mr. F. W. Rosier, was used. In the edition now before us, a new translation, following Wendt's version very closely, has been supplied by the Rev. J. Troutbeck, and we are bound to say that in every respect this appears thoroughly satisfactory. Mr. Prout in his preface modestly says that as the pianoforte arrangement of the work was made by the composer himself, he has in no place tampered with it; but he has added metronome marks, and indicated the instrumentation throughout. The publication of the composition is well timed, for, under the direction of Mr. Prout, it is to be performed by the Borough of Hackney Choral Association in the course of the ensuing month.

God is our Refuge. (The Forty-sixth Psalm, Bible version.) The music composed for Solo Voices, Chorus, and Orchestra, by Edwin S. Such, Mus. Bac., Cantab.

[Novello, Ewer and Co.]

So appropriate and thoroughly musicianlike a setting of this psalm should find favour with those who do not sympathise with the startling and sensational effects which are gradually creeping into much of our Church music. Mr. Such expresses his text with remarkable clearness throughout; the opening Quartett and Chorus, the short Chorus in C minor, "The heathen raged," and the Quartett and Chorus, "Come, behold the works of the Lord"—the latter containing a highly effective change to the tonic major on the words "He maketh wars to cease"—being exceedingly favourable specimens of the composer's style. There is much good writing, too, in the final Chorus; but the best points of the work are those in which smoothness and purity, rather than elaboration, are the characteristic feature.

Song for the New Year. For Chorus and Orchestra. Composed by Robert Schumann. The English version translated from the German of Friedrich Rückert, and adapted by the Rev. J. Troutbeck, M.A.

[Novello, Ewer and Co.]

This composition forms No. 9 of Schumann's posthumous works, and its publication in a cheap form at this appropriate season will be a real boon, as much to those already acquainted with its numerous beauties as to the many to whom it will appeal as a novelty. The music of this composer has now so firmly taken root in this country that even provincial Choral Associations will be glad to place one of his lesser known works in their concert programmes; and that this "Song for the New Year" is a happy specimen of Schumann's graceful and fluent style is freely admitted, even by the ardent admirers of his more elaborate dramatic compositions. The choral portions are interspersed with occasional Solos; and the work, although requiring careful preparation, is by no means difficult for even a moderately trained choir. The words are not only good in themselves, but skilfully adapted to the notes throughout, a merit especially observable in the passages of imitation.

The May Queen. A Pastoral. Written by Henry F. Chorley. Composed by Sir William Sterndale Bennett. The Choruses only. [Novello, Ewer and Co.]

The plan of issuing the Choruses only, in the compact octavo edition of standard choral works so long identified with the above firm, is one which we are certain will be cordially welcomed by Choral Societies. Already the whole of the Choruses in some of the most popular Oratorios have been published in this form; and as the series is to be continued, an opportunity will be afforded of accumulating, at a very small outlay, a musical library of the utmost practical value, the "vocal score, without accompaniment," being in fact the true handbook for the choir, as what is termed the "pianoforte score" is for the audience. It is unnecessary to say one word on the merits of Sterndale Bennett's beautiful Cantata now before us, for it has already securely taken its place as one of the most refined and melodious of the composer's works. The subject is essentially English, and the music happily reflects the pastoral surroundings of the unpretentious little poem, which, although fairly open to criticism as a literary work, is admirably laid out for the composer. In this edition not only are both the music and words clearly printed, but "leads" are given before the commencement of each Chorus, and also wherever the choir is silent, even for a few bars.

A Second and Third Book on the Theory of Music. Written especially for the use of the High Schools for Girls. By Louisa Gibson. [Weekes and Co.; Novello, Ewer and Co.; and Whittaker and Co.]

We have already favourably noticed this author's "First Book" on the same subject, and a careful perusal of the Second and Third Books convinces us that they are (with a few exceptions, which we shall point out) worthy of ranking with their predecessors. Something must first be said respecting the prefatory announcement that, "in the arrangement of subjects, the author has been principally guided by the requirements of the various examinations." That an author should be "principally guided" by an earnest desire to thoroughly ground a student in the subject of which a book treats is a fact which we should like to find universally admitted; but when we see so many works published avowedly written to enable pupils to pass examinations, we cannot but think it a sign that the system known as "cramming" is rather on the increase. As an instance of this, we have ourselves met with a pupil who was scarcely acquainted with the simplest chords, but who had nevertheless obtained the prize for "Harmony" at a College. When questioned on the subject, she told us all she knew about the matter was that she had got the "greatest number of marks;" so that it was evident she owed her reward not so much to her own talent as to the stupidity of her fellow-students. As the Second and Third Books of this series are devoted to an explanation of the theory of chords, the author will not be surprised if we become somewhat more critical than we found it necessary to be upon her Rudimentary Treatise. To commence with the Second Book, we think that some little revision of chapter iii. would be advisable; for, as it stands, it would somewhat puzzle a student to find out the difference between a "common chord" and a "triad," especially when we see the chords of F, major

and minor, called "common chords," and those of G, major and minor (written in precisely the same manner), "triads." In the mind of a beginner (for of tyros only we are speaking) there would be certainly some confusion when he reads, at page 24, that a chord is inverted "if any note be placed *below* the original bass;" and, at page 42, if the lowest note be placed "above either of the upper notes." Two explanations are never advisable; and there is no doubt that the correct one is that an inversion is produced when any note of the chord except the *root* (not the "lowest note") is placed in the bass. It is said in chapter ix. that the augmented triad on the third degree of the minor scale requires "preparation," but we see no explanation as to what "preparation" means; and mention is made of the treatment of an "augmented fifth" in Examples 83 and 84, although no such interval occurs in either example. Indeed the whole of this chapter is fragmentary, for after mentioning a supertonic major triad in a minor key, and the "Neapolitan sixth," the subject is dismissed with the remark that "there are other chromatic concords, but being free in their progression they require no special notice." Other inaccuracies occur, as for instance at page 50, where, in the two examples in C minor, no indication is given of the dominant triads being major; but all these could be easily remedied. In the Third Book, although we are told that in the resolution of the dominant seventh "the seventh (subdominant), being the dissonant note, must fall one degree in the following chord," at page 10 (Ex. 1) we find it rising; and this fault is repeated in Example 61, although the ascent of the leading-note is carefully marked. In speaking of the "Chord of the Eleventh," it is said that it "may be resolved upon the tonic triad, or upon a supertonic discord;" but we contend that in the latter case the resolution of the eleventh takes place upon the following dominant harmony, and that in the former case it does not resolve at all. The explanation of Pedal Chords is clear enough; but the common notion that an upper holding note is necessarily an "inverted pedal" is here reproduced, Example 71, which is given as an illustration of these chords, merely showing us that the C, which is a component part of each harmony given, is held on instead of being played again. As it is said that this book is especially intended to contain the requisite information for those who desire to pass the Oxford and Cambridge Local Examinations, we think it would be well to reconsider some of the explanations of the "Various Forms of Composition," for if a student were to say that a fugue is "a composition consisting of one or more short subjects harmonised according to strict counterpoint, and with contrapuntal variations," we question whether he would fully satisfy the examiners. To inform us, too, that the word "tarantella" is derived from "tarantula, a spider" (wrongly spelt, by-the-way, "trantula"), without giving the slightest reason for such derivation, is to perplex rather than to enlighten those who desire to understand the assumed origin of this national dance. As we have already hinted, presuming that the author agrees with us, a careful revision of both these books would render them as complete as they deserve to be, for all the faults we have mentioned show rather haste than want of knowledge. Miss Gibson evinces such earnestness of purpose in following out the plan she has laid down that, although we have candidly criticised the result of her labours, we are certain that she will have the wisdom to rank us amongst the best friends to her cause.

The Philosophy of Voice. Showing the right and wrong action of voice in speech and song. To which is added, *The Basis of Musical Expression.* By Charles Lunn. Fourth edition, enlarged. [Baillière, Tindall and Cox.]

MR. LUNN appears now to address his remarks upon voice-production rather to the medical than to the musical profession, and he must not therefore be surprised if those whom he tacitly passes by as unworthy to be appealed to on the subject should look somewhat coldly upon his efforts. Presuming that the matter is really one to be considered by doctors, instead of by teachers of singing, the author of this treatise must be content to wait until, by surgical art, voices have been sufficiently trained to be ready for the vocal profession. Dr. Garrett and Mr. Lennox Browne have contributed important works on the production and proper management of the voice; and good may eventually result from the advice of so many able theorists; but meantime our concert-rooms must be supplied, and Mr. Lunn must know as well as ourselves that we have a few vocalists who shed a lustre upon their art, in spite of their not having commenced the culture of their voice under a surgeon. Seeing that the treatise before us has already reached a fourth edition, there can be little doubt as to the interest awakened on the subject upon which Mr. Lunn has so ably treated; yet we cannot but believe that, as we can hardly hope to make surgeons musicians, it will be necessary to make musicians surgeons before the theory can be successfully carried out; for the influence of a musical mind on the youngest student is all-powerful. We may say, in conclusion, that in this fourth edition we have some valuable remarks upon malformation or defective speech, and also upon the "vibrato," one of the worst vices of the modern school of vocalisation.

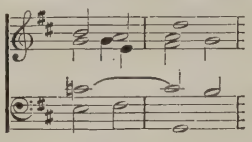
Stephen Heller: his Life and Works. From the French of H. Barbedette. By Robert Brown-Borthwick, Vicar of All Saints', Scarborough. [Ashdown and Parry.]

ONE of the great merits of this little book is that, although the artist of whom it treats is evidently a favourite of the author, there is no evidence of that hero-worship which makes so many works of this kind absolutely intolerable to the majority of the readers. In proof of this let us cite the following: "Like Chopin, Heller is a dreamer, a poet, 'a 'penseroso.' Like him, he has a horror of vulgarity; his 'form' is exquisite, his idea always noble. And yet Chopin has acquired a brilliant fame, which has not yet followed Stephen Heller." This is undoubtedly true; but we cannot agree with our author when he says the reason of this is that "Chopin came to France at a time when the enthusiasm of the French for Poland and the Poles was at its height," and that, as he fell upon the age of Romanticism, "a blighted love, a lost country, health so feeble that his life seemed but a breath" contributed to "touch the hearts of beautiful Duchesses, who prided themselves upon being called his pupils, and crowded around his pianoforte whenever he condescended to let his fingers roam over the keys." The fact is that Chopin was both an original thinker and an original player, and not only "beautiful Duchesses" crowded round his pianoforte whenever he could be persuaded to perform, but the most eminent artists of the time; and even now the magic of his style lives in the memory of all who had the privilege of hearing him, and his compositions, although widely known, have but few sympathetic interpreters. No comparison need be made between Stephen Heller and Chopin, for the works of the former composer can well afford to stand upon their own merits. The less said, perhaps, about his "originality" the better; but he has nevertheless earned a high place amongst the modern writers for the pianoforte, for the exquisite grace, refinement, and pure musicianship observable in his merest trifles endow them with a vitality which there is no need to fear will speedily diminish. Certainly his "Studies" (although so decidedly "pieces" that publishers have continually issued many of them with fantastic titles) are models of purity and elegance; and as exercises for variety of rhythm and phrasing they must always be highly prized by teachers. His "Promenades d'un solitaire," "Nuits blanches," and "Dans les bois" are already popular with all pianoforte-players who do not devote themselves to mere "show-pieces," and to these may be added his "Album dédié à la jeunesse," which, although intended for young performers, may be played through with enjoyment by the most advanced pianists. By the many lovers of the works of Stephen Heller the little book before us will be read with much pleasure, for not only does it trace his career with the minuteness and accuracy which may be expected from so warm an admirer, but many passing observations upon art and artists are extremely interesting.

Te Deum and Benedictus in D major, composed by Charles Edward Miller. [Novello, Ewer and Co.]

IN our number for last July we noticed a Service in E major by Mr. Miller. This he has now followed by a second, a portion of which lies before us. The present work is a curious contrast to its predecessor. The Service

in E we found for the most part excellent from a musical point of view, but somewhat too difficult for average parish choirs. In the Te Deum and Benedictus now under notice we find, on the other hand, only one point open to criticism as regards easiness of performance, and that is a somewhat free use of the high A in the treble part of the Benedictus: but the workmanship of both pieces is far from being equal to that of the earlier Service. We find three bad consecutive fifths between voice parts, and another in the organ accompaniment (on pages 4, 6, 7, and 10), besides various improperly resolved dissonances, and uncomfortable passages such as the following (p. 7) :—



Others hardly less objectionable might be quoted. Mr. Miller is not without ability, but he must study more thoroughly and write more carefully if he would do anything of real value.

Mass in D, for Four Voices and Organ. By Alessandro Cellini. [Dublin: Pigott and Co.]

Several months ago a copy of this Mass was sent to us for review. We examined it carefully, and, finding it impossible to say anything in its praise, adopted the course which we generally pursue in such cases, and passed it over. The publishers have now sent a second copy, with a special request for a notice; and, as they seem determined to find out what we think of it, we will tell them exactly—if they do not like it, they have only themselves to thank. We consider the Mass one of the most unsatisfactory compositions submitted to us for a long while past. It appears to be a mixture in about equal parts of the commonplace, secular, and vulgar; and we cannot find one single movement in the whole work which we can honestly praise. We wish that the publishers and composers would remember what has been often said in these columns, that, if no notice is taken of a work, it is not that it is overlooked, but that it is thought not worth reviewing.

Sixty Voluntaries, arranged for the Harmonium. By J. W. Elliott. [Novello, Ewer and Co.]

Mr. Elliott's name on the title-page of this collection of Voluntaries will be a sufficient guarantee for the excellence of their arrangement for what may be termed our household sacred instrument; but we must also call attention to the rich mine of wealth contained within so small a compass. Beethoven, Spohr, and Mendelssohn are amongst those most largely represented; but the names of nearly all the eminent composers of sacred music are included in the selections; and, as the extracts are chiefly from well-known works, they cannot fail to find universal acceptance.

Six Anthems for the great Church Festivals and other special occasions. Composed by J. Maude Crament. [Novello, Ewer and Co.]

In these six Anthems, from the pen of a writer whom we have not met before, we find evidence of much careful and thoughtful work. They are one and all well written, and tuneful, though of no very decided individuality of style. We learn from the dedication to the Crown Princess of Prussia that they have been composed expressly for the choir of the English Church, Berlin; and, if they are adequately rendered there, we should certainly infer that the church possesses an excellent choir. We do not mean to imply that any of the Anthems are of excessive difficulty, but they all require good singing. No. 1, in G major, "Prepare ye the way," is spirited and effective; the first movement pleases us the least, as there is a prevalence of dotted notes, which gives rather a jerky character to the music, but the concluding fugue is well written. The Christmas Anthem (No. 2), "Behold, I bring you good tidings," opens with a melodious treble Solo and Chorus, followed by a very unconventional, but by no means ineffective, setting of "Glory to God in the highest," with a florid organ accompaniment. No. 3, "Christ is risen from the dead," is to our mind the least interesting of the six, being more commonplace in character than any of the others. No. 4, on the contrary, "In my Father's house are many mansions" (in the rather unusual key, for choral music, of D flat), is our favourite of the whole series; melody, harmony, and treatment are alike good. No. 5, "Praise the Lord, ye servants" is also an excellent number, containing much pleasing writing; while we care somewhat less for No. 6, "Ho! every one that thirsteth." Taken as a whole, the collection may be fairly pronounced to be above, rather than below, the average of such publications.

Andante in A for the Organ. Composed by Samuel Sebastian Wesley. [Novello, Ewer and Co.]

The present piece is, we believe, one of the last compositions of the late Dr. Wesley. It is admirably written, and shows not merely an intimate acquaintance with the organ, on which, as our readers are aware, the composer was one of the greatest performers of the present generation, but a mastery over form such as but few writers of organ music possess. After carefully studying the movement, we cannot help thinking that Dr. Wesley wrote it as an intentional paraphrase of the Larghetto of Beethoven's Symphony in D. Not only are the key and the time ($\frac{3}{8}$) identical—this of course would be a very small matter—but there is a most striking similarity in the design of the two movements. Let any one compare pages 2 and 3 of this piece with the opening of Beethoven's Larghetto and he will see the resemblance at once. Or, again, take the second subject (p. 4, line 3); this seems obviously suggested by the thirty-third and following bars of Beethoven's. Similar coincidences can be traced, with more or less distinctness, through nearly all the movement; and we mention them not in disparagement, but because Dr. Wesley's Andante derives a special interest of its own from the circumstance. J. B. Cramer once published a Sonata entitled "La Parodie," which is an intentional copy of one by Dussek. We cannot help believing that here we have another "parody," and an exceedingly clever one. If the coincidence is purely accidental, it is one of the most curious in musical literature.

Postlude (Tempo di Minuetto) for Organ, by Francis Edward Gladstone (Augener and Co.), is a well-written organ piece, but scarcely equal in interest, we think, to some of Mr. Gladstone's other works. We must, however, specially commend the very neat little "Canon in the octave" which serves as Trio to the movement.

Popular Classics for the Pianoforte. Selected, edited, and fingered by Walter Macfarren. Fifth Series. [Ashdown and Parry.]

The fact of this excellent collection of classical works having reached a "fifth series" sufficiently proves that the demand for the higher class of pianoforte compositions is steadily on the increase. Of course, apart from careful editing and fingering, the heavy responsibility of selecting pieces suitable for general performance rests with the editor; and we congratulate the publishers upon having secured the services of one whose cultivated taste renders him so eminently fitted for the office. The twelve compositions comprising the new series are fully equal, both in variety and interest, to those which have preceded them. Mendelssohn's Prelude and Fugue in D (No. 2, Op. 35) will be found an excellent study for this style of music; and the Gigue in B flat of Bach, the bright little "Tempo di Ballo," of Domenico Scarlatti, and the Variations in F minor of Haydn, should at once be in the hands of all classical students. The better-known "Marche Funèbre" and Valse in E flat of Chopin; the "Rondo Pastorale," from the Sonata in B flat (dedicated to Mrs. Chinnery), of Dussek; the Arabeske in C (Op. 18) of Schumann; the Variations on an original theme, in F, of Beethoven; the Polonaise in E flat and Polacca in E of Weber; and the Impromptu in B flat of Schubert, will also be warmly welcomed by all who desire music for the mind as well as the fingers. There are plenty more "Classics" which deserve to become "popular;" and, in the interest of true art, we shall be glad to see this series steadily progress.

FOREIGN NOTES.

The momentous political questions which during the greater part of last month have agitated all classes of French society alike, appear to have interfered but little with the musical activity of the capital. The "season" is now in full swing, and while operatic managers and concert-givers vie with each other to satisfy tastes which are perhaps in no other country more varied than in France, preparations are being actively carried on with a view to an adequate representation of the musical art during the forthcoming International Exhibition. *A propos* of the latter event a fresh difficulty has sprung up relative to the promised first representation on that occasion of M. Gounod's Opera "Polyeucte," the composer being probably impressed by the old maxim that a good thing is none the less prized for being with difficulty won. It appears that when M. Halanzier, the Director of the Paris Opera, applied to the composer for the score of the new work, so that the rehearsals might be proceeded with, he was informed that it had been sold for the sum of 100,000 francs to the publishing firm of Lemoine. The latter, being applied to in turn, naturally declined to part with the score in question except on payment of a stipulated sum of money. The matter will be brought before a court of law. Two new operatic works of but little importance have recently been produced at lyric establishments in Paris, viz. at the Bouffes-Parisiens, a comic Opera by a young composer hitherto unknown, M. Chabrier. The work is entitled "L'Etoile" and is very favourably spoken of by the press, its author being represented as a worthy follower in the footsteps of MM. Offenbach, Strauss, and Lecocq. The other novelty referred to is a work of greater pretensions, an *opera seria*, entitled "Zilia," which was brought out by the Théâtre-Italien on the first of last month. The *libretto* is from the pen of M. Solera (who has also furnished some of the textbooks to Verdi's Operas, notably that to "Nabuco"), and the composer is M. Gaspar Villate, a native of Cuba, who has made his *début* in the world with the present work. To judge, however, by the tone adopted in the French journals, M. Villate's "Zilia" is not likely to prove a great acquisition to operatic literature, being full of musical platitudes and reminiscences chiefly from works of the Italian school. It is not often the Théâtre-Italien produces a novelty, and the choice it made in this instance seems to have been an unfortunate one. Signor Tamberlik sustained one of the principal parts in the Opera mentioned. That celebrated tenor, whose engagement with the Italien has now expired, has left Paris for Madrid. By a new contract concluded with the Renaissance, M. Charles Lecocq has further bound himself to write exclusively for that establishment until the 1st of January, 1880. A reading of his new comic Opera "Le Petit Duc" took place at the Renaissance, when the work was pronounced by the artists present to contain all the elements of a great success. The principal *rôle* in it is reserved for Mdlle. Jeanne Granier.

A young Russian singer, Mdlle. Nordi, made her *début* last month at the Théâtre-Italien in the character of *Gilda*, in "Rigoletto," and met with a most encouraging reception. She is said to be an artist of exceptional talent and promise.

M. Adolphe Jullien, the able contributor to the Paris *Revue et Gazette Musicale*, has just published a volume bearing upon the history of French Opera, and entitled "La Cour et l'Opéra sous Louis XVI." Picchini, Sacchini, and Salieri are the composers chiefly treated of, whose influence upon their time, though ephemeral, was yet sufficiently marked, and the part they played sufficiently prominent to invest M. Jullien's work with a considerable amount of interest to the student of art-history.

An appeal is being addressed, on the part of the Commission of the Musical Department at the coming International Paris Exhibition, to all possessors of rare and curious musical instruments, scores, manuscripts, and other interesting relics bearing upon the art and emanating from any period previous to the present century. Proprietors of such objects are requested to aid, by the loan of them, the forming of a collection sufficiently complete to be studied with advantage by the musicophile. Communications on the subject should be addressed either to the Directeur-général de l'Exposition, or to M. Ambroise Thomas, president of the commission.

The sale of the Sax collection of musical instruments, &c. terminated on the 6th of last month, having occupied three days. The result fell far short of the expectations of the owners, the collection realising only some 12,000 francs, or one-fourth of the sum originally demanded.

Herr Anton Rubinstein, *L'Art Musical* informs us, left Paris in the early part of last month. The celebrated pianist and composer will return to the French capital, after a few months' absence, for the purpose of giving a series of concerts, and also to assist in the representation of his Opera "Nero." During part of the interval, Herr Rubinstein will undertake a concert *tournée* in Belgium and Holland. Since leaving Paris he has been giving concerts at Bruxelles, Berlin, and other continental towns; in short, there is no following the rapid and meteorlike course of the modern musical *virtuoso*.

As an instance of the general depression of the country, French journals mention the fact that the Opera House at Bordeaux had to be closed on the 1st ult. for want of support on the part of the public as well as of the Government, whose annual subvention had this year been reduced by 15,000 francs.

Under the name of "Société du Concert National," a Society is being formed at Bruxelles, whose object it will be to make known the works of Belgian composers.

Mdlle. Minnie Hauck has reappeared at the Théâtre de la Monnaie, at Bruxelles, having entered upon a new contract with the *impresario* of that establishment. She will shortly interpret the titular female characters in "Paul et Virginie" and "Romeo et Juliette."

There has been no novelty of particular interest in the *répertoire* of the leading operatic establishments in Germany during the past month, with the exception only of M. Saint-Saëns's "Delila," which was performed on the 2nd ult. at the Theatre at Weimar. A large concourse of musicians and amateurs had assembled from all parts to witness the first representation of an important work of the leading representative of "young France," of which fragments only have been heard within the limits of his native country. The performance, according to a correspondent of *Allgemeine Deutsche Musik-Zeitung* was an excellent one, and although the opinions of connoisseurs differ very widely as to the merits of the work in detail, there appears to be but one voice as to its significance as a whole. The influence of Wagner's theories upon the composer is, of course, plainly discernible, but the work is nevertheless said to preserve throughout a distinct individuality of style. The subject of "Delila," we need hardly add, is taken from the Old Testament, and the dramatic version, from the pen of M. F. Lemaire, has been translated into German for the Weimar Theatre by Herr Richard Pohl.

The following are the principal works to be performed at the Festival of the Lower Rhine, to be held this year at Düsseldorf under the conductorship of Herr Anton Rubinstein: viz. Psalms by Handel, Symphony (C major) by Schubert, Faust-music by Schumann on the first day; on the second, Rubinstein's "Ocean Symphony" and Gluck's "Orpheus;" on the third day, Beethoven's Concerto in E flat major for pianoforte (to be played by Herr Rubinstein), a choral work by Tausch, and miscellaneous pieces.

As many as seven more or less distinguished pianists appeared in concerts in Berlin during one week of last month, viz. Mdlles. Wenzel, von Mühler, Anna Rilke; H. H. Zarebski, Olberich, and Rubinstein, and Madame Clara Schumann.

The inauguration of a new theatre and opera-house took place recently at Augsburg with Beethoven's "Fidelio," preceded by the Jubel Overture of C. M. von Weber and a prologue spoken by the author, Herr E. Possart.

Herr Paul Geisler, a young German composer of great talent, is just now engaged upon the composition of a music-drama, entitled "Frithjof," which is raising great expectations in Leipzig musical circles.

The directors of the Gewandhaus Concerts at Leipzig contemplate the erection of a new concert-hall, in addition to the time-honoured locality from which they derive their name, and which is, in future, to be reserved for the performance of chamber-music only. The projected new building is to hold at least 2,000 persons, and the directors

rely upon public support for the effectual carrying out of their scheme.

It appears that the valuable library of the late Julius Rietz has not, as announced by the German press, been acquired by the town of Dresden, and that a catalogue of the collection will shortly be published for the purpose of putting it up at auction.

According to a statement contained in German journals, Herr Max Bruch has been invited to write a choral and orchestral work for the Birmingham Festival to be held in 1879.

At the Lobe-Theater at Breslau a lecture on the Telephone is just now being delivered after every performance, ramifications in connection with the instrument being distributed all over the building for the use of the audience.

Among the papers of the late Viennese Kapellmeister Herbeck, four manuscript Symphonies have been discovered, one of which will shortly be performed by the Philharmonic Society of Vienna. Herbeck was also the possessor of a number of as yet unpublished compositions by Franz Schubert.

As a New Year's gift, the eminent publishing firm of B. Schott's Söhne, of Mayence, have just issued the first edition of "Parsifal; ein Bühnenweihfestspiel von Richard Wagner," being the poetry (otherwise *libretto*) to the new music-drama, upon the composition of which the Bayreuth reformer is at present engaged. While on this head, we may call the attention of our readers to some interesting and thoughtful articles, from the pen of Herr Hans von Wolzogen, contained in recent numbers of the *Neue Zeitschrift für Musik*, and inscribed "Nibelungen-Drama und Christenthum."

Mdlle. Etelka Gerster's interpretations at the Imperial Opera of St. Petersburg, have been a series of triumphs for the gifted singer. During a performance of "Lucia," the audience were so persevering in their applause that the *diva* was forced to sing the whole of the mad scene over again.

The coming season of Opera at the Theatre La Scala of Milan bids fair to become a very brilliant one. Madame Adelina Patti and Signor Nicolini have been definitely engaged, and among the Operas to be performed are mentioned "L'Africaine," "Cinq-Mars," and "Aïda." The latter work is to be conducted on its first representation by the composer himself.

The historic series of operatic performances at present being held at the Court Theatre of Cassel (of which mention has already been made in these columns) continue to attract general attention among music-lovers in Germany.

We subjoin the programmes of concerts which have taken place during the past month at some of the leading institutions abroad.

Paris.—First Concert of the Conservatoire (Dec. 2): Symphony, B flat (Beethoven); portions from "Elijah" (Mendelssohn); fragments from the ballet in "Iphigénie en Aulide" (Gluck); Motett (Palestrina); Symphony in C (Haydn).—Seventh Concert Populaire (Dec. 2): Symphony, "Eroica" (Beethoven); Saltarelle (Gounod); Quintett for pianoforte and stringed instruments (Schumann); Fragment from "Orpheus" (Gluck); Overture, "Patrie" (Bizet).—Eighth Concert Populaire (Dec. 9): Romeo et Juliette (Berlioz); Adagio from the Septett (Beethoven); Concerto for violoncello (Ed. Lalo); Symphony, C major, No. 3 (Haydn).—Sixth Concert du Châtelet (Dec. 9): "Le Damnation de Faust" (Berlioz).—Third Concert of the Conservatoire (Dec. 16): Choral Symphony (Mendelssohn); Concerto, C major, for pianoforte (Beethoven); Overture to "Euryanthe" (Weber).—First Concert Populaire, second series (Dec. 16): Symphony in A (Beethoven); Quintett for pianoforte and stringed instruments (Schumann); Gavotte (Lulli); Scherzo from "Midsummer Night's Dream" (Mendelssohn); Rhapsodie Hongroise (Liszt).

Leipzig.—Eighth Concert of the Gewandhaus (Dec. 6): Overture to "Fanisca" (Cherubini); Air from the "Creation" (Haydn); Concerto, F minor (Chopin); Symphony, C major (Schubert).—Conservatorium Concert (Dec. 5): Concerto for two pianofortes (Dussek); Sonata, E minor, for violin (Gade); Prelude and Fugue for two pianofortes (Riedel); Italian Concerto (Bach); Pianoforte Quintett (Schumann).—Conservatorium Concert (Dec. 7): Quartett, C major (Beethoven); Trio, G major (Beethoven); Pianoforte pieces (Rubinstein, Liszt, Schumann).—Fifth "Euterpe" Concert (Dec. 11): Overture to "Sardanapalus" (Remy); Serenade, F major (Volkmann); Symphony, "Eroica" (Beethoven).

Berlin.—Concert of the "Symphonie Kapelle" (Dec. 2): Symphony, "Jupiter" (Mozart); Symphony in B (Beethoven); Overtures to "Melusine," "Abenceragen," and "Tannhäuser;" Polonaise (Vieuxtemps).—Concert of the "Stern'che Verein" (Dec 17): Beethoven's "Missa Solemnis."

CORRESPONDENCE.

EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In that portion of the article on "Borrowed Plumes" (Musical Times, December, p. 587) which refers to Day's editions of Sternhold's Psalms, and to Archbishop Parker's Psalter, there are one or two inaccuracies, which I may perhaps be allowed to point out and correct. The writer of the article quotes Engel as saying, "The first edition of metrical psalms with musical notation for the Church of England, by Sternhold and Hopkins, London, 1562, has merely the melodies without any harmonious accompaniment, not even a bass," upon which he remarks, "The truth is John Day printed the Psalms in 1562, harmonised for four voices, but each part in a separate book, the melody being of course the tenor part." And again, "Two years previously, in 1560, Day had published Parker's Psalter with the tunes harmonised by Tallis," &c. Now neither is Engel's statement, nor are the amendments of his corrector, accurate. The dates of these early musical psalters are seldom rightly quoted; and as I know of no work in which a complete and reliable list may be found, I will give, for the benefit of your antiquarian readers, such information as I have been able to collect respecting them.

The first edition of the metrical psalms with musical notes was not, as Engel says, by Sternhold and Hopkins, but by Miles Coverdale, the translator of the Bible, whose "Goostly Psalmes and Spirituall Songes drawen out of the holy Scripture for the comforte and consolacyon of soch as love to rejoyse in God and his worde" were printed, with notes, by John Gough. There is no date to the book, and it may have gone through more than one edition; but as Coverdale's "Goostly Psalmes," &c. was prohibited by Henry VIII. in 1539, and Gough does not appear to have printed after 1545, the early date of its publication is unquestionable. [Queen's College, Oxford.]

In 1549 Robert Crowley published "The Psalter of David newely translated into Englyshe metre, in such sort that it may the more decently and wyth more delyte of the mynde be reade and songe of al men. Whereunto is added a note of four partes, wyth other thynges as shall appeare in the Epistle to the Readar. Translated and Imprinted by Robert Crowley in the yere of our Lorde 1549, the xx daye of September. And are to be solde in Eley rentes in Holburne." [B.N. College, Oxford.]

In 1553 was published "Certaine Psalmes select out of the Psalter of David, and drawen into Englyshe Metre, wyth Notes to every Psalme in IV Parts to Synge, by F. S. [Francis Seagar]. Imprint. by wyllyam Seres at the sygne of the Hedge Hogge. 1553." [Heber's Catalogue.]

In 1556 appeared, but not in England, the first edition of Sternhold's Psalms with music. It was published abroad, with this title: "Fifty one Psalmes in metre; whereof xxxvij were made by T. Sternholde, and the rest by others: conferred with the Hebrewe and corrected &c. with musical notes; Geneva, printed by J. Crespin." [Bodleian Library.] There was a second edition in 1569. In 1561 another "Psalmes in metre, with notes" was published at Geneva by Zacharie Durand, but I cannot give any further title. [St. Paul's Library.]

1558-9. Between July 1558 and July 1559 Wiliam Seres had a license from the Stationers' Company to print "The Psalmes in mytre, noted." [Johnson, Typ. i. 544.]

It is uncertain if John Day published an edition of the Psalms with notes in 1560. I have seen a single part, "Bassus," of that date, quoted as a psalter, and I believe it is in the British Museum, but it may belong to the

"Service" which he printed in the same year with the following title: "Certaine notes set forth in foure and three partes to be Song at the Morning Communion and Evening praier very necessarie for the Church of Christ to be frequented and used: and unto them be added divers Godly Praiers and Psalmes in the like forme to the honour and praise of God. Imprinted at London over Aldersgate beneath St. Martins by John Day. 1560." The psalms here alluded to are set as anthems. Editions of Day's Psalter with notes, of which there is no doubt, are the following:—

1561. "Hondert Psalmen Davids. I. Utenhove. London. Jan Daye. 1561." 8vo. A Dutch version of a hundred psalms, with notes, printed for the use of foreign Protestant refugees. In this volume is the earliest known appearance of the "Old Hundredth" tune. [British Museum.] (In Steeven's Catalogue I find the following: "Sternholde, Tho. Fourescore and Seven Psalmes of David with the Musick, the Songe of Simeon, the Ten Commandments and the Lord's Prayer." Black letter, 24mo, 1561.)

1562. "The whole Booke of Psalmes collected into Englishe metre by T. Sternholde, J. Hopkins and others, conferred with the Ebrue with apte notes to sing them withal."

1563. "The whole Psalmes in foure partes [Tenor, Contra-Tenor, Medius, and Bassus] whiche may be song to al musicall instrumentes, set forth for the encrease of vertue and abolishyng of other vayne and triflyng ballades. Imprinted at London by John Day dwelling over Aldersgate, beneath Saynt Martyns." 4to. [A complete set in B.N. College, Oxford.]

1564. "The firste parte of the Psalmes collected into English Meter by Thomas Sternholde and others conferred with the Ebrue with apt notes to sing them withal." 12mo. [Heber's Catalogue.]

1565. "The whole Psalmes in foure partes," &c. This edition, of which the title-page is the same as that of 1563, is also, like that edition, printed in four separate volumes. [British Museum.]

In this year Day also printed a second collection of music for the Church services, similar to that of 1560.

1567. "The whole Booke of Psalmes collected into Englishe meter by Thomas Sternhold, John Hopkins and others, conferred with the Hebrue, with apt Notes to sing them withall, With the Lorde's Prayer, Crede &c. Imprinted by John Daye 1567." [Heber's Catalogue.]

Other editions of Sternhold's Psalms with notes were published by Day in 1569, 1570, 1577, 1579, 1580, and in 1582; his last edition was that of 1584, "The whole Booke of Psalmes collected into Englishe metre by Sternhold Whittingham Hopkins and others. With notes. John Daye, 1584." [Heber's Catalogue.] He died in this year, but his tunes, more or less altered, continued to be reprinted up to 1629 (Buck, Cambridge), the last edition with which I am acquainted. Meanwhile new composers and editors had taken the work in hand. William Daman's Psalms in four parts, 1579, and again a second set in 1590; John Cosyn's Sixty Psalms in six and five parts, 1585; Thomas Est's Psalms in four parts, by nine sundry authors, 1592; John Mundy's Psalms in three, four, and five parts, 1594; Richard Allison's in 1599; Andrew Hart's in 1615;* Robert Tailour's in the same year; and, above all, Thomas Ravenscroft's in 1621, had laid the foundation of our standard system of Old English Psalmody. It would have been interesting to give at full length the titles of the above-mentioned publications, and of other similar ones which succeeded them, but I fear to trespass too much upon your columns.

Of Archbishop Parker's Psalter all that can be said with certainty is that it was finished in 1557. Various dates from that year downwards have been assigned to its publication, either conjectural, or else erroneous quotations from some of the above-mentioned editions of Day. Dr. Farmer, whose accuracy as an antiquary is most reliable, has named 1567 as the year in which it was printed. In his own copy, which at the sale of his library in 1798 was bought for three pounds six shillings, and is now in the British Museum, he has supplied the title in manuscript: "The whole Psalter translated into English metre, which containeth an hundred and fifty Psalmes. The first Quinquagene. Imprinted at London by John Daye. 1567." The volume is a small quarto of about 328 pages, printed in a fine black letter. All before B iiij is wanting. The eight tunes in the book were not only harmonised but composed by Tallis, who has added at the foot of each tune "Qd. Talys." His ninth tune, to the Archbishop's version of *Veni, Creator*, I believe to be the earliest English *single* common metre that we have. It is remarkable that, although the hymn "Come, Holy Ghost, eternal God" was inserted in the Prayer Book of 1549, and has retained its place in the Ordinal, yet no one of the annotators of the Prayer Book has mentioned Archbishop Parker as the author of it. It stood alone in the service until the revision of 1662, when the long metre version was added as an alternative.

Of Tallis himself I have an anecdote to relate, which I believe has never been made public before, but which, as my letter has run to some length, I will reserve until next month.

H. Fleetwood Sheppard.

Thurnscoe Rectory, December 19.

* Andrew Hart's publication, Edin. 1615, is usually considered the earliest Psalter with notes printed in Scotland; but it must give place to the following most rare book: "The Mindes Melodie, contayning certayne Psalmes of the Kinglie Prophete David, applyed to a new pleasant tune, verie comfortable to everie one that is rightlie acquainted therewith. Edinburgh. Printed be Robert Charteris. 1605."

ARCANGELO CORELLI.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the quarto edition of Sir John Hawkins's "History of Music," vol. iv. p. 313, the following passage occurs:—

"Corelli died at Rome about six weeks after the publication of his Opera 'Sesta;' [that is to say, on the 18th day of January, 1713, and was buried in the church of the Rotunda, otherwise called the Pantheon, in the first chapel on the left hand of the entrance. Over the place of his interment is a sepulchral monument to his honour, with a marble bust thereon, erected at the expense of Philip William, Count Palatine of the Rhine, under the care and direction of Cardinal Ottoboni. The following is the inscription thereon:—

D. O. M.
ARCANGELO CORELLIO A FUSIGNANO
PHILIPPI WILLELMO COMITIS PALATINE RHENI,"

&c. &c. To this is appended the following note, viz. "It is commonly said here that the Jig in the fifth Sonate in the Opera 'Quinta' is engraven on Corelli's monument; but it is in the following sense only that this assertion is true. The bust represents him, as the print does, with a music-paper in his hand, on which are engraven certain musical notes, which, upon a near inspection, appear to be a few bars of that fine air." "The print" mentioned here is a mezzo-tinto from a picture of Corelli painted by Mr. Hugh Howard; and Sir John Hawkins says of it, "The bust on the monument of Corelli in the Rotunda at Rome does in every respect most exactly correspond with the mezzo-tinto print."

When in Rome a few winters ago, and during a visit there early this year, I sought in vain for the bust mentioned in the foregoing extracts. "The sepulchral monument" with "the inscription thereon" is, indeed, where Sir John states it to be. It is a slab let into the wall of the Pantheon, and exhibits nothing else; nor does there seem to be even a place where the bust could have stood. I made several inquiries amongst my friends and others about the bust, but no one seemed to have heard of the existence of such a thing. I searched the Museum in the Capitol, whither it was said that the bust had been removed, but I found no trace of it. The Curator of the Museum told me that no such existed, and he added that it could not be there without his knowledge. There is, indeed, a bust of the composer in the Capitol, amongst those of other celebrities; but it seems to be a modern production, designed in the same fashion as those around, and presenting nothing peculiar.

Unwilling to give up my search, I had the above extracts from Sir John Hawkins translated into Italian, and shown about to the *litterati* in Rome, but without effect;

and I even visited some of the musical societies, but could gain no information upon the subject.

The question now is, "Has the bust (if it ever existed) been destroyed; or if not, where is it?"

Perhaps some of your readers may be able to throw light upon a matter which to musicians is certainly very interesting.—Yours, faithfully, INQUIRER.

November 7, 1877.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBURY.—On Wednesday the 5th ult. a selection of music was given at the close of the evening service, in the Parish Church. The programme was selected from the works of Schumann, Haydn, Ouseley, Mendelssohn, Spohr, G. A. Hardacre, and J. S. Bach. The organ solos were well rendered by Mr. Hardacre. Mr. Allen, Mr. Walkley, and Mr. Parkinson were the solo vocalists. A collection was made in aid of the Church Restoration Fund.

BEXLEY HEATH.—A Concert was given in the Town Hall on the 30th ult., in aid of the National Orphan Home. The artists engaged were Miss Mary Davies, Miss Cummings, Mr. Leigh Faulkner, and Mr. Gordon Gooch (vocalists), and Mdlle. Gabrielle Vaillant (solo violin).

BIRKENHEAD.—Handel's *Messiah* was given on Wednesday the 12th ult. in the Queen's Hall, under the auspices of the Cambrian Choral Society. The orchestra was scarcely equal to the performance of a work of such importance, but the vocal solos were well rendered, Mrs. Billinie Porter, Miss Marie Ternan, and Mr. H. T. Bywater acquitting themselves throughout with much success. Mr. William Parry conducted with much ability.

BIRMINGHAM.—The Festival Choral Society gave a miscellaneous Concert at the Town Hall, on Thursday, November 29, assisted by Madame Sinico, Mdlle. Redeker, Mr. E. Lloyd, and Signor Campobello. The choral pieces were the most interesting items in the performance, and included Mendelssohn's 43rd Psalm, Crotch's Motett, "Methinks I hear," Macfarren's "The sands of Dee," and Leslie's "Resurgam." Of the soloists Mdlle. Redeker and Mr. Lloyd made the greatest impression, Mr. Stimpson gave two organ solos, Mr. R. M. Winn was an efficient accompanist, and Mr. Stockley conducted with his usual skill.——The second of Mr. Hayward's Chamber Concerts took place on the 4th ult. The artists were the same as at the first concert with the exception of the pianist, who on this occasion was Miss Welchman. A capital programme was well performed, and the attendance was better than at the previous concert.——The Carl Rosa Opera Company closed their successful visit on the 1st ult. With the exception of *Robin Hood*, the last week was given up to repetitions. A feature of local interest was the appearance of Miss Emma Beasley as Arline in *The Bohemian Girl*, which character, considering her short experience on the stage, she sustained very creditably.——Messrs. Harrison's second Subscription Concert was given in the Town Hall on Thursday the 5th ult. The great attractions were the fine orchestra of Mr. Charles Hallé, and the eminent violinist Madame Norman-Néruda. The novelty presented was Goldmark's so-called Symphony, "A Rustic Wedding." The work was splendidly played, and, in spite of its length, pleased the audience. Madame Néruda played part of a Concerto by Vieuxtemps, and Beethoven's "Romance in F," with her accustomed success, and Mr. Charles Hallé gave an excellent rendering of Chopin's Andante and Polonaise, Op. 22, with orchestral accompaniment. The vocalists were Madame Trebelli-Bettini and Herr Behrens, whose efforts were most successful. The attendance was enormous, and the concert a success in every way.——The Birmingham Schools' Choral Union held its Eighth Festival, in aid of the Children's Hospital, on the 6th ult. A selection of Part-songs was admirably performed by a chorus of 1000 voices, under the direction of Mr. G. J. Rankilor, the finest effect being produced in Pierson's "Ye mariners of England." Mr. Stimpson played several solos on the organ, and Mr. James Mathews on the flute; there were also several vocal soloists. The attendance was very good.

BRIGHTON.—The Brighton Sacred Harmonic Society terminated a most successful season with a performance of Handel's Oratorio, the *Messiah*, on the 4th ult. The solo vocalists were Miss Adela Vernon, Mrs. Mudie-Bolingbroke, Mr. A. Kenningham, and Mr. Thurley Beale. The orchestra included several well-known artists. Mr. J. Spearing presided at the organ, and Mr. R. Taylor conducted. The Choruses were excellently rendered, being marked by breadth and massiveness, as well as delicacy of expression. Miss Adela Vernon was very successful in "Rejoice greatly" and "I know that my Redeemer liveth." Mrs. Mudie-Bolingbroke gave "He shall feed His flock" and "He was despised" in a very effective manner. Mr. A. Kenningham, one of the lay-vicars of St. Paul's Cathedral, sang with pure and unaffected pathos, and Mr. Thurley Beale rendered the bass solos in splendid style. Mr. J. Spearing played the organ accompaniments with skill, giving the majority of the recitatives from Mr. Best's arrangement for the organ.

BRISTOL.—On Thursday, the 29th of November, a performance of the *Messiah* was given in the Colston Hall. The principal vocalists were Miss Julia Wigan, Miss Florence Wydford, Mr. Harper Kearton, and Mr. Lawford Huxtable. The orchestral parts were played by a band, led by Mr. A. W. Waite. Mr. George Riseley presided at the organ, and Mr. S. Hatton conducted.——At the Monday Popular Concert given in the Colston Hall on the 3rd ult. the band played Rossini's Overture to *La Cenerentola*, Mendelssohn's "War March" from *Athalie*, the last movement of Haydn's "Farewell Symphony," and other pieces of the same class, in a very effective manner. Mr. J. L. Roeckel took the pianoforte part in Mendelssohn's Concerto in G minor. Madame Löwe was the vocalist. At the concert on the 17th ult. Haydn's "Clock Symphony" and the Overture to Weber's *Oberon* were amongst the pieces splendidly played by the orchestra. Mr. Barrett performed two piccolo solos, and Mr. H. T. Bywater was the vocalist. Mr. George Riseley conducted at both concerts.——On Thursday the 13th ult. a Complimentary Concert was given by Mr. Greenwood's choir to their Conductor, "in recognition of his gratuitous and valuable services for a period exceeding seven years." The programme included Part-songs, &c., by Stevens, Smart, Reay, J. Greenwood, Randegger, Leslie, Hatton, and Bishop, Auber's "Market Chorus" from *Masaniello*, and Pierson's naval Chorus "Ye mariners of England," both the latter being given with organ accompaniment by Mr. George Riseley. Miss Jessie Royd, Mr. T. W. Hanson, and Mr. H. J. Dyer were the principal vocalists, and Mr. George Riseley contributed two solos on the grand organ. Mr. C. Greenwood was at the pianoforte, and Mr. J. Greenwood conducted. The choir consisted of 104 voices.

CHESHAM.—The members of the Choral Society gave their first Concert of the season on Monday evening, the 10th ult. The programme consisted of operatic selections, interspersed with popular songs and ballads. The choruses were exceedingly well rendered. The concerted music included the Quartett "Take care," carefully sung by Misses Barrett and Hyatt, Messrs. Birch and Barnes; "Lightly treading," sung by Miss Rose, Messrs. Herrik and Bates; and the Duet, "I would that my love," by Misses Stone and Birch. The solos were entrusted to Miss C. Rose, Miss Millicent Birch, Mr. J. G. Stone, jun. (the indefatigable Secretary), and Mr. Herrik. A grand pianoforte was kindly lent by Messrs. Brinsmead for the occasion.

CIRENCESTER.—The Choral Society gave an open night on Thursday the 20th ult. The works performed were *Lauda Sion* (Mendelssohn) and the *Lay of the Bell* (Romberg), with Sir R. P. Stewart's arrangement of the "Bells of St. Michael's Tower," and "Good night" (Carulli). Miss Gertrude Ferrabee, R.A.M., gave her assistance, and, considering the short time the Society has been working, the performance was most satisfactory to the members and its Conductor, Mr. Brind. Mr. Newton, Organist of Highnam Church, presided with much ability at the harmonium, and Miss Fisher at the pianoforte.

CLIFTON.—On the 4th ult. another of Mr. J. C. Daniel's series of Winter Entertainments was given at the Victoria Rooms, consisting of a Pianoforte Recital by Madame Arabella Goddard, who played Sir W. S. Bennett's Sonata the "Maid of Orleans" and a selection of classical and popular pianoforte pieces. Miss Amy Aylward, R.A.M., was the vocalist.——On the 13th and 14th ult., Mr. Daniel introduced the Organist of the Alexandra Palace, London, Mr. Frederic Archer, who gave three Organ Recitals at the Victoria Rooms, which were highly successful. Madame Ernst and Mr. Bernard Lane were the vocalists.——On Wednesday the 12th ult. Mrs. Viner Pomeroy gave her second Classical Chamber Concert at the Victoria Rooms. The executants were Herr Ludwig Straus (first violin), Mr. E. Woodward (second violin), Mr. J. B. Zerbini (viola), Mr. J. Pomeroy (violoncello) and Mrs. Viner Pomeroy (pianoforte). The programme included Mozart's Quartett in G, No. 1; Spohr's Quintett, Op. 130; Tartini's "Devil's Sonata;" finely played by Herr Straus; and Mendelssohn's Quartett in E, Op. 12.——The fourteenth Annual Concert of the College Choral Society took place at the College on the 20th ult. For the first time a small orchestra, consisting of pupils of the College, under Mr. Andrew Waite, performed selections and also accompanied the choral numbers. The Choruses "Let their celestial concerts," "To dust his glory," "Tyrants now no more shall dread," "Trumpet shall be heard," were very well rendered. The "Vintage Chorus" from Mendelssohn's *Loreley* proved very attractive. Mr. W. F. Trimnell, the choirmaster, conducted.

CORK.—The opening Musical *Soirée* of the Cork Church of Ireland Young Men's Association took place on November 27 at the Assembly Rooms, under the direction of Dr. Marks, Organist of the Cathedral. The choir consisted of over one hundred voices, selected from the Cathedral and other church choirs, and their rendering of works by Handel, Mendelssohn, Haydn, &c. was excellent. Solos were contributed by Messrs. Keating, Griffin, Scott, Slorach, &c.——The first Concert of the Cork Orchestral Union for the present season took place at the Assembly Rooms, South Wall, on Wednesday evening, the 5th ult. This Society, which is now under the presidency of His Royal Highness the Duke of Connaught, is doing a great deal towards the development of a taste for high-class music in the south of Ireland. The orchestra consists of nearly fifty executants, under the conductorship of Mr. W. Ringrose Atkins, and the performance of the Overtures to the *Occasional Oratorio* (Handel) and *Zanetta* (Auber), a selection from Wagner's *Lohengrin*, and Haydn's "Symphony in D"

(No. 2) was highly creditable. Two pianoforte solos were played by Miss Maud Murphy with power and brilliancy. Some vocal pieces were given by Mrs. Hall, Mrs. Lyons, Miss Agnes Power, Mr. W. Harvey, Mr. G. Waters, and Mr. P. St. John Murphy; and Mr. J. Waters rendered good service in the pianoforte accompaniments to the songs. Mr. Atkins conducted with care and judgment,

EDINBURGH.—Sir Herbert Oakeley gave the first of his Organ Recitals in the Music Class Room, Park Place, on the 6th ult., when there was a very large attendance. The Recital was much enjoyed, the students expressing their enthusiasm and desire to hear every piece twice over. The programme was selected from the works of Handel, Bach, Haydn, Mozart, Beethoven, Mendelssohn, Spohr, Rameau, and Sir G. Elvey.

FALMOUTH.—A very good Concert was given at the Polytechnic Hall, on the 13th ult., in aid of the St. Gluvias organ-fund. A great feature of the programme was the singing of some well-selected part-songs, under the direction of Mr. C. W. Robinson (the Organist and Choirmaster to Falmouth Parish Church), several of which were encored. The performance was generally excellent throughout the evening, a pianoforte solo by Master Ashton being especially admired.

FINCHLEY.—The members of the Choral Society gave the first concert of their second season at the Schoolroom, Ballard Lane, on Monday the 3rd ult. The programme comprised Mendelssohn's 95th Psalm, and *Hear my Prayer*, and Van Bree's *St. Cecilia's Day*.—The solos were rendered by Miss Kate Shaboe, R.A.M., whose refined taste and pure articulation were well displayed in the air, "Oh, for the wings of a dove," and also in the florid passages in *St. Cecilia's Day*. The choruses were well sustained by a choir of about sixty voices, supported by a small but efficient orchestra, the whole reflecting great credit on the able Conductor, Mr. G. R. Fletcher.

GLASGOW.—The organ in St. Silas' English Episcopal Church was reopened on Sunday, the 9th ult., after having been entirely rebuilt by Messrs. Conacher and Co. of Huddersfield. The prayers were read by the Rev. E. F. D. Hutton, D.D., incumbent of the church, and the sermon was preached by the Right Rev. Bishop Beckles, D.D. The Pastoral Symphony from the *Messiah* was played by the Organist of the church, Mr. Montague Smith, as an opening voluntary. The hymn "Onward, upward, homeward" was sung to Dr. Sullivan's processional tune from the "Hymnary;" the Psalms were chanted to Chard in A, Spohr in F, and Leslie in C minor, and the Cantate and Deus were sung to Bridgewater's Service in A. The Anthem was the Quartett and Chorus, "Lord God of heaven and earth," from Spohr's *Last Judgment*. Before the sermon the hymn "O God of Bethel" was sung to Arnold's fine old tune; and while the collection was being made another Anthem was given, "The heavens are telling," from Haydn's *Creation*; after which the hymn "Glory to God on high" was sung to the National Anthem. The closing voluntary was Mendelssohn's "War March of the Priests."

GLOUCESTER.—On the 10th ult. about thirty members of the Gloucester Festival Class waited upon Mr. C. Harford Lloyd (Organist of the Cathedral) at his residence in Palace Yard, and presented him with a handsome clock as a testimonial. The presentation was made by Mr. William Higgs, who said he had been desired by the members of the Festival Class forming the Gloucester contingent of the choir at the recent Triennial Festival to ask Mr. Lloyd's acceptance of an expression of their respect and gratitude. They wished to acknowledge the advantage they had derived from his earnest and exceptional efforts to make the class as nearly perfect as possible. They had new and elaborate music to sing, but Mr. Lloyd had so repeatedly rehearsed it, and so clearly and kindly corrected every apparent mistake, giving his assistance in every difficulty, that the choruses of the late Festival were an unbroken success. Mr. W. Washbourn then read the address as follows: "To Charles Harford Lloyd, Esq., M.A., Mus. Bac., Organist of Gloucester Cathedral. The members of the Gloucester Festival Class desire to express their very high appreciation of your endeavours to improve them in the execution of the works undertaken during the past season, and their sincere thanks for your personal kindness and courtesy. They hope that the advantage and gratification arising from the meetings of the first season under your conductorship may be the happy augury of many more, wherein increased efficiency on the part of the members may lighten your labours and prove a source of mutual satisfaction and pleasure." Here follow fifty-six signatures of members' names. Mr. Lloyd said he was very much gratified at the kind assurance that his efforts had been so cordially accepted by the members of the choir, and he would in return assure them that, by the ready and careful attention they had given to the practices and to his suggestions during their rehearsals, they had inspired him with great confidence that they would perform their parts with success. It was pleasant to know that musical critics who were present had emphatically praised the Gloucester chorus. The testimonial would have a very conspicuous place in his residence, and prompt a very earnest wish for their future mutual success. The inscription on the clock was as follows: "Presented to C. H. Lloyd, Esq., Mus. Bac., by the members of the Gloucester Musical Festival Class. October 30, 1877."

GREENOCK.—Mr. Poulter's choir, consisting of about twenty-eight voices, gave a Concert in the Watt Institution, on Monday evening, the 10th ult. The programme consisted of unaccompanied glees, madrigals, and part-songs, the rendering of which showed that the choir had been well trained. The solos (by members of the choir) were of considerable merit.

HALIFAX.—On Tuesday the 4th ult. an instructive and interesting lecture on "The History of Modern Music" was given at the Crossley Orphanage by Dr. Roberts, Organist of the Parish Church. The musical illustrations were exceedingly well rendered by the Parish Church Choir and Mr. Verney Binns. There was a large and appreciative audience.

HARROGATE.—On Monday evening, the 10th ult., the newly erected organ in the Wesleyan Chapel was opened by Dr. Spark, Organist of the Leeds Town Hall. There was a very large attendance, and Dr. Spark exhibited the qualities of the instrument, built by Foster and Andrews, of Hull, to the greatest advantage.

HEREFORD.—The Herefordshire Philharmonic Society, which has just terminated its fifteenth season, appears to be rapidly growing in importance. Mr. Henry Leslie has been Conductor from the commencement, and the concerts, which take place in November and at Easter, are invariably well attended. At all performances the choir generally consists of between eighty and ninety vocalists, and the band of about forty-five instrumentalists. At the concert in November last Mozart's Symphony in E flat, Mendelssohn's Psalm, "As the hart pants," and several vocal pieces of interest were included in the programme.

HOUNSLOW.—A Concert was given at the Town Hall on the 11th ult. in aid of the fund for a new organ for St. Stephen's Church. The choir sang several choruses; and solos were contributed by Madame Coates, Miss Mills, Mr. Carter, and Mr. E. J. Bell. Great credit is due to Mr. Ruddock, the Choirmaster, and to Mr. Whale, the Organist, for the manner in which the choir has been trained.

KEIGHLEY.—A vocal contest took place at the Mechanics' Hall on the 15th ult. The singing was of a high order of merit, and duly appreciated by a large audience. The programme included some of the old Glees and Quartetts, by Webbe, Bishop, Horsley, &c., and Songs by Blumenthal, Sullivan, Hatton, Hobbs, Pinsuti, &c. Prizes were obtained by the following for Glees and Quartetts: Leeds Arion Glee Society, first prize; Calverley Orpheus, first prize; Calverley Orpheus, second prize; West Yorkshire (Leeds), second prize. The following soloists gained prizes: Mr. D. Sutton Shepley, Halifax (first); Mr. Singleton, Bradford (second); Mr. H. Wilson, Bradford (first); Mr. T. Oldroyd, Queensbury (second). The prizes amounted to twenty-five guineas. Mr. Loaring, F.C.O., of Bradford, acted as judge, and Mr. Eckersley, of the St. George's Hall Concerts, played the accompaniments.

LEAMINGTON.—On November 28th the Warwickshire Amateur Musical Society gave a good performance of a selection from Handel's Oratorio *Hercules* at the Public Hall. Mr. Frank Spinney conducted, and the solos were taken by amateurs, assisted by Signor Ghilberti and Mr. C. Videon Harding.——Mr. Frank Spinney gave the first of a series of subscription Pianoforte Recitals at his residence on Wednesday the 12th ult. Mr. Henry Taylor was the vocalist. Mr. Spinney played, amongst other pieces, Mendelssohn's Pianoforte Sonata in E.

LEEDS.—Recitals upon Messrs. Pohlmann and Son's new Pianofortes have recently been given at the Philosophical Hall with much success. The local papers are warm in praise of these instruments, which they say are made upon the "overstrung" principle, which enables a tone to be produced almost equal to that of the best horizontal grand pianos.

LIVERPOOL.—The twelfth of Mr. Jude's Harmonium, Pianoforte, and Vocal Recitals was given at Hope Hall on the 8th ult., and attracted, as usual, a large and appreciative audience. The programme was well selected; amongst the vocalists who achieved a success were Miss Laura Haworth and Miss Ensor. Several songs were encored, and the concert gave much satisfaction.

LLANELLY.—On the 18th ult. a large audience assembled at the Athenæum Hall to hear, for the first time in Wales, Handel's Oratorio, *Saul*, which was given by the Philharmonic Society, under the conductorship of Mr. W. T. Rees. The principal vocalists were Misses Griffiths, Clement, Morris, and Martha Harries; Messrs. Videon Harding, Gordon Gooch, and D. Harries, all of whom were highly effective in the exacting music allotted to them. The choir and orchestra were thoroughly efficient, and throughout the work gave ample evidence of the care which had been bestowed upon its preparation. Miss Clement presided at the pianoforte, and Mr. Radcliffe at the organ.

MADELEY, SALOP.—The Choral Society gave a concert on the 18th ult., when a selection from *Judas Maccabæus* and Locke's music to *Macbeth* were performed. The solos and duets were taken by members of the Society, "Sound an alarm" being finely sung by Mr. W. Anstice. The accompaniments throughout were played by Miss Anstice and Miss L. Anstice on the pianoforte and Mustel organ. Mr. Smart conducted.

MAIDENHEAD.—The Philharmonic Society gave a performance of Handel's *Samson* on the 13th ult. Miss Jessie Royd, Miss L. Hann, Mr. Mellor, and Mr. Christian were the principal vocalists. Mr. Rosenthal was leader, and Herr Max Schultz, conductor. The concert was a very successful one.

MOUTON.—The Choral Society gave its first Concert of the season at the Schoolroom on Tuesday evening, the 18th ult. The programme included three organ solos by the Conductor, Mr. R. F. Coules, F.C.O., of Worsley. The glees and part-songs were sung with great taste and expression. The principal vocalists were Miss Harrison, Miss Leigh, Mr. Jales, and Mr. Cunliffe. Mr. W. H. Ellwood accompanied the choruses, and Mr. Coules conducted and accompanied the songs, &c.

NEWPORT, SALOP.—On Wednesday evening, the 19th ult., the members of the Choral Society gave their first concert of the season. The first part consisted of selections from Handel's Oratorios. The band, led by Mr. Goddard, played the "March of the Israelites" (Costa), Gounod's "Marche Romaine," and the accompaniments to Locke's *Macbeth* music, which was given in the second part of the concert. Mr. Smart, Organist of the parish church, conducted.

NORWICH.—Nothing could have been more gratifying to Dr. Bunnett than the hearty reception accorded to him on the occasion of his Complimentary Concert on the 28th November. St. Andrew's Hall was literally thronged with people, and the audience comprised most of the influential families in the city and county. The appearance of Dr. Bunnett upon the platform was the signal for rounds and rounds of applause, and even cheers, and it was several minutes before the Doctor was allowed to take his place as Conductor of the opening Overture. The solo vocalists comprised Miss Blanche Lucas (soprano) and Miss Annie Butterworth (contralto), Mr. James Sauvage, Gold Medallist of the Royal Academy of Music, and Mr. Henry J. Minns (tenori), and Mr. Gordon Gooch, also of the Royal Academy of Music, and Mr. W. N. Smith (bassi). The instrumentalists were Mr. A. J. Oury (violin), Mr. Kingston Rudd, Mr. A. E. Bunnett, Dr. Bunnett, and Sir Julius Benedict (who came from London expressly to play on the occasion) as pianist. The programme was excellent, a great feature being

the performance of the Pianoforte Duet, "Hommage à Handel," by Dr. Bunnett and Sir Julius Benedict, the *bénéficiaire* taking the first. All the vocalists were highly successful in their solos, and Dr. Bunnett's Part-song "Beware!" was encored. The net proceeds of the concert, amounting to £130, were presented on the 20th ult., at a luncheon given by the Mayor (J. D. Smith, Esq.) at the Council Chamber, Guildhall. In presenting the testimonial, the mayor alluded to the sympathy so universally felt at the non-appointment of Dr. Bunnett as Cathedral Organist, on the resignation of Dr. Buck; and, after expressing his thanks for the kindness of his fellow-citizens, Dr. Bunnett read the correspondence which had taken place on the subject between the Dean and himself, concluding with saying that he felt it his duty to make all the facts of the case distinctly known.

OAMARU, NEW ZEALAND.—On Tuesday evening, October 16, a concert consisting exclusively of classical compositions was given at the Masonic Hall by Mrs. Medland Newsham, with a success which sufficiently proves how rapidly the taste for high-class music is spreading in the Colony. The concert-giver's pianoforte solos—especially Beethoven's "Moonlight Sonata"—were received with warm and deserved applause; and the performance of all the pieces, vocal and instrumental, included in the well-arranged programme, reflected the utmost credit upon the executants. The concert concluded with the National Anthem.

OXFORD.—A Concert was given on November 28, by the Oxford Choral Society, the works chosen being the *Hymn of Praise* and *Stabat Mater*. The band was largely augmented from the Royal Italian Opera, with Mr. Burnett as leader, and specially distinguished itself in the Symphony to the first-named work. The Choruses were very finely rendered, crispness and clearness of tone being especially noticeable, showing evidence of the most careful training by Mr. Allchin. The soloists were Miss Adela Vernon, Miss Bertha Griffiths, Mr. Bernard Lane, and Mr. Adolphus Phillips, all of whom were very successful. Mr. W. T. Howell Allchin, Mus. Bac., acted as conductor. ——The new organ, recently erected by Messrs. Willis, of London, in the Sheldonian Theatre, and which has a very elegant appearance, was formally opened on November 29, when the Professor of Music, the Rev. Sir F. Gore Ouseley, delivered a lecture to a large audience upon "The History and Construction of the Organ." His remarks, he said, had a twofold object, namely, to explain the history and construction of a certain large engine of musical sound called an organ, and to serve as the musical inauguration of a new and effective instrument which had recently been erected within those walls. In referring to the progress made in the construction of organs, he said that one at Magdeburg possessed the first keyboard on record. The keys, however, were not like the modern ones, but were an ell long and three inches broad, and some existed the record of which stated that they were five and a half inches in width. These keys had to be struck with the fist—hence the term "organ-thumpers." Until very recently England was far behind the rest of Europe in organ-building, but now we had shot ahead of all competitors in the art. One of their earliest builders was William Dean of Oxford, who lived in the early part of the fifteenth century. Nearly every organ in England was destroyed by the mistaken zeal of the Puritans in the time of Oliver Cromwell. There was never a time when English organ-building stood as high as at present. Alluding to the new organ, he said—so they all knew too well—the present instrument had a predecessor, and that predecessor was now defunct, and it deserved some sort of funeral oration at his hands. For many years, he, as well as many others, believed that Handel himself had opened the old organ, but further investigation had proved conclusively that this was not the case, Handel having died in 1759, and the organ whose loss they had now met to deplore was not opened till 1768, John Byfield, jun., being the builder. It seemed to him that the old instrument, on the whole, was to be condemned as inadequate in every respect. For more than thirty years he had desired to see this "old box of whistles" superseded by an instrument worthy of this University; since he had been Professor of Music this desire had gradually increased, and at last the great object had been accomplished, and by the surpassing skill of Mr. Willis they had now an organ that might rank among the finest in the kingdom. Mr. Parratt then played very finely Bach's St. Anne's Fugue, Mendelssohn's Sixth Sonata, and a Sonata composed for the occasion by the Professor. The tone of the organ shows good voicing, but it is somewhat lacking in diapason strength.——Two exercises for the degree of Mus. Doc. were performed in the Sheldonian Theatre before a crowded audience, including many well-known musicians, on the 11th ult., one composed to sacred words by Dr. Haydn Keeton, the other entitled "The Knight of Elle," and written by Dr. W. H. Sangster. Both were received with deserved applause, though the works were not without faults.

PAISLEY.—An excellent performance of the Oratorio, *Samson*, was given on Friday evening, November 30, by the members of the Tonic Sol-fa Institute, under the conductorship of their indefatigable trainer Mr. John A. Brown. The concert was held in the Free High Church. The Institute were fortunate in securing the valuable assistance of the Glasgow Resident Orchestra, Mr. H. C. Cooper being leader, in the absence of Mr. Carrodus. The solo singers were Miss José Sherrington, Miss Jennie Pratt, Mr. Selwyn Graham, and Mr. Winn. The manner in which the Choruses were rendered throughout deserves great commendation.

PECKHAM.—A Choral Society, already numbering between sixty and seventy members, has been recently established here, under the able directorship of Mr. Henry Regaldi, R.A.M. The practices commenced on November 9.

PERTH.—On Wednesday evening, November 28, the members of the Euterpeon Society gave their first Concert of the season, assisted by the orchestra from Glasgow, led by Mr. Carrodus. The first part of the programme consisted of Mendelssohn's *Walpurgis-Nacht* the performance of which was highly creditable to all concerned. Mrs. Hempel conducted. The second part consisted of Solos by Mr. Carrodus (violin) and Mr. Howell (violoncello), the Overture "Calm Sea" (Mendelssohn), a movement from the Eighth Symphony (Beethoven), Sarabande (Massenet), and the Overture to *Zampa* (Hérold), which were all excellently given.

REDHILL.—The Harmonic Society gave a performance of Handel's *Samson* in the Market Hall, on the 11th ult. The principal vocalists were Miss Carina Clelland, Miss Emily Dones, Mr. William Shakespeare, and Mr. Lewis Thomas; principal violin, Herr Louis Ries; trumpet, Mr. T. Harper; honorary Conductor, Mr. H. T. Pringuer, Mus. Bac., Oxon, F.C.O. The performance was a great success, and the hall was crowded.

ROCHDALE.—The first Concert of the season was given on Tuesday, 27th of November, in the Town Hall, by the members of the Amateur Orchestral Society. The vocalists were Miss Topliffe, Mr. Rickard, and Mr. Gow. The pieces for the orchestra were selected with judgment, and played with ease and precision, the Overture to *Semiramide* being an especially excellent performance. Mr. Sedgwick, of Bury, was the Conductor, and Mr. Lofthouse the leader.

RUGBY.—Miss Emily Lawrence gave a very successful Concert on the 12th ult., assisted by Miss Ada Patterson, Mrs. Mudie-Bolingbroke, and Miss Florence Stanbroke, Mr. Sidney Tower, Mr. W. Henry Thomas, Mr. John Thomas (Harpist to Her Majesty the Queen), and Sir Julius Benedict. Miss Lawrence's solos (Première Ballade, Chopin; Prelude and Fugue, No. 4, Book 1, Bach; and Rondo Piacevole, W. Sterndale Bennett) were extremely well received.

SKIBBEREEN.—On Thursday the 13th ult. a Concert was given in the Town Hall, on which occasion a compact orchestra, consisting of about sixteen or eighteen of the principal members of the Cork Orchestral Union, under the direction of Mr. W. Ringrose Atkins, performed the Overtures to *Martha* (Flotow), *Zanetta* (Auber), and *Le Chevalier Breton* (Hermann), Haydn's "Surprise Symphony," an orchestral Fantasia "Hibernia," by the Conductor, and several other works. The vocalists were Mrs. Morrough, Mrs. Downes, Mr. W. Harvey, and Mr. N. Jackson.

STAFFORD.—A Gregorian Festival (the first of the kind) was held in the fine church of St. Mary on the 28th of November. The choir, surpliced, numbered some 200 voices. Mr. C. Warwick Jordan accompanied the service, and gave an Organ Recital afterwards. The local papers speak highly of the success of the Festival.

ST. NEOTS.—On Thursday the 13th ult. a Concert was given in aid of the Funds for providing an organ for the Offord Darcy Church, Hunts. The chief vocalists were Mrs. L'Estrange Ewen, Miss Buckley-Rutherford, Miss Hopkins, and the Revds. Gray and Miles. A feature of the evening, apart from the singing, was a solo on the violoncello by the Rev. H. L'Estrange Ewen. The concert was under the able directorship of Mr. Rees, Organist to All Saints', Huntingdon.

SWANTON, MORLEY.—A very successful musical entertainment, with readings, was given in the Schoolroom on Wednesday, the 12th ult., by the church choir, under the direction of their teacher, Mr. W. W. Pearson, of Elmham. The Choruses and Part-songs were well rendered. The most effective pieces were Stevens's Glee "From Oberon," and Mr. Pearson's Part-song "The Iron-founders." Mrs. Greer, Mrs. Rowntree, Miss Edwards, Mr. H. B. Vincent, and Mr. Rowntree contributed solos, duets, and trios. Mrs. Greer accompanied, and played several pianoforte solos.

TRALEE.—A very successful Concert, under the conductorship of Mr. B. M. Gilholy, was given in the County Court House, on Tuesday evening, the 4th ult. The programme consisted of selections from the works of Rossini, Donizetti, Balfe, &c. The Choruses, chiefly operatic, were excellently performed by about twenty-five voices. Solos were sung by Miss Wallace, Mrs. Iredell, Mrs. Erskine, Messrs. McGuire, Stephens, McGillicuddy, and E. Murphy. "Erin," a gracefully written Irish ballad, by Mr. B. M. Gilholy, was well rendered by Mr. McGuire, and rapturously encored. The proceeds of the concert were in aid of local charities.

WELLINGBOROUGH.—Handel's *Messiah* was given at the Corn Exchange by the Philharmonic Society on the 17th ult. with much success. The principal vocalists were Misses Banks and Marion Severn, Messrs. Thornton and Winn. The Conductor was Mr. W. R. Harrington.

WEYBRIDGE.—On Thursday, the 29th November, the members of the Choral Class gave the first Concert of the season, under the conductorship of Mr. H. P. G. Brooke. The programme contained many favourite pieces, all of which were well rendered. Mr. Brooke presided at the pianoforte.

WEYMOUTH.—Mr. Boyton Smith gave a Concert in the Assembly Rooms on the 17th ult., which was well attended. Mrs. Wells, Mrs. Whitaker, Mr. O. Christian, Mr. J. P. Collett (violin), and Mr. Nicholson (flute) were the artists engaged. The programme was miscellaneous. Mr. G. Thorne was accompanist, and Mr. Boyton Smith, solo pianist.

WINDSOR.—On the 29th of November a Concert was given by the boys of St. Mark's School. The first part consisted of selections from Barnett's *Ancient Mariner*, the soloists being Messrs. G. P. and W. F. Hawtrey (tenors), Master G. W. Floyer (contralto), and Mr. J. H. Webster (bass). The second part was miscellaneous. Mr. F. W. Webster accompanied, and Mr. J. H. Webster conducted.——The members of the Windsor and Eton Choral Society gave their first Concert of the season on the 3rd ult. in the Town Hall, when Sir Sterndale Bennett's *Woman of Samaria* was performed. The principal vocalists were Madame Worrell-Duval, Messrs. Hunt and Ramsbottom, and Master Arthur Smith, of St. George's Chapel Choir. The band and chorus numbered upwards of fifty performers. The second part of the programme consisted of Romberg's *Lay of the Bell*. The choruses were well sustained. Sir George Elvey conducted, and Mr. J. S. Liddle, Mus. Bac., led the band.——The second of Mr. Dyson's Subscription Classical Concerts took place on the 13th ult., in the new concert room, Thames Street. The following were the performers, Herr Otto Peiniger (first violin), Mr. J. Earnshaw (second violin), Mr. Webb (viola), and Mr. Charles Ould (violoncello). The solo for the violin, Prelude and Fugue in G minor, by Bach, played by

Herr Peiniger was encored. Signor Adelmann sang a couple of arias with great taste, and was much applauded. Mr. J. S. Liddle, Mus. Bac., presided at the piano.

WISBEACH.—An entertainment of vocal and instrumental music, &c. (under the auspices of the Alfred House Lodge of Oddfellows for the benefit of the North Cambs Cottage Hospital) was given in the Working Men's Hall, on the 6th ult. Various songs were given by Miss Anderson, Mrs. H. Sharpe, Miss Carlyon, and Messrs. Gregory and Nicholl. Several pieces were well played by the Philharmonic Band (under the leadership of Mr. C. King, Organist of the parish church). The entertainment was a great success, and about £15 15s. will be handed to the Treasurer of the Hospital.

WOLVERHAMPTON.—The Festival Choral Society opened the concert season of 1877-78 with a most successful Concert, in the Agricultural Hall, on Friday, November 30. The programme consisted of classical and popular music. The artists were Madame Trebelli-Bettini, Mdlle. Ida Basilier, Miss Anna Williams, Mr. Barton M'Guckin, Herr Conrad Behrens, M. Claude Jaquinot; piano and accompanist, Mr. Frederic H. Cowen; Conductor, Mr. W. C. Stockley. The choir sang in excellent style Leslie's "Resurgam," Macfarren's setting of Kingsley's poem "The Sands o' Dee," and a very effective Part-Song, composed for, and dedicated to Mr. Stockley and the members of the Wolverhampton Festival Choral Society by Mr. Gaul, entitled, "Song and melody awake." The encores were numerous.

WOOLWICH.—Miss Mascall gave a Concert in the Town Hall on Friday evening, the 7th ult., on which occasion a Cantata, entitled "Christmas," both words and music the composition of the concert-giver, was performed for the first time. The solos were sung by Miss L. Lockwood, Miss Nellie Roberts, Mrs. Furlong, and Mr. and Mrs. Sallenger. Miss Mascall accompanied.

WORCESTER.—Mr. Spark's second Concert of the season was given at the Music Hall, on Thursday evening, the 6th ult., before a large and appreciative audience. The programme, which was miscellaneous, was well selected. The artists were Mdlle. Basilier, Miss Anna Williams, Madame Trebelli, Mr. Barton M'Guckin, and Herr Behrens (vocalists), Mr. Cowen (pianoforte) and Monsieur Jaquinot (solo violinist).

ORGAN APPOINTMENTS.—Mr. Arthur H. Ridgway, Organist and Director of the Choir to St. David's Church, Bissell Street, Birmingham. —— Mr. Adrian G. Stride to SS. Peter and Paul's Church, Grays, Essex. —— Mr. F. Hale, Organist and Choirmaster to St. John-the-Baptist's, Islington.——Mr. Alfred Palmer to the New North Road Wesleyan Church.——Mr. J. Shaw, Organist and Choirmaster to St. Mark's Church, Manningham, Bradford.

CHOIR APPOINTMENT.—Mr. A. J. Barber, Principal Alto to Ripon Cathedral.

OBITUARY.

On the 1st ult., at Loughborough, Leicestershire, JOHN BAPTIST CRAMER, third son of the late François Cramer, Esq., aged 59.

On the 3rd ult., at Paris, M. ALEXANDRE FRANÇOIS DEBAIN, in his 68th year.

On the 17th ult., at 55, Alma Square, St. John's Wood, HANNAH, widow of the late EDWARD F. RIMBAULT, LL.D., aged 56 years.

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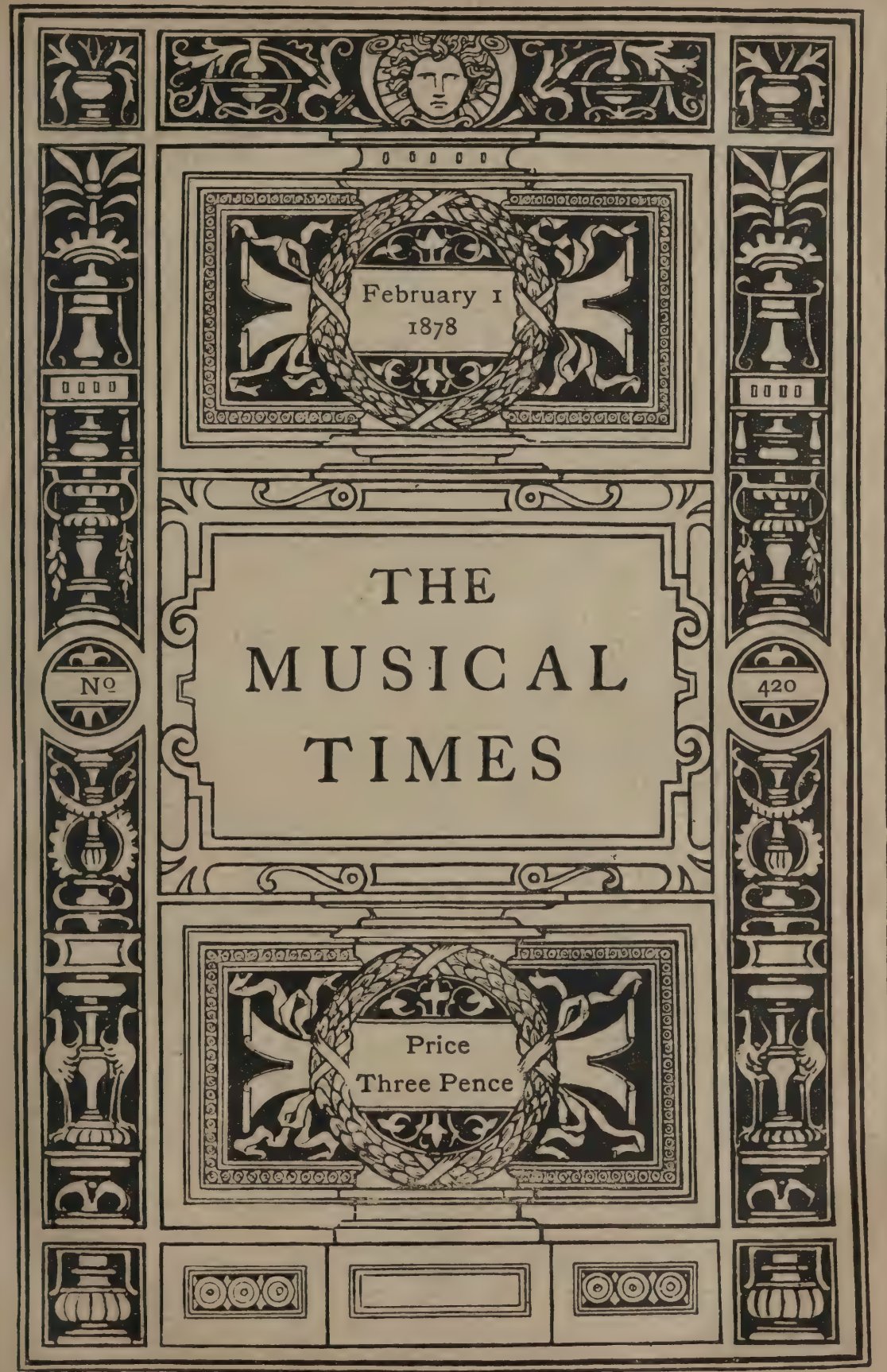
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1878.

BEETHOVEN AND THE MODERN SCHOOL.

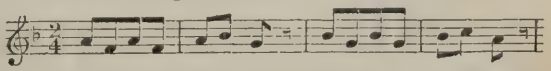
By H. Heathcote Statham.

Among the composers and critics who represent the modern "spasmodic" school (if we may adopt an epithet originally applied to a somewhat similar development in poetry) it seems now to be regarded as a settled and unquestionable fact in musical generation that Beethoven was the father of this most aggressive class of musical reformers and prophets. The coryphæus of the school—the musician who, whether justly or not, has conquered for himself the highest pedestal of fame among living composers—has distinctly posed as the successor of Beethoven. The Wagner Opera is, we have been told, the Beethoven Symphony turned into its proper channel, within which only it can prove a fertilising stream for the future development of music. Some of the literary satellites who revolve round the sun of Bayreuth put the matter even more plainly and definitely. Instrumental music, they assure us, spoke her last possible word in the penultimate movement of the "Ninth Symphony." The composer himself recognised the fact; and, in adding to the final movement a chorus to obtain the full expression of his ideas, for ever stamped the unaided instrumental form as deficient. After this any further resumption of the attempt at purely instrumental composition was to be regarded as a progress backwards, an attempted revival of a form of art always deficient in its results and illogical in its basis, and now finally to be shelved; and the career of Beethoven was to be considered as interesting and valuable for us mainly as a passage to the Wagnerian form, as the transition from the restricted "dance-forms" of composition to the vastness of the "forest melody" unmarked by form and unshackled by rhythm.

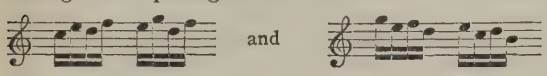
It is yet too early a day to express definite conclusions as to the real value of the new form of dramatic music which has made such a stir in the world, or as to the place it is destined to occupy in the history of the art. Nor would it be possible here, and within the limits of an article, to go into the question of the necessity of rhythmic form in music, involving as it would a philosophical disquisition on the very meaning and basis of the whole art. But the light in which Beethoven is regarded by the modern school, both absolutely and in relation to its own theories, is a more tangible and comprehensible subject for discussion, and one which is of some importance to musical criticism; for whether we regard instrumental music as an end or only as a means, the aims and achievements of the composer who, as all admit, carried it to the highest point, must be of lasting interest in the history and analysis of the art.

The old notion that Beethoven was a composer essentially abnormal, mystical, and given to wild flights and startling surprises, has hardly yet been eliminated from the popular musical mind. Whilst he has thus been misconstrued by the many, who keep up vaguely a kind of survival of the first criticisms that were directed against him by the orthodox *dilettanti* of half a century ago, we find his genius now placed in another kind of false or half light by an earnest esoteric school of critics, who represent him as employed in the continual struggle to give to his music a meaning which eventually he found only possible by the addition of words, as a "tone-poet" limited and shackled in his art by the fetters of musical form and construction which he tended constantly to evade or rise above, and as achieving his highest efforts only in those latest compositions in which he had more or less realised his emancipation. Waiving, as was observed, the abstract question as to musical forms, what is here contended is that this view of Beethoven's position in the art is absolutely erroneous and inconsistent with the facts presented by his works; that he was essentially an artist in temperament and in method, aiming at the highest and most detailed finish in the greater part of his compositions; and that those in which clearness of musical form is sacrificed (as in some of his later works it is) to the endeavour after a more direct emotional expression, do not represent an advance, but a deterioration, as compared with those in which the form is more complete and comprehensive.

The last clause of the indictment is of course one of those points which are subjects of opinion and of criticism, not questions of fact. But as to the view with which Beethoven himself most probably regarded his art during the greater part of his career, we may put together a strong presumptive evidence in favour of the views here advanced—evidence which may be said to be of a threefold nature, derived from what we know of the man and of his artistic habitudes, from consideration of the style of his compositions taken separately, and from a comparison of their general tendency when regarded in relation to each other and to the chronology of their production.

In regard to the traits of the man himself it is not safe to take too much *au sérieux* the isolated remarks made by so wayward a man as Beethoven on the spur of the moment, or perhaps in the petulance of contradiction or mystification. It is however on such remarks that the idea of his being essentially and intentionally a "poetic basis" composer seems to have been founded; on his having said, "It is thus that fate knocks at the door" in regard to one phrase, and "Read Shakespeare's 'Tempest'" in reply to a question as to the key to two of his Sonatas: remarks, the motive of which may have a very wide interpretation. At all events, if we are to give weight to these expressions, we must give equal weight to the fact that he pronounced Handel, that most practical of composers, to be "the greatest master of all masters." But if we take what is on record of Beethoven's artistic life and practice, we do not find the shadow of a reason for supposing that he set out with any idea of having a Mission, with a large M. He was an artist with a thorough respect for the *technique* and craft of his art. He might have sneered, in his moods, at Albrechtsberger's contrapuntal studies, but he worked hard at them for all that; and his systematic elaboration of his ideas is curiously shown in so late a composition as the Finale of the "Eighth Symphony," the brilliant and pointed subject of which appears in the first sketch in so bald and uninteresting a form:—

Like every healthy-minded musician—like Handel, Bach, Mozart, and Mendelssohn—he had a strong dash of the virtuoso about him; was proud of his playing, in which he was distinguished for an unusually powerful left hand, and liked to excel in feats of extemporisation. Nothing can be more characteristic of this than the well-known story of his victory over Steibelt, when he "drummed out a subject" from the violoncello part of the latter's Quintett, and proceeded to develop it in a manner that effectually annihilated his *soi-disant* rival (a kind

of modern version of the story of Apollo and Marsyas); and nothing could be more at variance with the modern "moral" view of music, which would deny any value to such an improvisation unless based on a distinct poetic motive capable of being expressed in words. We find this "virtuoso" element continually cropping up in the course of his artistic life, from the time when he electrified the audience, as Ries tells us, by shouting "Bravo!" as the young player got triumphantly through the difficulties of a cadenza which he had (by the composer's permission) introduced into the C minor Concerto, to the latter end of his life when he gave such careful directions to Czerny as to the way in which his nephew should be taught to finger such passages as—



using all the fingers, "so that they may go very smoothly. Such passages may indeed be made to sound very *perlés*, or like a pearl, played by fewer fingers; but sometimes we wish for a different kind of jewel." True, with his lips he inveighed occasionally against "bravura," but that did not prevent him from writing the finest bravura Sonata in existence (the "Waldstein"); and it may be suspected that all he disliked was a composition which was bravura *et præterea nihil*. And how suggestive, in regard to this question of the attitude of the composer towards his art, is the brief note we get from Ries as to the way in which the Finale of the "Sonata Appassionata" came into existence—one of the most distinctly "poetic," certainly, of all his works. They had been taking a long walk, and the composer had been keeping up a kind of howling, up and down, without articulating any distinct sounds. Upon Ries asking him what he meant by this he said, "I have just thought of a subject for the last movement of the sonata." When they got home he "ran to the piano without taking his hat off, and continued storming over the keys for an hour, until the Finale, as we now admire it, was struck out. Then turning round, and for the first time noticing me, he said, 'I cannot give you a lesson to-day, I must work.'" Thus it should seem that this great movement was to a certain extent actually composed at the key-board, evolved out of an hour's "strum." Yet this was one of the Sonatas concerning which he said, "Read Shakespeare's 'Tempest.'" *

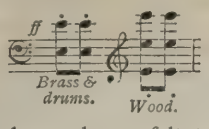
How thoroughly again (to come to our second section of illustration) Beethoven was possessed of that essentially artistic spirit of work which shows itself in the acute critical perception of means to an end, we need not go beyond the range of the pianoforte Sonatas for ample evidence. Although in some few cases he seems desirous of treating the piano as an orchestra—at least of giving to its handling something of the breadth and largeness of style demanded by orchestral composition (the Introduction and opening Allegro of the "Sonata Pathétique" being the first marked instance of this)—as a rule it is astonishing to notice, in turning over these familiar pages, not only how varied but how entirely suited to the means and mechanism of the instrument are the themes and the ornamental devices in which they are set. As to the first point, the invention of ornamental figures for the instrument, no successor among composers for the piano (as Mendelssohn on his own part frankly owned) has a chance after him, Chopin alone perhaps excepted; but, even with the far greater licence of style and manner which Chopin allowed himself, there is a great sameness about his figure passages as compared with Beethoven's. And amid this wonderful variety there is nothing knotty or ungracious for the player. With the exception of the Op. 106 Sonata and one or two isolated bits in others of the late sonatas, every passage, however brilliant and difficult in one sense, lies well for the hand, and presents no unnecessary awkwardness of form or mechanism. Contrast them with the passages written by Schumann and Brahms for the piano, and the superior artistic fitness of Beethoven's style is beyond all comparison, not to speak of its generally superior effectiveness. Even if we put aside the great volume of pianoforte Sonatas, and take the miscellaneous solo works, we may put together a couple of these, the "Variations and Fugue on the Air from 'Prometheus'" (the precursor of the "Eroica" Finale) and the "Thirty-two Variations on an Original Theme in C minor," and find in these the groundwork of the whole series of modern pianoforte effects.* Only one source of pianoforte effect, perhaps, can be said to have been really invented since, that of which Thalberg claims the credit, the sustaining of a theme by raising the dampers while the hands are both employed in ornamental excursions, and which has suffered such enormous abuse among popular writers for the instrument. In fact the subject of Beethoven's method of treating his favourite instrument is far too large to speak of in a paragraph, further than to draw attention to the general evidence which it affords of his artistlike method of work and close attention to the details of his craft, and of the importance he attached to finish of form and suitability of means to the end.

As to the larger question of symmetry of form in composition, it is of course easy to see that in his earlier works, such as the two first Symphonies and the pianoforte works of the earlier period, Beethoven was for the most part as symmetrical in form as Mozart; what is not recognised is that he is so for the most part in his later works. By symmetrical in form it is here meant that he draws out his movements on a fixed plan and adheres to it strictly. Popular opinion has in fact credited him both with more dependence on precedent in his earlier works, and more breaking away from it in his later ones, than is consistent with fact. In the face of such compositions as the C minor Trio (Op. 1) and the A major Sonata (Op. 2), it is nonsense to talk of his being dependent on Mozart and Haydn at the outset. The youthful productions, in which he really was repeating their style, he did not allow to appear in the catalogue of his numbered compositions. On the other hand, although it is easy for those who wish to gain a hearing for musical monstrosities to remind us that the Symphonies in C minor and A major were derided by the players who first executed them, it may be concluded that the non-appreciation of those works arose from the novelty and, to ears of that day, extraordinary character of the themes themselves, rather than from any great eccentricity in the framework of the composition. The first movement of the C minor Symphony is rather irregular in plan, certainly; but the final movement is symmetry itself. Take the slow movement of the A major Symphony again, perhaps the most intensely pathetic thing that Beethoven ever wrote; do we find here that passion is allowed to break the bounds of musical

* The other was the one in D minor, Op. 31. The fact of the expression being used in regard to two works so little connected with each other in date and manner seems to show that the reply was merely a vague observation to turn off the question.

* The "Thirty-three Variations" on Diabelli's Waltz would at all events supply any deficiency of suggestion; but this work cannot on artistic grounds be ranked with the two others. Though larger in scale it is much more loosely constructed, and has attracted an exaggerated interest on account of its difficulties and their splendid execution by one or two great players; a remark which may also apply to the Op. 106 Sonata, the longest but not the greatest of the composer's pianoforte solos.

form? There is just one trivial deviation from the straight path in the bar—

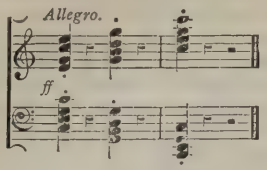
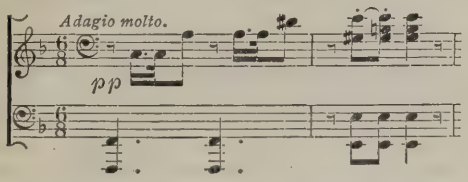


which at least I have always felt to be superfluous in performance, characteristic as it is, as it has no relation to any other feature of the movement; but except that there is not a bar that is not in its right place or that does not seem naturally to result from the plan of the whole, even to the symmetrical incident of the chord for wind instruments placed at the opening and close of the movement, the portal through which we enter and leave this strange region of sighs and consolations. Or take such a work as that called the "Moonlight Sonata," which in style and form was the most complete novelty that even Beethoven ever produced—which was utterly unshadowed by any precedent in pianoforte music—and see if you can find a bar or a note that can be displaced in it, that is not rigidly in keeping with the plan and structure of the whole. The form was new, but it is as complete a form, as strictly adhered to as such, as we could find in any of the works of Bach. Or, to come later in the series, take the two sets of variations in E and C, in the Sonatas Op. 109 and 111, and see whether in these latest pianoforte solos Beethoven is not as symmetrical in form as in the three first Sonatas.* It would be a tempting and pleasant task to carry the argument further by calling attention to the wonderful and delicate elaboration of detail in his great Symphonies; to note how each instrument has its own individual part precisely suited to its genius; to observe how infinite is the variety of little beauties and graces which are all subordinate to the whole design, and never obtrude themselves: but space forbids.

"But the 'Ninth Symphony'"—say the modern critics—"does not the whole of Beethoven's work lead up to that, and does he not in the Finale expressly quit the field of regular form and of pure instrumental music, and thereby acknowledge it to be a thing played out?" Now just look at the absurdity of this argument. Because the last Symphony he wrote had a chorus to it, therefore instrumental music was to be at an end. Suppose he had died after writing the "Pastoral Symphony;" then of course "he had arrived at the conclusion that the right province of instrumental music was the description of nature." Suppose he had died just after the production of the "Choral Fantasia," then we should have had, "Beethoven had recognised that the pianoforte, unsupported by voices, could have no place in the music of the future:" but fortunately he lived to write some of his finest solo Sonatas after this. Then, because the Concerto in E flat was his last and greatest, we have had it repeated *ad nauseam* that he had recognised that the old Concerto form was worked out, and had said his last word in that form; but unfortunately M. Thayer has discovered that the manuscript of nearly the whole first movement of a later Concerto is in existence, of very orthodox form as far as it goes, and the opening of it was engraved in one of the Crystal Palace programmes, and the piano part commences with a show chain of shakes, a piece of immoral bravura display! So much for theories and facts. But the idea that you can make out a progress from pure music to "poetic basis" music out of Beethoven, an evidence of a theory consistently carried out, is an illusion. Twist him how you will, he will not fit it. The "Eroica" was an admittedly "poetic" Symphony, and its Finale is irregular and rather captious in form: the next Symphony to it is the most finished work he ever wrote, and the most purely formal of all his Symphonies. The next solo pianoforte work after the "Adieux Sonata" is the Polonaise in C; and the variations which close the last sonata of all are as purely music for the sake of music, as devoid of any effort at inner meaning, as precise in form, as a toccata of Bach's; and this, together with the Diabelli Variations—a piece of the same *genre*, though very inferior—was in progress contemporaneously with the "Ninth Symphony." As to that extraordinary work, the first movement, though very large and sometimes vague in outline, is moulded by a consistent form; the Scherzo is nearly complete in form; the slow movement is one of the most exquisitely finished and symmetrically developed, as well as one of the most beautiful, of all the composer's works. But in regard to the Finale I venture to assert, speaking as a reverential and I trust not unintelligent lover of Beethoven, that in spite of the noble and pure beauty of the leading theme, and of the glimpses of a sublime musical perspective which open up here and there in its progress, the movement as a whole is not what it is asserted to be; that it is not worthy of the position that has been given to it among the composer's works; that much of it is crude, harsh, and formless; that many of those who hear it feel (if they would confess the truth) a certain sense of relief when it is over; and that no educated audience would pretend to think it the composer's crowning work if they did not allow themselves to be led by a clique of critics who have a theory to uphold.

There is one other special point in which Beethoven is misrepresented by the said school of critics. They try to make him out to be an accomplice in the preparation of a modern receipt for composition called the "metamorphosis of themes." This is a contrivance whereby a composer who is deficient in original and spontaneous melodic ideas may, when he has been lucky enough to hit upon one melody, make it do duty for a whole movement or even a whole Symphony, by repeating it with varieties of form and rhythm, cutting out a note or putting one in, and mauling it in other ways; thereby not only exercising a wholesome economy in the use of his ideas, but gaining also the credit of having imparted a remarkable "unity of expression" to his composition. This crutch has been found so useful to lean upon that the literary followers of Liszt and Wagner have felt compelled, in proving their idols to be the hereditary successors of Beethoven, to show that he also leaned upon the same crutch. And very instructive their efforts are. One of them, who is known as a first-class pianist and a writer of indifferent English, and whose playing is heard too seldom and his English seen rather too often, attempted a little while ago to cut Beethoven to fit this theory, in an article directed to that end in *Macmillan's Magazine*. Among the few examples which this critic was able to make out in support of his view, it will scarcely be credited that one was an attempt to see in the theme of the Fugue of the B flat Sonata a repetition of the theme of the first Allegro, by arbitrarily picking out certain notes in the scale passages of the fugal theme and empha-

* Since the above remarks were written I have chanced upon the following passage, certainly very *apropos*, in Beethoven's notes to his own contrapuntal studies, which shows that his symmetry of form in his best works was the result of deliberate and early formed judgment. Excusing himself for neglecting some of the strict rules of the theorists, he says, "Let me not be supposed to advocate an impertinent contempt of the great principles of art, which are unchangeable. I would only say that as time advances art has also advanced in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists, and barren critics would gladly deprive them. . . . *And yet I would advise a composer rather to be commonplace than far-fetched in his ideas, or bombastic in the expression of them.*"

sising them. Another example lay in the comparison of the closing chords of the first Allegro of the "Waldstein Sonata"—

with the opening bars of the following slow movement:—

Granting the asserted resemblance of the two passages, which it is not very easy to see, the first one is not a "theme," hardly even a "phrase;" it is a mere battery of chords to close the movement. But the absurd part of it is that the critic, in his anxiety to discover what he was looking for, forgot the fact that the Adagio was not the original movement—that the Allegro was originally followed by the now well-known Andante in F, afterwards discarded because it made the sonata too long, when the present short Adagio was substituted. Any idea therefore of the one movement being evolved out of the other in the progress of composition must be set aside. Such are the straits to which people are driven who are determined to find their artificial theories in Beethoven's music.

The foregoing remarks merely glance at and suggest a view of a subject far too large to be illustrated in detail here. But if, as is believed, the unbiassed study of the life and works of Beethoven, apart from any attempt to make a theory, shows him to have been not only a poet in feeling and expression, but also essentially a consummate artist in musical form—if we recognise that, where in a few instances in his latest compositions he has comparatively neglected form and finish, there he has also fallen below his usual mark in his effect upon competent and unprejudiced listeners—we must conclude, whatever the future of music may have in store for us, that no theory of the art which excludes symmetrical form and finish and subordination of detail can really claim to be based upon the art of Beethoven, except in the sense of being an amplification and systematic reproduction of his few comparative failures.

MUSIC IN CONNECTION WITH DANCING.

By Charles K. Salaman.

(*Continued from page* 16.)

Music and dancing are identified to a great extent with the drama of ancient Greece and Rome. The chorus originated the drama. The term *choros* was used for the song and dance, as well as for the singers and the dancers. In its inception the chorus was a festive choral dance. In like manner the term *orchestra* was used for the performers of the dance and also for the place in which they danced. Tragedy was the development of human passion, expressed by means of language, dancing, and singing. The chorus moved slowly or rapidly in accordance with the expression of the verse they sang. They advanced and retreated in three rows of five dancers, or five rows of three. When they moved from the right hand to the left it was called *Strophe*, when from the left hand to the right it was called *Antistrophe*. Brumoy observes that music was only a more agreeable manner of vocal expression, as dancing was a more graceful mode of movement. Tysias (B.C. 556) was the first to teach the chorus to dance, and for that he received the name "Stesichoros." He is mentioned by Plutarch among the early melopæists, whose custom it was to adapt their verses to appropriate melodies. Out of the choral hymns which were sung to Bacchus, with movement and gestures, arose Tragedy. The magnificent Chorus to Bacchus in the "Antigone" of Sophocles is regarded as an image of the ancient Greek tragedy in its first rude state. The goatlike appearance of the satyrs, who sang and danced the Bacchic hymns, is said to have suggested the term *Tragedy*. Comedy was at first styled *Trugodia*, in consequence of that kind of dramatic entertainment being associated with the season of the grape harvest. Both tragedy and comedy were invented in Icarium, a small village of Attica. At the Bacchic festivals, which partook of a religious character, a goat was sacrificed by the priests, amid joyous choral songs and dances. A *dramatis persona* was afterwards added to the chorus. This actor recited verses, with mimetic movements and characteristic gestures, alternately with the chorus, which, in consequence, become subsidiary to the *dramatis persona*. This was the simple form of the Tragedies of Thespis. Then Æschylus appeared, B.C. 525, and added to the chorus many *dramatis personæ*, developing tragedy into a broader and nobler form.

A dramatic poet of antiquity was expected to possess multifarious qualifications. Skill in the arts of music and dancing was necessary to enable him to teach the chorus to sing and to dance. He had often to compose music to his own verses. Aristophanes in one of his comedies represents Æschylus saying,—

> I myself taught these dances to the chorus,
> Which pleased so much when erst they danced before us.

The choral odes of his dramas are said to have been long held in remembrance, on account of their exquisite sweetness, and the purity and loftiness of their tone. Aristophanes said of his songs, "They are as sweet as the honey of the bee;" "He is the master of all singers." But though the verse of Æschylus has the sweetness of honey, it is more characterised by the majesty and wild grandeur of the sea, as, for instance, the choruses in "Prometheus Bound."

Telestes was the chorus director. In Æschylus's tragedy, "The Seven against Thebes," he made all their acts intelligible by means of dancing. In the "Eumenides" of Æschylus, the chorus of the *Errineyes* moved round and round in solemn weirdlike measure, while they chanted the following verses:—

> Come, then, let us form our chorus,
> Since 'tis now our will to utter
> Melody of song most hateful,
> Telling how our band assigneth
> All the lots that fall to mortals, &c.
>
> Plumptre's *Translation.*

Sophocles and Euripides still further developed the genius of tragedy, which, "in its pure and perfect state," says Francklin, "was made subservient only to the noblest purposes, and sacred to truth, religion, and virtue. This species of the drama attained to its highest degree of perfection in the time, and under the direction, of the immortal Sophocles, the acknowledged prince of tragic poets, the admiration of all Greece, the envy of his contemporaries, and, in a word, the Shakespeare of antiquity."

In the second *Antistrophe* of the Chorus to Bacchus, in the "Antigone" of Sophocles, which Mendelssohn has so magnificently set to music, we discover the true relationship of dance and song to the drama of the ancients:—

> Immortal leader of the maddening choir,
> Whose torches blaze with unextinguished fire,
> Great son of Jove, who guid'st the tuneful throng,
> Thou, who presidest o'er the nightly song,
> Come with thy Naxian Maids, a festive train,
> For thee the dance prepare, to thee devote the strain.
> Francklin's *Translation.*

Thespis, Pratinas, Cascinius, and Prynichus were designated the "dancing poets," because they not only made their dramas depend in a great measure upon dancing and singing, but, while directing the performance of their own plays, they taught the chorus to dance; and they did not always limit to them the instruction they gave in the terpsichorean art.

In the departments of literature and the fine arts Rome borrowed from Greece, but, being specially a warlike nation, the Romans did not exhibit so fine a taste, nor so great a passion for the highest branches of the dramatic art, with its essential accompaniments of music and dancing, as the Greeks.

Fescennia, a city in Etruria, lent her name to a kind of dramatic entertainment, consisting of chanting and dancing with suitable gestures. The harvest celebrations, which induced hilarity and license, suggested the Fescennine verses. With this primitive kind of semi-dramatic performance the Romans were entertained for nearly three centuries. Rome was visited by a terrible pestilence about B.C. 364. In order to withdraw the attention of the people from its devastating effects, the Roman Senate invited to the city a company of actors from Etruria, to assist at the celebration of their festivals. Livy tells us that, as the Romans could not understand the Etruscan language, the foreign actors did not speak, but described by mimetic action and music only the scenes they desired to represent. They placed themselves in attitudes to the sound of a flute. The Romans were fascinated with this novel foreign importation, which they declared was infinitely superior to their own dramatic representations. They neglected their ancient Fescennine verses, and encouraged the introduction of dance and song into all their entertainments. This modification led to another kind of dramatic performance, which obtained the title of *Satura* or *Satire*, because it was composed of every kind of verse. These *Satires* were recited with suitable action, and accompanied by dancing and instrumental music. They were specially remarkable for wit, sharp banter, and brilliant repartee.

Horace, Juvenal, and Persius borrowed the idea, and wrote poems under the name "Satire" which have become immortal. Scaliger was under the impression that the ancient satiric poem of Rome was derived from the Greek (*σατυρὸς*). It has, however, been proved by later scholars that the Roman satire had no relation whatever to the earlier satyric drama of Greece, which came from an entirely different source. Livius Andronicus, a famous dramatist (B.C. 200), introduced other changes into the Roman drama. Whilst he danced to the accompaniment of a flute, he assigned the acting and singing to a younger member of his dramatic company.

The Roman pantomime was carried to perfection in the reign of Augustus, in the first century; and that kind of dramatic performance maintained its popularity up to the sixth century. Pantomime was the designation of the entertainment as well as of the performers (*mimi vel pantomimi*). The pantomime was to be "all the actor." A deep political design is supposed to have influenced Augustus in the institution of the pantomime, viz. to divert the thoughts of the people from dwelling on their loss of liberty. "The pantomimes," says Gibbon, "expressed, without the use of words, the various fables of the gods and heroes of antiquity, and the perfection of their art, which sometimes disarmed the gravity of the philosopher, always excited the applause and wonder of the people. The vast and magnificent theatres of Rome were filled by 3,000 female dancers, and by 3,000 singers, besides the masters of the respective choruses. Such was the popular favour which they enjoyed, that, in a time of scarcity, when all strangers were banished from the city, the merit of contributing to the public pleasures exempted *them* from a law which was strictly enforced against the professors of the liberal arts." The historian Ammianus complains that the streets of Rome were crowded with females whose sole employment appeared to be curling and dressing their hair. The Roman historian tells us that, since the fall of the Republic, the tragic and comic muse of Rome, who seldom did more than imitate the Greeks, were now quite neglected, and that "their place was unworthily occupied by licentious farce, *effeminate* music, and splendid pageantry."

In the time of Augustus there were two very famous pantomimes, named Pylades and Bathyllus, between whom there was strong rivalry and constant warfare. The former was the favourite of the plebeians, the latter of the aristocracy. Partisanship was as warm then as in later times between the Handelites and Buononcinites, and the Gluckists and Piccinists. The noble Mæcenas, who had owned Bathyllus as his slave, manumitted him on account of his dramatic talents. Bathyllus had invited Pylades to Rome, and had obtained for him the favour of his own patron, who procured for both pantomimes the patronage and countenance of Augustus. Bathyllus—who was an Egyptian, a native of Alexandria—composed the tragic dances, and added to them a kind of "Ode to Apollo." The dances of Pylades are described by the ancient writers as "stately, pathetic, and laborious."

A theatre was built expressly for Pylades and Bathyllus capable of holding 80,000 persons. It was always filled in every part. Horace compares the applause of the Roman spectators, and the expression of their disapproval, to the rushing of waters. It is not difficult to imagine what must have been the roar of such immense audiences. In addressing his friend Mæcenas, he says,—

> Vile potabis modicis Sabinum
> Cantharis, Græca quod ego ipse testa
> Conditum levi, datus in theatro
> Cum tibi plausus,
>
> Care Mæcenas eques, ut paterni
> Fluminis ripæ, simul et jocosa
> Redderet laudes tibi Vaticani
> Montis imago.—*Car.* i. 20.
>
> Sabine wine poor thou'lt drink in modest goblets,
> Into Greek cask I myself racked and sealed it,
> Knightly and dear Mæcenas, when the applausive
> Theatre hailed thee;
>
> So that the banks of thine ancestral river,
> So that in choral symphony the sprite-voice
> Haunting the Vatican mountain, sportive Echo,
> Rang back the plaudits.—Lord Lytton's *Translation.*

Pylades was a man of inventive genius, and introduced many dramatic reforms. To the Roman orchestra, which before his time consisted only of flutes, he added every known musical instrument, besides a chorus of dancers. The emperor reproved Pylades for the rivalry which continued between him and Bathyllus, and which too much engaged the attention of the Roman people. Pylades replied boldly, "It is expedient for you that the attention of your people should be occupied with our quarrels." He was once banished on account of the pantomime disputes, but was soon recalled.

The earliest metrical compositions of ancient Rome appear to have been the Hymns which were sung and danced by the Salii, the twelve priests of Mars, to the honour of that god. The Salii was an institution of martial priests, who made dancing and music a very important part of their worship. The Salian festival began on the 1st of March and continued for several consecutive days. During that time the Salii sang and danced about the city of Rome apparelled in a picturesque costume, of which Plutarch gives the particulars, their heads being covered with a conical-shaped cap of great height. They had charge of the *ancilia*, or sacred shields of Mars Gradiva. While they sang hymns and danced they struck their shields with a short kind of rod, in order to mark the rhythm of their steps and bodily movements. Their dance was intended to give an idea of martial ardour, exercise, and activity. There was no approach to levity in their gestures; but, on the contrary, they were stately and dignified, and calculated to impress their spectators with sentiments of awe and reverence. The priests were selected for the nobility of their countenances and the majesty of their deportment. Only such as could support the dignity of the sacerdotal office were deemed qualified to become members of this martial institution. The sons of patricians only were considered sufficiently noble to be admitted as members of the priestly order of the Salii. The following is Horace's poetical allusion to the festival of the martial priests:—

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.—*Car.* i. 37.

Now is the time, companions, for carousal,
Free now the foot, to strike the earth in dances,
For Salian banquets now
Decked be the couches on which the gods repose.
Lord Lytton's *Translation*.

The Bacchanalian feasts, or *Dionysia*, were among the most famous of the ancient Roman festivals. The leading incidents of the wine-god were on these occasions represented by mimetic dancing and music, both vocal and instrumental. Those who entered with spirit into these wild orgies, crowned themselves with garlands of fir, ivy, and vine, and they thus ran about the hills and surrounding country like lunatics, nodding their heads, and dancing in measured steps to the sounds of pipes, flutes, cymbals, and drums, while they rent the air with horrid cries. The Bacchanalia of old Greece found their way to Rome through Etruria. A senatorial decree, however, soon banished them from the city. Even amid the wildness of the Dionysiac festivals the proud Romans preserved their state and dignity. They were passionately fond of processional dances, accompanied by noisy instruments of music, cymbals, sistra, and drums. The annual festival entitled "Pompa," to celebrate a victory over the Latians, was originally held in honour of Jupiter, Juno, and Minerva; but it was afterwards dedicated to all the gods. Hymns were sung, accompanied by processional dancing, in which the most distinguished members of the priesthood and the army took part. Dancing, except in alliance with religious rites, public games, dramatic entertainments, or national festivals, was held in no esteem by the ancient Romans. The illustrious Scipio did not disdain to dance on state occasions. We have this on the authority of Seneca. A Roman freeman considered it beneath his dignity to dance except at religious ceremonies. Cicero remarked that a man who would dance must be either mad or drunk. The Roman emperors do not appear to have shared this opinion, for many of them were passionately addicted both to dancing and music. Tiberius, who could neither dance nor sing, prohibited public dancing, and banished professional dancers. Caligula, on the contrary, encouraged singing and dancing, and, after a prolonged debate in council, he ended the conference with a dance. Nero gave his countenance to music, and also publicly exhibited his vocal powers. It appears, however, that "music," in his case, did *not* "soothe the savage breast;" and that, although he was very musical, he yet was "fit for stratagems and spoils." Domitian expelled from Rome every senator who had ever been seen to dance. Of ancient Roman music we unfortunately know nothing, except that it was derived from Greece, of whose music we also know nothing more than its scale and its system, to which, perhaps, may be added the traditional accounts of its marvellous effects which have been handed down to us.

The rural feasts of the ancient Romans, which were held in honour of the heathen goddesses, at various seasons, were celebrated with singing and dancing. In the autumnal season a statue of Pomona was set up, decorated with fruit and flowers. Before this image groups of youths and maidens danced. They advanced to the sound of pipes and flutes with graceful movement and stately steps. Flora held her court in the spring. She was also represented by a statue decked with flowers. In the summer season the most shady parts of woods were selected for dancing and singing and playing on the flute. A young maiden, chosen for her beauty and her high rank, was selected to personate the goddess Ceres. The festival was presided over by a "Choragus," or leader of the dance and chorus. They danced to "stirring tunes" and "beautiful airs," but unhappily no relics of these melodies have come down to us.

We have now to speak of the musical instruments by which, in ancient times, the dance and song were accompanied.

The most primitive instruments of percussion, to mark the measure of the dance, in its rudest state, were probably pieces of wood or stone struck one against the other, or the clapping of hands. Tune was unknown and was not dreamed of. Rhythmic music must have been invented long before tuneful sounds. Musical instruments of percussion preceded wind instruments. Stringed instruments were the last invented. The flute family was a large one, and included *tibia*, or pipes, and all instruments whose sounds were produced by blowing through reeds or hollow pieces of wood pierced with holes to vary the sounds. Flutes were of various kinds, but were all held in the same manner as the oboe and clarinet. According to Horace the flute was at first very small, and it produced only feeble sounds. This instrument gradually grew larger and more important, and, bound in brass, it rivalled the sound of the trumpet of ancient times. There were Lydian, Pythian, and the deep-toned Phrygian flutes, the latter being used to accompany martial dances, and also upon grand and solemn occasions, on account of the loudness of their tones. At the time when Thebes was destroyed, one statue alone was preserved, on which was inscribed, "Greece has declared that Thebes has won the prize upon the flute." It required great exertion to blow well upon the flute, and it was not an uncommon occurrence for a flute-player to die from the rupture of a blood-vessel. An ancient distich ran thus:—

Nature gave brains to flute-players, no doubt,
But, alas, all in vain, for they soon blow them out.

Lucian mentions a young flute-player, named Harmonides, who died from exhaustion while performing at the Olympian games. Flute-makers and flute-players gained immense sums of money. A fee equal to £200

sterling was paid to a famous flute-player. Ismenias, according to Lucian, paid three talents (a sum equivalent to £581 sterling) for a flute. Flute-players lived in great state. "He lives like a flute-player" was a common adage. Ismenias was once engaged to play the flute at a religious sacrifice to accompany the dance. His employer, impatient at the non-appearance of the expected omen, snatched the instrument from him and commenced to play. The omen appeared. "You see," said he to Ismenias, "that to play well is a gift of the gods." "Most truly," replied the great flute-player; "when I played, the gods were so ravished that they delayed the omen in order to listen to me; when you played, they hastened the omen to silence your noise!"

Amphion the Thespian says that in Helicon there were dances of boys got up with ease; and he cited this ancient epigram:—

> I both did dance, and taught the citizens
> The art of music; and my flute-player
> Was Anacus, the Phialensian.
> My name was Baccides of Sicyon;
> And this, my duty to the gods, performed,
> Was honourable to my country Sicyon.

Athanæus also speaks of some youths who "danced very cleverly together, alternating in figures with one another, while others stood by making a clapping noise with their forefingers." He says that, while Demodocus was singing, youths just entering manhood were dancing; and he mentions that while a boy played the harp they "danced round and sung in soft well-measured time."

The sistra, the cymbals, the timbrel, the cylindrical maces, various kinds of drums and tambourines, besides harps, lyres, and psalteries, and also a kind of primitive castanet, much like the "bones" of the "Ethiopian Serenaders," were other musical instruments used in ancient times to accompany the dance.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. III.—MOZART (*continued*).

We have seen from our master's letters with what almost boundless patience he bore the yoke imposed upon him by an unreasonable parent, and how, at last, smarting under insults such as only the meanest nature could endure, he asserted his independence and, to use a homely phrase, "set up for himself." There now remains to show, in so far as the demonstration casts light upon his character, in what manner Mozart perfected this step by assuming the duties and responsibilities of a husband and head of family.

If a special providence be visible anywhere we seem to discern it in the connection of Mozart with the Webers. The reader will have in mind his encounter with that family at Mannheim, the love which sprang up between Wolfgang and Aloysia, his visit to her *en route* from Paris to Salzburg, and the rupture of their engagement. One might have expected that an incident so painful could do no other than separate those concerned for good and all. But when Mozart reached Vienna in the train of the archbishop, lo! the Webers were there, the father being dead and Aloysia (now Madame Lange) having an engagement at the Court Theatre. Wolfgang soon renewed his friendship with them, as appears in a letter to Leopold describing how he had been ordered to give up his lodgings in readiness for an anticipated return to Salzburg. "I packed up my things hurriedly," he writes, "and old Madame Weber was so kind as to take me into her house, where I have a pretty room and am with obliging people, ready to supply me at once with all that I require." Then came the quarrel with the archbishop. Mozart remained in Vienna, and, what is more, remained with the Webers, to the great alarm of Leopold, who keenly scented the danger of his son's falling into matrimony. The old man appears to have written upon the matter, in his usual bitter way, again and again, until at last Mozart announced his resolve to leave the dangerous house, adding, "I shall have to invent some plausible excuse to satisfy the excellent woman (Madame Weber), for I really have no cause to go away." Meanwhile, scandal-mongers were at work both in Vienna and at Salzburg, whither a certain Herr von Moll, who had "a very malicious tongue," carried abundance of tittle-tattle. All this duly came back to Mozart through the anxious father, and induced him to write a letter which cannot even now be read without pain. After giving a general denial to the current reports, he goes on, "If ever there was a time when I thought less of marriage than at any other, it is now. I have no wish whatever for a rich wife, but even if I could make my fortune by marriage I could not pay my court to any one at present, having very different things in my head. God has not bestowed talents on me to invest them in a rich wife, and to waste my youth in idleness. I am just beginning to live, and shall I myself embitter my life? I certainly have nothing to say against matrimony, but it would be a misfortune to me at the present time." All this sounds very earnest and hearty, but was it not more adapted to quiet the old man's suspicions than consistent with actual fact. Let those who know human nature judge when I point out that within five months afterwards Wolfgang wrote to Salzburg for permission to marry Constance Weber. Mozart adds to the words just quoted some particulars of his intercourse with the family which light up one at least of his father's weaknesses, and show also with what nervous anxiety they were consulted. "The girls seldom go out, indeed never, except to the theatre, and I never escort them there, because generally I am not at home when the play begins. We went together twice to the Prater, but her mother was with us, and as I chanced to be in the house I could not well refuse to accompany them; besides at that time I had heard none of these foolish rumours. I must also tell you that I was only allowed to *pay my own share*." The italics are not mine, they are Mozart's, and they tell us how well the composer knew that money had much to do with his father's anxiety. Wolfgang with a sweetheart, and then a wife, would have less cash to spare for Salzburg, so Wolfgang must rejoice in neither, and must be driven to confess that when he took ladies out for an afternoon in the park they paid their own expenses. Poor fellow! Which was worse, this or Count Arco's kick?

Acting upon his resolve, Mozart removed to a new lodging, and told his father that he missed a great many comforts, adding, with a subtle knowledge of what argument the old man could best appreciate, "When I had anything very urgent to finish, the Webers always waited dinner for me as long as I chose . . . . whereas now, unless I pay additional, and have dinner served in my own room, I lose at least half an hour by dressing, and must go out, particularly for supper." From this time, August 1781, till December of the same year the Webers do not appear in Mozart's correspondence. But one of them at least was in Mozart's heart, and the composer could not rest till an open avowal of the fact had been made. An obscure hint escapes him at the close of a letter to Salzburg, written

December 5: "I am to remember that I have an immortal soul! Not only do I think of this, but I firmly believe in it. Were it not so, in what would consist the distinction between men and animals? Just because I both know and believe in this have I been unable to fulfil all your wishes in the way you expected." The last sentence perplexed the old man, who quickly wrote to demand its meaning. In answer Mozart made a clean breast of the whole matter. First of all he stated his purpose: "My endeavours are directed at present to securing a small but certain income, which, together with what chance may put in my way, may enable me to live and—to marry." Then he alleged his reasons: "My feelings are strong, but I cannot live as many other young men do. In the first place I have too great a sense of religion, too much love for my neighbour to do so, and too high a feeling of honour to deceive any innocent girl." Besides he wanted somebody to look after him, to take charge of his linen and clothes, and generally to complete his existence; for, said he, "an unmarried man enjoys only half a life." From this he proceeds to name the chosen one: "Do not be startled, I entreat. Not one of the Webers surely? Yes, one of the Webers—not Josepha, not Sophia, but the third daughter, Constance." Loverlike, he rhapsodises about his "good and beloved Constance," in terms which, if the old man had a heart in his bosom, must have made it thrill with sympathy: "The third [daughter] is the martyr of the family, and probably on this very account the kindest-hearted, the cleverest, and in short the best of them all. She takes charge of the whole house, and yet does nothing right in their eyes. . . . . She is not plain, but at the same time far from being handsome; her whole beauty consists in a pair of bright black eyes and a pretty figure. She is not witty, but has enough of sound good sense to enable her to fulfil her duties as a wife and mother. It is utterly false that she is inclined to be extravagant; on the contrary, she is invariably very plainly dressed, for the little her mother can spend on the children she gives to the two others, but to Constance nothing. Yet her dress is always neat and nice, however simple, and she can herself make most of the things requisite for a young lady. She dresses her own hair, understands housekeeping, and has the best heart in the world. I love her with my whole soul, as she does me. Tell me if I could wish for a better wife. . . . I have thus opened my heart to you and fully explained my words. . . . Pray have compassion on your son."

Throughout this noble and manly letter there is only one thing that gives pain, and it lies in the subjoined sentence: "All I now wish is that I may procure some permanent situation (and of this, thank God, I have good hopes), and then I shall never cease entreating your consent to my rescuing this poor girl, and thus making, I may say, all of us quite happy, as well as Constance and myself; for if I am happy you are sure to be so, dearest father, and *one-half of the proceeds of the situation shall be yours*." These italics, unlike the former ones, are my own. Prominence should be given to such a unique spectacle as that of a son bribing a father to let him marry. Mozart's avowal, on its way to Salzburg, crossed a letter from the old man, which thoroughly aroused his indignation. It seems that Peter Winter, true to his unhappy nature, had told Leopold Mozart the story of Wolfgang's engagement to Constance, and also that he had been entrapped into a signed contract of marriage. Thereupon the father wrote savagely to the son, who, addressing his sister, exclaimed, "Good heavens! I have this instant received such a letter from my dear good father! What monsters there are in the world in the shape of men! But patience! My anger and fury are such that I can write no more, except that I will answer the letter by the next post, and prove to my father that there are men who are worse than devils." He did this in a letter, beginning, "I am still full of wrath and indignation at the shameless lies of that arch-villain Winter," and going on to tell the whole story of the contract which the guardian of Constance had insisted upon as an alternative to forbidding the connection altogether. The contract was, no doubt, a bit of sharp practice, inasmuch as it bound Mozart to marry within three years or pay to Constance an annuity of 100 ducats. But it served to test the lover's ardour, and brought out the maiden's confidence. "What did the angelic girl do when her guardian was gone?" writes Mozart; "she desired her mother to give her the written paper, and saying to me, 'Dear Mozart, I require no such document from you; I rely on your promise,' she tore it up." The contract destroyed, and the guardian pledged to secrecy on the whole transaction—a pledge he at once broke—Mozart said nothing about it to his father, who, however, soon became, acquainted with it, as we have seen. On the 9th of January Wolfgang had not heard further from Salzburg, and was more anxious than ever. "I again ask your forgiveness," he writes, "and beg you to be indulgent and merciful towards me. I never can be happy or contented without my beloved Constance, but without your cordial consent I shall only be partly happy. Make me wholly so, my dearest and best father, I entreat." Within a day or two came what Mozart calls "a long and affectionate letter" from the old man. Affectionate it may have been, but it contained some strong language, especially with regard to Madame Weber and the guardian, who, said the irate parent, "should sweep the streets in irons like criminals, and wear a tablet round their necks with the words '*seducers of youth*.'" Moreover there was no paternal consent to marriage, only questions and counsel. Hence we find Mozart speaking out more and more boldly, saying that, if sure of good health, he would marry his "dear faithful Constance" at once. "I have now three pupils . . . I only want another, four being quite enough, which would make twenty-four ducats, or 102 florins 24 kreutzers. With this sum a man and his wife (in the retired quiet way we wish to live) might contrive to exist; only if I were to be ill I should receive nothing." So the affair went on without making real progress, Leopold Mozart complaining and pouring out doubts and suspicions, Wolfgang bearing all with amazing patience, and adopting various pathetic means of softening his father's heart towards the object of his choice. As though this were not enough, the sorely tried composer found that trouble invades even the sanctuary of love. In plain words, Wolfgang and Constance had a "tiff." The occasion was in this wise: one day when Mozart was at the Webers', Constance gaily told how, playing at forfeits, she had allowed a gentleman to measure the size of her leg. The lover instantly took umbrage, and so soundly lectured her upon the impropriety of such behaviour that Constance in turn became indignant, flew into a passion, and dismissed Mozart with the thrice-repeated assurance that she would have no more to do with him. All this we gather from an excellent letter addressed by the composer to his "dear and beloved friend," in which he declined to be dismissed. "It is not," he wrote, "a matter of the same indifference to me as it seems to be to you to lose the object of my love. I am not therefore so passionate, so rash, or so reckless as to accept your refusal. I love you too dearly for such a step." But he remained firm in his opinion of the offence com-

mitted, repeating, "No girl with becoming modesty would have permitted such a thing," and going on to say, with true magnanimity, "But the thing is past, and a candid avowal of your heedless conduct would have made me at once overlook it, and, allow me to say, if you will not be offended, my dearest friend, will still make me do so. This will show how truly I love you. I do not fly into a passion like you. I think, I reflect, and I feel. If you feel and have feeling, then I know I shall be able this very day to say with a tranquil mind, 'My Constance is the virtuous, honourable, discreet, and faithful darling of her honest and kindly disposed Mozart.'" Truly a model of loving and manly utterance is this, and it must be said for Constance that she accepted the rebuke, while in extenuation of her original fault we should remember the loose manners prevalent at that time in the Austrian capital. The lovers speedily kissed, "made it up," and became more loving than ever. Two months after this the marriage question pressed to the front again in most urgent manner. On account of Madame Weber's drinking habits, and for other reasons, the home of Constance was not exactly a place for Mozart's future wife, and he even contrived to get her away from it on a visit to his friend the Baroness von Waldstädten, which visit was prolonged from time to time. In this emergency the master wrote to Salzburg, "My dear kind father, I do implore you, by all you hold dear in the world, to give me your consent to my marriage with my beloved Constance. Do not suppose that it is marriage alone I think of, in that case I would gladly submit to wait; but I see that it is absolutely necessary for my own honour, as also that of my Constance, as well as for my health and peace of mind. My heart is troubled, my head confused; in such a state how is it possible to think or work to any good purpose? . . . I shall anxiously expect your consent, my kind father. I feel sure I shall receive it, for my honour and reputation are at stake." When this was written matters were on the point of reaching a crisis, for Madame Weber, irritated at the withdrawal of her daughter from home, resolved to appeal to the police, and Mozart on his side determined that, if the police had power to interfere, he would marry the girl out of hand, and not expose his darling to an insult from which, as his wife, she would be free. Under these circumstances it is not surprising to find him taking a bolder tone with his obstinate father: "I feel confident that you will give your consent to my marriage in your next letter. . . . Constance is a well-conducted good girl of respectable parentage, and I am in a position to earn at least *daily bread* for her. We love each other, and are resolved to marry. All that you have written or may possibly write on this subject can be nothing but well-meant advice, which, however good and sensible, can no longer apply to a man who has gone so far with a girl. There can therefore be no question of further delay. Honesty is the best policy, and cannot fail to insure the blessing of Providence. I am resolved to have no cause for self-reproach." Leopold Mozart did not answer "by return," and after waiting two posts Wolfgang, consent or no consent, took his Constance to the Theatines Church, where they confessed and received the holy communion, and where, two days later, they were married. Mozart himself describes the wedding, and says, with touching simplicity, "When the ceremony was over both my wife and I shed tears; all present (even the priest) were affected on seeing the emotion of our hearts." A day or two passed and then came from Salzburg the tardy consent and half-hearted blessing of the father, accompanied by a statement that, as he could expect no more assistance from his son, neither must the son hope, either then or thereafter, to receive anything from him. He added, with malignancy well-nigh inconceivable, a desire that the poor young bride should be told as much, and reproached Wolfgang with the baseness of his conduct. Yet even this did not affect Mozart's long-suffering. He thanked his father as warmly as though consent had been gracious, prompt, and free from upbraiding, only launching a sarcasm, perhaps unconsciously, when he said, "I entreat your forgiveness for my perhaps too hasty trust in your fatherly love."

Such is the story, as told by the letters, of Mozart's courtship and marriage; and if there be any one who does not think it, in respect of the chief actor, a noble story, I neither envy him his sense of the heroic nor his perception of the good. In it, to me, Mozart appears illustrious by a sense of filial duty, bounded only by the higher obligation expressed in the apostolic words, "For this cause, also, shall a man leave his father and mother, and cleave unto his wife." He appears illustrious not less by an affection which, harbouring no thought of self, sought only the happiness of the beloved one, and by a high-toned sensitiveness possible to none but an exalted nature.

Though the letters do not set forth Mozart's married life with the same minuteness, they reveal enough to prove that all was not quite as it should have been. Money to the composer was simply a means of instant gratification, and Constance as a manager hardly came up to the ideal of her ardent lover. The young couple soon began to "force the pace." They gave private balls in some unfurnished rooms next their own lodging, the gentlemen paying two florins each, the Mozarts the balance; and they got up a pantomime troop, in which Madame Lange was Columbine, and Mozart Harlequin. Adding to this that the master neglected remunerative teaching for composition and public performances, which paid but little, and we are not surprised to find him, six months after marriage, asking a loan of the Baroness von Waldstädten, to avoid being sued. In the autumn of 1786 the Mozarts had three children to maintain, and the master's want of worldly wisdom (for which we have reason to be thankful, since it arose in great measure from devotion to his art) landed him in such difficulties that he proposed a journey to England, and gladly accepted an invitation to visit Prague early in the following year. It was in the Bohemian capital that he received a commission to write "Don Giovanni," upon which Opera he was engaged when news of his father's illness made him send a last letter to the old man: one of touching interest, because showing how, amid all his enjoyment of life, the master had frequent thoughts of death, as though the shadow of coming fate even then rested upon him. Thus he wrote: "As death, when closely considered, is the true goal of our life, I have made myself so thoroughly acquainted with this good and faithful friend of man, that not only has its image no longer anything alarming to me, but rather something most peaceful and consolatory; and I thank my heavenly Father that He has vouchsafed to grant me the happiness, and has given me the opportunity to learn that it is the key to our true felicity. I never lie down at night without thinking that, young as I am, I may be no more before the next morning dawns." To a mind thus fortified death may come early, but can never take his victim unaware. Leopold Mozart passed away a few weeks afterwards; and in the same year (1787) Wolfgang lost his dear friend, Dr. Barisani. The shadows were closing round, and Mozart felt their chill presence as he said, "For him all is well; but for me—for us, and for all who knew him intimately—it never will be well till we are so happy as to meet him in a better

world to part no more." "Don Giovanni" brought money to the household treasury, and a Court appointment added 800 gulden to Mozart's income, but pecuniary difficulties still harassed him. Hence, after borrowing from a brother Freemason, he resolved to try an artistic tour in North Germany. At this point begin the letters to his "dearest and sweetest wife"—letters overflowing with affection, and, though often written with an aching heart, full of good spirits. A few extracts will throw a flood of light upon the relations between this husband and wife. In one he says, "If I were to tell you all my follies about your dear portrait, it would make you laugh. For instance, when I take it out of its case, I say to it, 'God bless you, my Stanzerl! God bless you, Spitzbub, Krallerballer, Spitzignas, Bagatellerl schluck und druck!' and when I put it away again, I let it slip gently into its hiding-place, saying, 'Now, now, now!' but with an appropriate emphasis on this significant word; and at the last one I say quickly, 'Good night, darling mouse, sleep soundly.' I know I have written something very foolish (for the world, at all events), but not in the least foolish for us, who love each other so fondly." Again, "Now farewell, my best beloved. Remember that every night before going to bed I converse with your portrait for a good half-hour, and the same when I awake. . . . I kiss and embrace you 1,095,060,437,082 times (this will give you a fine opportunity to exercise yourself in counting), and am ever your most faithful husband and friend." This is the tone of all the letters to Constance, and examples need not be multiplied. But love cannot keep away trouble. The tour was no great success; Constance became seriously ill, and Mozart had again to borrow money. "If you can and will entirely relieve me," he wrote to Herr Puchberg, "I shall look upon you as my saviour on this side of the grave, for you will enable me to enjoy good-fortune hereafter on earth. If you cannot do so, I implore you in God's name for temporary aid, be it what it may, and also for counsel and comfort." This was in July 1790, and in the spring of the following year we find him again writing to Puchberg: "If you can and will extricate me from a momentary difficulty, pray do so, for the love of God. Whatever you can spare will be welcome." A month later he again applied to the same kind benefactor; "I am at this moment in such a state of destitution that I must entreat you, my dear friend, for Heaven's sake to supply me with what you can spare. . . . As to my debt to you of such long standing, I can only beg you to have patience. If you could only know all the sorrow and care it causes me! I am entirely prevented by it from finishing my Quartetts." In September of the same year Mozart made another effort to gain money by a tour, having first pawned his plate to buy a carriage. The letters to his wife were of course resumed, and in the old loving strain, of which the subjoined is a sufficient example: "I am as happy as a child at the thought of returning to you. . . . Were you with me I should possibly take more pleasure in the kindness of those I meet here, but all seems to me so empty. P.S.—While writing the last page many a tear has fallen on it. But now let us be merry. Look! swarms of kisses are flying about—quick! catch some. I have caught three, and delicious they are." But the second tour ended like the first, and again we find the master writing to his friends for money under the pressure of his wife's renewed illness, which obliged her to seek the air and waters of Baden, a village not far from Vienna. It was to Baden that, in October 1791, he sent a letter describing a performance of "Die Zauberflöte," then just produced, and ending with a quotation from the libretto of that Opera: "The hour strikes! Farewell: we meet again?" These are the last words of Mozart that have been preserved. A few short weeks after they were written a poor funeral procession traversed, amid storm and rain, the long and weary way from St. Stephen's to the cemetery of St. Marx; a coffin was lowered into the common *fosse*, and Mozart disappeared from the face of the earth, all his troubles over, and his much-tried spirit at rest. In him the world lost, as it now knows full well, not only a stupendous genius, but a loving son, a devoted husband, and a good man who could say, *in articulo mortis*, "It is a great consolation to me to remember that the Lord, to whom I have drawn near in humble and childlike faith, has suffered and died for me, and will look on me in love and compassion." These words might have appeared on a quickly raised monument, had men thought him worth one and remembered *the exact place of his rest*.

There only remains now to examine the Vienna letters for such light as they throw upon Mozart as an artist and musician.

(*To be continued.*)

THE LESSON OF THE TELEPHONE.

By Joseph Green.

It is not our province to lecture on physics, nor do we intend to reproduce any portion of Professor Graham Bell's explanations of the telephone, and of pulsatory, undulatory, and intermittent electric currents. We shall treat his marvellous, if embryotic, invention in regard only to its potential uses and their moral, which appears to be, "look out for squalls," and on all sides, and from, at present, any terrestrial distance.

Now that our more or less respectable and inventful, rather than eventful, century has entered into its seventy-ninth year, it is quite time even in our musical notions to put aside the last vestige of the fashions which prevailed in its teens, or even in its middle age. Surely the mind of the present generation itself must be growing placidly indifferent, and that of the rising generation will be absolutely callous, to perpetually recurring shocks to preconceived ideas. In former times, when people travelled seldom and slowly and always with vast impedimenta, they used to "make up their minds," as they called it. Now, no one makes up his mind at all, unless he is prepared for a continual state of mental unpacking and repacking. We simply carry with us as much opinion and conviction as will serve for the day or for the business in hand.

It is curious with what ease, and we may almost say ingratitude to the inventive geniuses who work for us, we accommodate ourselves to new appliances. To-day we lose our patience, and perhaps ourselves, in a labyrinth of pianos of doubtful genealogy at this or that musical emporium; to-morrow we shall be strolling unconcernedly to the telephone station in the next street to try the newest instruments at Vienna, Milan, or Paris. Our bargains will not be conducted in telegramic dots, or even in the present broken English or French of the "wires;" but with living voices in one language or another, or in half a dozen, and eventually perhaps in only one! The labours of science are expiating the sin of Babel. Can individualism, protectionist theories, or chauvinistic stupidities withstand the humanising influence of such mechanical appliances? Of course, sensible people, who are generally wrong, will tell us that our illustrations are simply fanciful and comical, and that piano-shops and music-shops in the twentieth century will, like everything else, be very much as they are now; and some musical oddity will add,

"With all your science and your telephones, can you give us another Beethoven or Mendelssohn?" The pretelephonic mind of the "oddity" might be amazed were we to tell him, "We do not want another Beethoven." It is rather the province of science to crush—to prepare the soil for newer productions. Science facilitates the development of any particular phasis in art. In the natural and historical order of things the school of music about to appear in Europe is inevitably the eclectic. We shall be reminded that it already exists. We think not. With the exception of Wagner, who is himself more of a preacher than a prophet, there is as yet in the newer music nothing but the reverberation of a very recent past. Eclecticism is more than that. It has a soul of its own. Its tendency is to soften and subdue the crudities of national characteristics and the mannerisms of local academies; to widen the sphere of the musician's sympathies, and suppress mere craftship and provincialism. It excels in taste and intellectual aims. It is usually the offspring of a cultivated age, and its demands are very exacting towards its devotees. It is in some respects the opposite to what appear to be the prevailing sentiments among recent German composers, who are intensely chauvinistic in idea, and a trifle "shoppy" in treatment. Wagner, indeed, has shaken us out of the straps, and tights, and poke bonnets of forty years ago; but his poetic leanings towards impossible national legends are somewhat retrograde and old-worldlike. Moreover, in his development of an ancient device, which we may anglicise as the "character-tune," he transgresses an eternal canon of art—the concealment of the means employed.

We can learn no more profitable lesson from the telephone, or any other similar reminder of the catholicity of art, than in asking ourselves the question, Is not our present admiration of everything that is German a species of servility? German character, literature, and music need no bush. Their very superiority has induced the kind of musical fetichism we complain of. Our critics are so habituated to look for Germanisms, not troubling themselves with other schools, that no sooner does an English composer present his work than one says, "That's Mendelssohn;" another, "That's the 'Lohengrin;'" whilst the music may resemble neither one nor the other more than is generally the case with compositions of the same era. We must attend to our ethnology in these matters. The musical and metaphysical elements in Germany are not Teutonic. The Bachs, by-the-way, were Bohemians by extraction. In England the basis of the musical temperament is Celtic. The element we possess in common with Teuton and Scandinavian is the love of that many-voiced harmony which, in the hands of a skilful composer, becomes a species of harplike connection with nature, stirring the depths of profound but often sluggish minds. It is nearly half a century since Mr. Carlyle, with his vivid reflections and reproductions, inoculated us with the substance of the German mind, and what has it produced? Whilst some of us are still floundering in transcendentalism, the Germans are coming to England for a newer philosophy. It may be that, whilst we are losing ourselves in impossible chords and in crude imitations of their rhapsodical harmonies, the Germans are quietly studying the melodic weaving of the old Italian contrapuntists. Certain it is that German music remains an exotic and has failed to amalgamate with the English genius; whereas in the sixteenth and seventeenth centuries our poets drew genuine inspirations from Italy, and the mere breath of the Italian madrigal sufficed to animate a latent creative power whose musical monuments are still the greatest we possess, and almost the only ones that find acceptance abroad. The infallible test of music is its travelling properties; in other words—and, we may be allowed to say, in the words of our text—the merit of music is in its universality.

In spite of a quarter of a century of fire-horses and running to and fro, there is a *débris* in English society which for many a long year will cause the car of progress to jolt. We are sufficiently conservative to think it is well it should be so, not only because amongst the *débris* are things of eternal worth, but because new ideas have a trick of coming of their own accord, and are shy. They will not be grasped, neither will they be roughly handled nor put at once to work.

What may at least be done by way of preparation is to stamp out local and personal prejudices. Few of us would believe or care to acknowledge the miserable paternity of our smaller prejudices, were it placed before us. In fact it was placed before us graphically in *Punch* a week or two ago in the picture of the man of nose and the man of chin; each gentleman thinking that character resided in the particular feature in which he excelled. Thus the musician who fancies himself intellectual will tell us that unless we can distinctly separate the parts of the harmony and listen to their mechanism, it is inconceivable to him what pleasure we can take in music. But the man of sentiment will reply, he would as lief listen to a machine; and he is about right. Again, a man is an organist, and thinks Sebastian Bach is not only the greatest of musicians—which he is—but also the greatest of composers, which he is not. The violinist delights in Spohr. The pianist, who thinks all music must be cased in walnut or mahogany, dubs Spohr a virtuoso and prefers Mendelssohn. The light and quick man is impatient of adagios, whilst the slower man thinks only the ancient masters are worth playing, because neither his fingers nor his brain will move rapidly enough for the new. The precentor thinks all music is sacred, and sings comic songs only amongst intimate friends. The country-bred youth who has been reared in a manse, or at most in an organ-loft, will enjoy the delicious naughtiness of a first visit to the Opera; but until late in his career as a critic he will go about whistling "Ye banks and braes," and condemning Bellini as "*jest* a warbler of *leet* tunes."

Quite in accord with the gist of what we have been endeavouring to suggest, let us for one moment transfer ourselves to that revived amphitheatre or colosseum, the Albert Hall, South Kensington, on an Oratorio night. On such an occasion the sight alone is in its kind simply unrivalled. Sight and sound combined seem like the union of two civilisations. Let us suppose that we are listening to the quaint, original, and in its way beautiful chorus of Ishmaelites in Macfarren's "Joseph." To a person of ordinary cultivation, whose imagination is stirred by the music and the instrumentation, and who in reminiscence can separate Egypt from Edom, what need is there of scenery and costume, of daubed canvas, of spangles and theatrical paraphernalia? The scene of the arrival of the caravan from Gilead, carrying balm and myrrh to Egypt, together with the whole episode in the Scripture narrative, is brought vividly before us. And this effect, it may be remarked, without appearing to overestimate Dr. Macfarren's Oriental sketch, is attained by little more than a short melodic phrase given in unison, and again and again repeated with varying gradations of force and with different rhythmic figures in the orchestral accompaniment. The Cantata may therefore be considered the more intellectual entertainment, compared with the paint and lime-

light of the Opera, because, if it accomplishes nothing beyond the mass of sound and the mere music, it is in the highest degree suggestive to a mind generally as well as musically cultivated. In that respect it is like the pianoforte, the most intellectual of instruments, because, from its variety of *timbre* and its completeness, it is most suggestive; although in its absolute accomplishments it seldom gets beyond tinkle and clatter. There are, however, other points of comparison in which the Opera shows to more advantage compared with any form of concert or chamber music. Unfortunately, of late years, we have been rather accustomed to the Opera in over-large theatres. As royal boxes and grand tiers will not contain all of us, some must see the stage from a distance. Thus the often-repeated and acknowledged point of superiority of the Opera over even the spoken Drama is in a great measure lost. We allude of course to the simultaneity of action and expression in various characters in the concerted music. Without the Drama and accompanying histrionic excellence, the Opera is only a mixed spectacular and musical entertainment which we are many of us, in this still pretelephonic age, content to enjoy at an absurd expense, in most uncomfortable postures, and the vilest of atmospheres. But all that will change and is changing. Our musicians will find that as a school for the study of expression the Opera is incomparable; and it is in expression the English musician fails. Even the Oratorio has long since lost the colder majesty of earlier models. Unquestionably, in his latest work "Joseph," our veteran composer, secure in his matured experience and technical resources, has not felt afraid to return to his youthful reminiscences.

Musical invention is in all countries at this moment at so low an ebb that there must soon be a general flow in which we can all begin again with the same chance. It is better that English musicians should prepare at once for the race unshackled by any local, national, or sectarian prejudice. In former ages seas and mountain ranges promoted civilisation by compression in nooks and corners of the earth. Mechanical science will henceforth give it radiating power, and every musical composer may aspire in his vocation to be a teacher or a giver of delight beyond the boundaries of his parish or his metropolis.

When, in commenting in our December number upon the reply to the memorial presented to the Dean and Chapter of Worcester respecting the continuance of the Three Choirs Festival, we expressed a hope that "a well-organised system, which shall be satisfactory to both parties, may eventually be arrived at," it did not occur to us that the one powerful dissentient voice which has always been raised when compromise was even hinted at would be heard after an amicable settlement had been arrived at between the clerical authorities and the Festival Committee. Lord Dudley, however, is not to be silenced by anything short of the abolition of the Festivals in their present form; and has therefore written a letter to the *Worcester Guardian*, in which, after dwelling *seriatim* upon the conditions under which the Festival is to be held (as decided by the Bishop of Worcester), he makes a powerful appeal "to prevent, if possible, a going back to that which was not in disaccord with the feelings of Churchmen even fifty years ago, but is looked upon by them as a serious scandal now." Although we agree with Lord Dudley that merely calling the money paid for admission-tickets "a subscription" by no means gets rid of one of the objections—that of denying free admission—and saying a few words of prayer before the performances does not materially alter the other —that of presenting Oratorios in a cathedral—we cannot but think that his lordship thoroughly begs the question when he talks of the Festival being a "serious scandal" to Churchmen. Not only orthodox Churchmen, but a very large clerical body, see nothing but good in the perpetuation of meetings which have for their object the fostering of the cause of charity and the glorification of God by the aid of the greatest works in sacred musical art. Let us therefore trust that the friendly feeling which has now been revived in a city so long identified with these Festivals may be undisturbed in the future, and that Worcester may this year resume a position which it has so long and so honourably maintained.

We have not the slightest desire to deprive artists of any legitimate claim they may have to public patronage and support; but we cannot help thinking that, if those who advertise really hold the public positions they profess to do, there can be no occasion to publish the fact; and if they do not, the sooner they drop their self-created titles the better. A few of these which we have lately met with will suffice as illustrations. Passing over the old-established "celebrated bass," who, for aught we know to the contrary, may be "celebrated" in musical regions into which our duty does not lead us, we light on the name of a vocalist, certainly well known in the concert-room, who calls herself "first principal contralto, Royal Italian Opera, Drury Lane; Royal English Opera, Covent Garden; Sacred Harmonic Society, &c." Now if, under an assumed name, she occupied this position at our lyrical establishments, we shall be glad to be enlightened on the matter; but, in our record of the Italian Opera-houses at least, the "principal contralto" has never been an Englishwoman. Then we are startled by the advertisement of a "song-writer and composer," whose songs we are told, have for seventeen years "been the rage in every quarter of the globe and have proved the principal successes of every singer of note that has appeared." As we know such an enormous number of vocalists who have never been indebted to this gentleman for their "successes," we can only presume that they are *not* "singers of note." Another, who styles herself "first-class pianiste and vocaliste," inserts after her name "M. and A.C.P.," although what these letters may signify we have not the remotest idea. However, as we once heard a teacher say, letters always look like some kind of diploma; and not one in twenty, even of those who employ you, will ever ask what they mean.

In a letter to his friend Dwight of Boston, Mr. Thayer reveals the particular motive which led him to write and read at Trieste the paper on Beethoven now familiar, in substance at least, to our readers. The cause was Herr Nohl, a voluminous biographer whose undoubted industry has often been quoted as though it implied accuracy. Mr. Thayer has allowed Herr Nohl to go on for ten years printing slander and vituperation, but he can stand it no longer. "He has been publishing," writes the eminent American, "articles in newspapers and monthlies, has been delivering lectures and writing volumes on Beethoven, and finally a three volume biography, in all of which he has embraced every possible occasion to exhibit Beethoven's brothers and their wives, as well as the nephew, in the worst possible light." At last Mr. Thayer "felt it a duty to take the first, best occasion to show how baseless is much of the slander and vituperation with which he has endeavoured to overwhelm the memory of Johann van B. with infamy." He adds, "I have also desired to subject opinions so opposed to those which have prevailed for forty years

upon the relations between the brothers and between Beethoven and Mäelzal to thorough criticism before giving them a more permanent place in a large work." For the work thus promised we shall wait anxiously; meanwhile it is something to have an instalment of justice done; and it is more to know that Herr Nohl, who writes so much, lacks the well-balanced mind necessary to a master of his craft, and instead of being a biographer is an unreasoning worshipper of idols, on which he can neither see speck nor flaw. That he should be regarded in this light Mr. Thayer's "Contribution to Beethoven Literature," with its calm and convincing array of facts, is sufficient to prove.

THE imaginative gentlemen who write "programme music" for the gratification of hysterical persons of both sexes should be careful, on their own account, to explain in words what they mean in sound. To their minds, no doubt, every phrase and trick speaks a definite language, but an audience includes various degrees of intellectual perception, and there is always a danger that what is meant for one thing may be taken for another, to the very great confusion of the general design. A case in point comes to us from America. Mr. Paine, Professor of Music at the University of Cambridge, U.S., has written a Symphonic Poem, *à la* Liszt, on the subject of Shakespeare's "Tempest," and of course represents in it some of the characters and incidents of the play. There is a storm, which few can mistake, although a sympathetic critic points out that it is not one of "nature's grand cataclysms," and a grotesque bassoon passes very well for Caliban, but the Professor's Ariel—"a pert little fillip on the piccolo"—by no means finds prompt recognition. One critic received the "fillip" as the boatswain's whistle, and spoke of it as such; while another, taking it in conjunction with a few preceding harp chords, launches out with a poetic reference to Ariel's harp and Caliban's *squeal*. It is really hard upon critics to make them liable to such mistakes, and if composers will give us vague sketches which stand for a hundred things just as well as for the one intended, they should imitate the young and modest draughtsman who labelled his nondescript figures as "a cat" or "a cow" according to intention. Seriously, music is degraded by such nonsense, and those men of talent who persist in making a noble art do showman's business, where it ought to be an independent attraction, incur a grave responsibility.

WE have lately drawn attention to some of the apocryphal stories told of Beethoven, and now it may be worth while to show how a lively and ingenious fancy has dealt with Weber. Some time ago that veracious journal *Le Gaulois* came out with a most surprising tale anent the author of "Der Freischütz." It appears that Weber was in London in 1811—a matter of which his biographers tell us nothing—and that one day, when walking on the banks of the Thames, he took a flute from his pocket and began to play. On the approach of some young officers, who, as everybody knows, always go about in uniform, the composer desisted. "Why do you stop?" asked one of the military gentlemen. "For the reason that made me begin," returned Weber. "And that is—" "Because I choose." "Very well, if you don't resume the performance, we will throw you into the river." Upon this the flute was again produced, but not before Weber gave his assailant a rendezvous for the following morning in Hyde Park. The officer punctually appeared, and found the composer waiting for him with a pistol. "You made me play the flute yesterday," said Weber, "and now I shall make you dance. Dance." There was no alternative, and the officer danced a "gigue nationale." "Now, sir," resumed Weber, "we are quits, and I am ready to give you satisfaction." "No, no," replied the young Englishman, "you are a man of spirit, and I was wrong to—. Shake hands, I beg you." Weber shook hands, and the two became fast friends. We have heard something like this before, but the joke of it as told of Weber is exquisite, he being about the last man in the world to play such a part as that assigned him.

WITH every desire to ventilate the opinions of our numerous correspondents on the system—or rather the want of system—of printing "accidentals" in music, we find that it would be quite useless to insert even one of the many letters we have received on the subject, because they all multiply instances of the careless manner in which, as a rule, the temporary contradictions of the original signature are marked—scarcely, indeed, any two composers agreeing in their method. Musical reformers must know how loth we are to admit any interference with the liberty of the subject; for even the important question of "pitch" continues to be settled according to the opinion of each Conductor. Many years ago Sterndale Bennett, seeing that there was a grave objection to the slur and the bind being represented by the same sign, slightly altered the bind, so as to make the two perfectly distinct from each other; but public opinion was too strong, and "that new thing"—as we have often heard it termed—has completely disappeared from the recent editions of his works. Were we called upon to declare our own opinion on the subject of "accidentals," we should say that "an accidental affects a note before which it is placed and every subsequent note of the same name and pitch in the same bar." We do not think it advisable to extend the influence of an accidental to the following bar under any circumstances; for, although instances may occur which seem to point out that a note should be thus influenced—as, for example, where a note which concludes a bar has been altered, and the next bar begins with a note of the same name—the repetition of the sign will effectually remove all doubt.

THOSE who believe that the annual publication called the "Musical Directory" is the only one of the kind ever issued will be surprised to hear that we have now before us the "Musical Directory for the year 1794;" and to prove that it is valuable, at least from its rarity, we may mention that the only other known copy of the work is in the library of the Sacred Harmonic Society. Apart from its scarcity, however, the book has much interest to the musical antiquarian, for an accurate reflection of the state of the art at the time it was published is presented by glancing at the various branches of music professed by those whose names are in the list. For example, nearly all the ladies are singers, although a few perform on the organ, fewer still on the pianoforte, and there is one violin-player—a Madame Hartog, who lived at "12, Leadenhall Street." Most of the males profess orchestral instruments, or the organ; but it is a rarity to find a teacher either of the pianoforte or harpsichord. Amongst the "Instrument makers" we light upon the firm of "Shudi and Broadwood, Great Pultney Street, Golden Square." The names of many eminent musicians then resident in London of course occur in the list—Joah Bates, Dr. Burney, J. P. Salomon, Signora Storace, Joseph Mazzinghi, for instance—but the one which arrests our attention more than any other is "Haydn, Dr. Joseph, *Composer, Pia Forte*, Prof. Con., Oper., Sol. Con., *No.* 18, *Gt. Pultney Street, Golden Square*," the explanation of

the abbreviations being (according to the book) "Professional Concert, Opera, Solomon's Concerts," the last of which, no doubt, should be read "Salomon's Concerts."

Our Scottish friends are usually credited with, among other forms of caution, that which consists in refraining from risky experiments. Sometimes, however, they are caught napping, as at Glasgow recently, where Dr. von Bülow has been persuading them into a variety of practices strange and singular to their nature. The Choral Union Concerts of 1877 in the commercial metropolis of the Land o' Cakes will be memorable for sensational features, and especially will it be told in future years how the programme of the final entertainment was determined by popular vote. At the Doctor's instigation, a list of all the works performed during the season was laid before the audience of the last concert but one, and a selection invited from each person, the understanding being that those pieces should be reperformed which met with the greatest favour. We cannot congratulate the Glaswegians on the result, for a more commonplace and unsatisfactory programme than the one so indicated could hardly be conceived. We do not know precisely what works were in the list, but the following came out with all the blushing honours of public approval thick upon them: the "Tannhäuser" Overture (279 votes); the Overture to "Guillaume Tell" (213); Mendelssohn's "Wedding March" (131); a "Fantasia on Scottish Airs," by Moscheles (126); the last movement of Haydn's "Farewell Symphony" (118); Mozart's "Musical Joke" (117); Liszt's "Hungarian Fantasia" (105); the Overture to "Die Zauberflöte" (100); a Duet for Two Pianos by Saint-Saëns (95); Foster's Overture to "Rob Roy" (94); and the Overture to "Zampa" (95). Although such a selection is no more than might have been expected at the close of a sensational season, it is scarcely credible that Dr. von Bülow and his committee accepted the vote in good faith, and carried out the behest of their patrons. But we hope they will not do it again. There are some ventures allowable enough as experiments which scarcely admit of repetition, and this is of them. The public must not be permitted to write themselves down what—at Glasgow—they seem to be. No, no; appearances, at any rate, should be kept up.

The varying fortune of Handel's music among our French neighbours cannot but be a matter of interest in this country, if only for the reason that soberness and science will tend to modify their taste precisely where modification is most needed. A few years ago the cause of Handel was championed in Paris by M. Lamoureux, and several of the master's works, among them the "Messiah" and "Judas Maccabæus," were performed in what is now known as the Cirque d'Eté, with our own Madame Patey as chief contralto. Eventually M. Lamoureux abandoned the enterprise, which has now been taken up by M. Pasdeloup at the Cirque d'Hiver. Some of the Parisian critics cannot believe that Handel's new *entrepreneur* is in real earnest, because he performs also the music of Richard Wagner, the *ne plus ultrâ* of good in which is, says one, the disappearance of its key. But this sort of criticism is not for us. Enough that M. Pasdeloup produced the "Ode to St. Cecilia's Day" on the 6th ult., in presence of a great crowd, and that the work was well received, an Air and Chorus being encored. The *Menestrel* is good enough to say of the songs that they are not without interest in right of their archaic and retrospective character, but reserves its main admiration for the Choruses, "in which the voices, admirably disposed, produce most striking effects of grandeur and power." In this opinion the other musical journals agree, a fact not without significance as regards the advance of French taste towards the reception of music in its highest and, at the same time, severest forms.

Mr. Isaac Binns (from whom we have received an irascible letter respecting our remarks in the last number of the Musical Times on his lecture at Batley) should have opened the floodgates of his wrath upon the newspaper which has given so garbled a version of what he really did say. We hold ourselves perfectly responsible for the justice of our comments upon the account of the lecture which was forwarded to us, but not for the accuracy of the report itself. Had Mr. Binns, however, confined himself to a simple statement of facts we would willingly (as is our invariable custom) have given insertion to his communication; but he has prevented the possibility of our doing so by allowing his letter to degenerate into a personal attack upon the editor, whom, curiously enough, amongst a few other mental shortcomings, he accuses of "ignorance of natural history."

ST. PAUL'S CATHEDRAL.

The Festival of the Conversion of St. Paul was celebrated in the Metropolitan Cathedral on Friday the 25th ult., in the mode which, happily, has become usual, and with greater success, from a musical point of view, than ever. Our readers well know the chief features of the special service which marks these occasions. They have read again and again of the surpliced choir some 400 strong; of the full orchestra, also surpliced, that obeys the baton of Dr. Stainer; and of the long selection from Mendelssohn's first Oratorio which does duty as an Anthem. Enough, as to these things, that none were wanting at the grand festival of which we speak, the arrangements being in all respects more efficient, if anything, than heretofore, while the increasing interest taken in St. Paul's Day at St. Paul's Cathedral was proved by a congregation that literally filled every available part of the huge edifice. The musical critic has, in strict truth, little to do with these magnified acts of worship. If he be a musician, as he ought, he must rejoice to see the Church, of old the repository and guardian of art and science, once more setting before her children in the fullest manner that which is noble and refined. But, after all, a solemn act of worship is not an exhibition, nor can it be decent for one man to find fault with the mode in which another approaches the Divinity. We decline therefore to deal with the service of the 25th from a critical point of view. Enough if we act the part of an historian, simply premising that no musical function in the Reformed Church of England was ever more worthy of its high object, or more satisfactory to those who think that what is done to the praise and glory of God should be the very best within the power of the doer.

The form of prayer, &c. was the ordinary evening service of the Church, and, as there was no sermon, the special features were entirely musical. It is with these that we have solely to deal, and they began with a series of organ voluntaries, ably played by Mr. Martin, Assistant Organist of the Cathedral, while the orchestra, choir, and clergy were taking their seats. The voluntaries were followed by the Overture to "St Paul," performed under the direction of Dr. Stainer, who, in surplice and hood, occupied a conspicuous position eastward of the lectern. The effect of the full orchestra, without the organ, was admirable, the acoustic qualities of the building allowing every detail to be heard, while the force of the combined sounds was not great enough to admit of the *ensemble* being clouded by echos. So accustomed are we now to hear "all kinds of music" in church that it is hard to recall the time, not so long ago, when any other instrument than the organ was deemed little short of sacrilegious. Happily we have outlived that day, and have learned how to consecrate to purposes of worship all musical resources; at once bursting the bonds of unreasoning prejudice, and

opening up to ourselves new sources of pleasure and profit. Some such thought as this must surely have been present to the congregation while Mendelssohn's fine Overture rang through the sacred edifice. The Service used on this occasion was one written by Mr. G. C. Martin for the Sion College Choral Union, and was given with orchestral as well as organ accompaniment. It calls upon all the art of modern musical expression for appropriate effect, and is distinguished by many passages of very high musical interest. Not a little in the setting of the Canticles reminds us of Mendelssohn, but there is no plagiarism, and the work, as a whole, deserves to rank among the best illustrations of the talent now commanded by our Church. The selection from "St. Paul," performed in the place usually assigned to the Anthem, began with the journey to Damascus, and comprised the whole scene of the Conversion, followed by the setting apart of Barnabas and Paul, the leave-taking at Ephesus, and the final ascriptions of praise and thanksgiving. In these portions of the Oratorio, as few need to be told, are some of its rarest gems, "Rise up, arise," "O God, have mercy," "O great is the depth," "Now we are ambassadors," "How lovely are the messengers," "Be thou faithful unto death," and others. All were worthily rendered; the soprano solos by Master Bannerman, those for tenor by Messrs. Kenningham and Walker, and for bass by Messrs. Winn, De Lacey, and Kempton. Special mention should be made of Messrs. Kenningham and Winn, whose singing was worthy of an occasion so important. That the congregation listened with reverence need not be said. They knew that the Oratorio music had been restored to them from the concert-room, for which it was not originally intended, and that they heard it under the conditions which alone could set forth all its beauty and significance—reasons enough for an effort to comprehend and enjoy, apart from any considerations of religious feeling. Dr. Stainer may be congratulated upon the happy result of his labours, and all who assisted him upon the way in which a noble and pious task was discharged.

MONDAY POPULAR CONCERTS.

In the opening Concert of the new year, which took place on the 7th ult., Mdlle. Marie Krebs made her first appearance this season at the instrument with which her name has, from an early age, been associated. The lady pianist played with marked refinement and power of execution Bach's Italian Concerto for pianoforte alone; being also, in company with Madame Norman-Néruda and Signor Piatti, the exponent of Beethoven's Trio in B flat (Op. 97), a special favourite with the audience at these concerts, and indeed with amateurs generally. The performance, we need scarcely say, left nothing to be desired, unless it be to hear the work soon repeated at the hands of three such consummate artists. Signor Piatti's splendid tone and calm artistic style appeared to the fullest advantage in his rendering of a Sonata by Boccherini, and the applause which followed it again proved the high estimation in which this performer is held, if indeed such proof were needed. Mozart's String Quartett in A major (No. 5) also formed part of the evening's programme, the executants being Madame Norman-Néruda, MM. Ries, Straus, and Piatti.

The second evening concert of last month brought a welcome repetition of Cherubini's Quartett in D minor, for stringed instruments, referred to in our last notice, and with the same executants as on the previous occasion. Mdlle. Krebs, who was again the pianist, called forth a storm of applause by her characteristic rendering of a Gavotte with variations (A minor) by Rameau, a name which, though well known in the history of the art, figures but rarely now on our concert programmes. That interesting revivals of this kind are always gratefully received by the musical public was again clearly proved on the occasion in question. Mdlle. Krebs judiciously responded to the required encore by substituting a "Tambourin" from the same representative of the Old French school. The lady was also associated with MM. Straus, L. Ries Zerbini, and Piatti in Brahms's Quintett in F minor, and it follows almost as a matter of course that the work of the gifted German composer received an excellent interpretation, this being the third time of its performance at these concerts. Mr. Barton M'Guckin turned his sympathetic tenor voice to good account in a Romance by Benedict and two songs by Mendelssohn. On Monday the 21st ult. the programme was headed by an interesting novelty, the String Quartett of Signor Verdi, which in this, its original form, was heard for the first time on that occasion, it having previously, in the exercise of a somewhat questionable taste, been performed by a full orchestral complement of stringed instruments at one of the Crystal Palace Concerts. The energetic applause which, on the occasion of its performance at the Popular Concert referred to, was accorded to every movement of the Quartett sufficiently testified to appreciation on the part of a numerous audience. We confess to our inability to share in this enthusiasm. The work, though by no means deficient in pleasing melodious phrases, is but loosely held together in its component parts; there is a want of continuity of thought apparent in every movement, except perhaps in the *Fuga* of the Finale, in which the modern Italian *maestro* once more proves that he is not deficient in the knowledge of counterpoint. The Prestissimo, with its incidental solo for the violoncello, is full of sprightliness and animation, but is disturbed rather than diversified by the triviality of the melody assigned to the solo instrument. The otherwise interesting chamber work of the composer of "Aïda" was capitally played by Madame Norman-Néruda, MM. L. Ries, Straus, and Piatti. The remainder of the programme consisted of a Sonata by Handel (A major) for violin, exquisitely played by Madame Norman-Néruda; of Beethoven's Sonata in G major (Op. 29) for pianoforte, executed with his accustomed skill by Mr. Charles Hallé, who, in conjunction with Madame Néruda, concluded the evening's proceedings by a most enjoyable interpretation of Bach's Sonata in A major (No. 2) for pianoforte and violin. Mr. Santley's well-known vocal and declamatory powers were duly appreciated in Mr. Cowen's "Rainy day," and Schubert's "Erl-King." At the last evening of the month, on the 28th ult., Herr Ignaz Brüll, the eminent pianist and successful composer of opera, was to have made his first appearance. We must, however, defer a notice of the concert in question until our next number.

HER MAJESTY'S THEATRE.

The English version of Adolphe Adam's Opera "Le Châlet," which was produced on Boxing night, served merely as an introduction to the children's ballet-pantomime, and attracted but little musical attention. Mdlle. Hélène Crosmond, however, who made her *début* on the occasion, displayed a bright and well-trained soprano voice, and seems but to require experience to make her way to a good position on the operatic stage. She is a pupil of the Royal Academy of Music, and her success inspires us with hope that, should we ever establish a permanent national Opera in this country, our old national musical institution will be able to furnish us with vocalists. Mr. George Fox, also a pupil of the Academy, is a reliable and efficient baritone; and Mr. Power, of whom we had not previously heard, possesses an agreeable tenor voice, both artists being fully equal to the rendering of M. Adam's lively, but not very exacting, music. Flotow's three act Opera, "L'Ombra," on the 12th ult., commenced according to Mr. Mapleson's announcement, the English Opera season, and, although by no means equal to the composer's popular "Martha," the work contains some exceedingly pleasing and melodious music. First performed at the Opéra-Comique in Paris, about seven years ago, as an Opera without chorus, "L'Ombra" was received with such favour that a few choral pieces were afterwards added, although it is too evident that they have not the slightest connection with the original design. The plot, which turns upon the terror of a young girl at recognising, in the disguise of a sculptor, an officer whom she believed to have been shot, but who was saved by the connivance of a friend, is too slight to keep the attention alive for three acts; but the situations afford good opportunities for the exercise of the composer's talent, and of these Herr Flotow has in many places successfully availed himself. Amongst the best pieces may be mentioned the song of the *Doctor*, "When I mount my *Cocotté*," *Gina's* Air, "Hear my prayer" (encored); a Quartett, "Approach, your places take" (encored); *Vespina's* Song, "Oh! Scandal;" a Duet,

"What strange, what wondrous emotion," for *Gina* and *Fabrice*; and a Romance for *Fabrice*, "Gentle angel," which was deservedly redemanded. As a rule, the performance resembled a rehearsal; but many of the defects, due merely to a want of sufficient preparation, were skilfully covered by Mr. Weist Hill, who conducted. Mdlle. Bauermeister's *Vespina*, however, is an excellent performance, both vocally and histrionically; Miss Purdy, as *Gina*, is earnest and painstaking, although her voice lacks power; the *Doctor* of Mr. George Fox has very many points meriting the warmest praise; and Mr. Talbo displays a good voice and style in the Romance we have alluded to. The English translation, called "The Phantom," is by Mr. Gilbert A'Beckett. Since the commencement of the season there has been no want of variety in the bills, for "Maritana," "Il Trovatore" (in which Miss Anna Eyre achieved a decisive, but we fear not a lasting, success as the heroine), "Faust," and other equally well-worn Operas have been already given, although scarcely with casts sufficiently strong to attract large audiences. It is understood that the English Opera season will be of brief duration, for the establishment will open for Italian Opera at an unusually early period. During the short recess the house is to be redecorated, and, amongst other improvements, additional staircases are to be constructed for facilitating access to both the pit tier and the grand tier.

ASKE'S SCHOOL FOR GIRLS, HATCHAM.

An unavoidable accident in the transmission of the following report prevented its publication in our last number; but the growing importance of the above school, and the fact of Professor Macfarren addressing the students on the occasion of the first award of musical scholarships, induce us to believe that a full account of the meeting—which took place in the hall of the school on the 8th December—will prove highly interesting to all who desire to promote healthful musical education in this country. The success of the establishment, which has been founded scarcely two years, is mainly due to the character and ability of the head mistress (Miss Connolly) and the teachers under her, and to the loyalty and energy they have inspired in their pupils. One of the special characteristics of this school is its carefully organised musical department, under Miss Macirone and an able staff of assistant professors; and the high position it has attained is borne out by the circumstance of the Principal of the Royal Academy of Music coming especially to examine the music pupils and award the scholarships for the ensuing year.

Professor Macfarren was introduced to the company by a few words from the head mistress, and addressed his audience nearly as follows:—

"Ladies and Gentlemen,—Give me leave to say a few words to you on the subject of the beautiful art it is the happiness of my life to cultivate. Let one of these words be Love and another Duty. Love is not a compelled duty, but the magnetism of the mind; and to the subject we love we owe the duty of advancing it to the utmost. Love will give heart and life, and promote the work; and Duty will shrink from no toil, and endure no imperfection. I have been shocked to hear music called an *amusement*. Music in olden times held a prominent place in England, and, if since then it has suffered neglect, it has of late years resumed its position, and has won the consideration of the greatest educational institutions of the country. Music at Cambridge has taken a far higher tone, the number of musical students has very greatly increased, and the qualifying tests are higher and higher. In Dublin the musical chair has risen to great respect, as well as at the London University and at Edinburgh. Thus the great institutions of our country, with the classical and scientific studies, give music a place in their official proceedings. Now it has been the habit to call England an unmusical country; and yet this is the only country in which University degrees are given to music. We have here Doctors and Bachelors of music, and this country is the only one which acknowledges music amongst the scholastic faculties. Let this, therefore, bear me out when I say that the study of music is not an *amusement*.

"Music is to be distinguished by the fact that our musical sounds are the result of the rhythmic movements of the air, and in the largest sense the old theory of the 'music of the spheres' is the application of this scientific fact to the movements of the planets of the universe; it is a product of the grand laws of rhythmic motion, which distinguish musical sounds in opposition to accidental ones, and attention to the rhythmical divisions of the notes is a matter of great importance.

"I think the pupils do high credit to their teachers, and, having recently been engaged in a long examination of other pupils, I find those of to-day show very great merit, especially in the Adagio of Beethoven's Sonata. This is a very songful piece for the piano, the chief melody requiring the effect to be produced like a song. Now it is a very high quality of playing to produce this singing character and give this expression. Every one excelled in the Adagio, and this shows musical feeling, which is highly worth the cultivation given to it here. All have not equal gifts, and in music the powers are very varied, but most rarely have I known persons totally without musical aptitude. I once knew a family utterly devoid of any power of perceiving musical sounds, but this was a most unusual case, and such persons might be called *music deaf*. Most people are able to appreciate music to some degree; and I am sure that cultivation may raise this power to a far higher standard than in its rude natural state. It is most dangerous to have bad teaching or to gain bad habits; thus these pupils are fortunate in having in the lady at the head of the music-school a distinguished musician in high esteem in our profession. The many proofs of her care and qualifications give great cause for confidence in her skill as a teacher and director of teachers. I think the institution fortunate in having secured her services, and I thank Miss Macirone, in the name of the profession, for the work she has done here in the cause of music, and for the care she has bestowed on the progress of the pupils of this school.

"I know the nervousness which necessarily attends the pupils at these examinations, and the vale of tears through which they sometimes pass; but I hope you will not consider me quite a tyrant. I know all the disadvantages of this position, and I wish I could have heard you play behind the door instead of in front of it. Let me assure you that you are doing well. You are engaged in a very high pursuit, and the quality of poetry, which is one of its chief elements, raises the mind to the divine source of all goodness and beauty. The heavenly fire is the principle of beauty, and whoever can perceive this principle becomes animated by a refining and purifying influence. If in your studies of painting or music you can perceive the beautiful, be certain it is the mainspring of greater happiness, elevation, and refinement, which in their turn will promote all intellectual advancement; and you will discover this beautiful art of music to be a very sound representative of the beautiful in other arts.

"Thoroughness must be your main desire, for superficiality leaves all noble work unaccomplished. What you undertake finish to the utmost. A piece of music should not be cast aside till made as perfect as possible. Let me remind you of this proverb, 'It is the first step which costs; it is the last that pays.' Learn all sides of the subject; learn the meaning of each piece of music, its technicalities, and perfect every note. To those who have great musical gifts I would say, cultivate your powers to the utmost, conscientiously using your talents as God's gifts. And I would not have the less favoured despair; they all, in a lesser degree, can be successful. I would only say it is very much to the credit of the whole school that in fifteen months' work so much should have been done, and I shall hope to hear how the work advances. We have here the beginning of such a sequel as will raise the character of the school, and the highest perceptions of those who are here.

"My vote of thanks is due to Miss Macirone for the great work she has done here, and to the music-teachers who are so ably seconding her; and I hope we shall see in the next examinations still higher progress. I entirely endorse the thanks to the teachers, which I feel thoroughly due. I will own that I am so many steps forwarder in the race, but excellence is in the reach of all who strive for it

with perseverance and assiduity. We do not all want to go before the world to gain artistic distinction, but all the birds alike lift up their songs to heaven; though we only notice the lark and the nightingale, the sparrow and the robin as much send up their praise. Thanking the head mistress for kindly giving me the opportunity of saying these few words, I will only add, 'Everything will come to him that waits, and to him that works while he waits.' Work on, and success will be sure to accompany all your doings. [Loud and continued cheering.]"

The meeting concluded with a very enthusiastic and unanimous vote of thanks to Professor Macfarren for the honour and encouragement of his presence and his approbation of the work doing and done; and to the head music-mistress (Miss Macirone) and her assistant teachers, both of which were warmly received. After a few remarks by Mr. Cozens on the high and grateful appreciation, felt by parents as well as pupils, of the untiring zeal and ability of the head mistress (Miss Connolly), the crowded assemblage separated. The result of the examination was as follows:—

The Macfarren Scholarship.—Awarded to Emily Gilloch, pupil of Miss Read, R.A.M.

The Sterndale Bennett Scholarship.—To Gertrude Wiseman, pupil of Mrs. Baughan, R.A.M.

The Cipriani Potter Scholarship.—To Alice Wallis, pupil of Mrs. Thomas, Organist of St. Paul's, Deptford.

Mrs. Godding's Prize.—To Hetty Snellgrove, pupil of Miss Read, R.A.M.

It is with sincere regret that we record the death of Mr. Alfred Stone, Choirmaster of the Bristol Musical Festival Society, which occurred on the 3rd ult., at the age of thirty-seven. As a talented, conscientious, and earnest worker in the art for which in early life he evinced such exceptional powers, Mr. Stone held a high place in the estimation, not only of those resident in the locality which he so materially benefited by his valuable services, but of all those artists who from time to time were brought professionally into contact with him. When the idea of a Festival was first mooted in Bristol, and the question of a Conductor came before the Committee, Mr. Stone was unanimously elected; and we need scarcely say how thoroughly the result has justified this choice. As Conductor of the Orpheus Glee Society, too, and as Professor at several of the best educational institutions, he had won an enviable reputation for training the mind of those entrusted to his care to a love for and comprehension of the solid works in art; and it may truly be said that many a congregation sings with greater feeling and reverence because of his direct or indirect influence. In after years Mr. Stone's name will be best known to the general public as editor of the "Bristol Tune-Book," a work which has already had a marked effect upon the character of public worship both in England and the colonies. His unselfish and generous nature, which endeared him to all, both in public and private life, led him, we fear, to work beyond his powers of endurance; for, even when ill, it was only at the earnest intercession of his friends that he would absent himself from any professional engagements. The circumstance of his leaving a widow and ten children deepens the grief so universally felt at his loss; and at a large and influential meeting, under the presidency of the Mayor of Bristol, it was resolved, as the most suitable memorial of respect for the deceased, to open a subscription to be applied for the benefit of his widow and family. An advertisement in our present number will furnish every information as to where subscriptions to this fund are to be forwarded, and we earnestly hope that a liberal response will be made to an appeal so genuinely spontaneous in feeling and so truly benevolent in its object. We understand that up to the present time the subscriptions amount to upwards of £1,500.

The Borough of Hackney Choral Association gave the second Concert of the present season at the Town Hall, Shoreditch, on the 14th ult., before an audience filling every part of the room. The principal item in the programme was Weber's "Jubilee Cantata," with the words translated by the Rev. J. Troutbeck for the edition recently published by Messrs. Novello, Ewer and Co. The work was performed at the Gloucester Festival of 1874, but has never been heard in London since it was given at the Argyll Rooms on the occasion of the composer's concert in 1826. As might be expected under so able and zealous a Conductor as Mr. Ebenezer Prout, evidence of the careful manner in which the composition had been prepared was apparent in every department of the choir, the altos especially proving, as at the first concert, the rich and sympathetic quality of their tone, and the sopranos singing with remarkable brightness, giving out a clear and ringing C in alt in the choral portion of the Quartett and Chorus, "Wreathe into garlands," which, apart from the beauty of the piece, may have had some effect in creating an enthusiastic call for an encore, a demand, however, we are happy to say, not complied with. The principal singers in the Cantata were Misses Mary Davies and Martha Harries, Messrs. Sidney Tower and E. Wharton, all of whom were thoroughly efficient in the music allotted to them. A selection from Schubert's "Rosamunde" music commenced the second part, the "Shepherds' Chorus" in which was charmingly sung; and Sterndale Bennett's Trio, "The hawthorn in the glade" (from the "May Queen") Pearsall's Part-song "In dulci jubilo," and Auber's Overture "La Sirène" (finely played by the band) completed one of the very best concerts yet given by the Society. We are glad to say that the Shoreditch authorities have gracefully acknowledged the increasing success of these concerts by building a commodious orchestra, which, in addition to securing the comfort of the members of the band, materially improves the appearance of the room.

The following is the result of the public examinations held at Trinity College, London, on the 10th and 11th ult. Licentiates in Music—E. E. Carrington, Trinity College, London; John H. Gower, Mus. Bac., New Inn Hall, Oxford, and Trent College, Nottingham; W. H. Holloway, Trinity College, Manchester Branch; E. W. Taylor, Mus. Bac., New College, Oxford, and St. Mary's Stafford; Samuel Weekes, Mus. Bac., St. John's College, Cambridge, and of Plymouth; Charles R. Wilson, Gilford, co. Down. Associates in Music—James Gaskell, Wigan; Thomas Lee, Manchester; W. H. Oates, Manchester; Walter H. Palmer, Weston-super-Mare; Henry Peel, Trinity College, Manchester Branch; H. W. Rogers, Walsall. Students in Music—A. Carter, Shrewsbury; J. E. Carter, Shrewsbury; Horton Corbett, London; H. Deakin, Stafford; W. C. Everett, Colchester; A. J. Gosden, Wellesbourne; J. R. Hayward, Reading; J. E. Jones, Shrewsbury; T. H. Pegg, Manchester; W. C. Valentine, London; A. Widdows, London. Student in Arts—F. Miller, Trinity College. Higher Examinations for Women — Harmony: Second Class, Miss Louise Dickes, Tunbridge Wells. Counterpoint: First Class, Miss Frances Elliott, Staines; Second Class, Miss Jessie Armstrong, Holloway, N. Pianoforte: First Class, Miss Mary J. Bonham, Northampton; Miss Louise Dickes, Tunbridge Wells; Second Class, Mrs. Bishop, Shanklin. General Musical Knowledge: Second Class, Miss Louise Dickes, Tunbridge Wells; Miss Frances Ferraby, Midhurst. Vocal: First Class, Miss Kate Fusselli, London. Principal Examiners: Sir John Goss, Mus. Doc.; Edwin M. Lott, Charles Steggall, Mus. Doc.; Charles Edward Stephens, Edward Silas, Humphrey J. Stark, Mus. Bac.; J. Stedman, Bradbury Turner, Mus. Bac. Branch Superintendents: Manchester, J. Kendrick Pyne, Organist of Manchester Cathedral, and J. M. Bentley, Mus. Bac.; Dublin, T. R. Jozé, Mus. Doc.; Shrewsbury, S. Corbett, Mus. Bac. The total number of candidates was forty-eight, of whom twelve entered for the higher examinations for women.

The decision of the Bishop of Worcester on the matters submitted to him mutually by the Dean and Chapter of Worcester and the standing Committee of the Worcester Triennial Festivals, has now been made public. He directs that a certain form of service, consisting of a few collects and pieces, shall be used daily before and after the Oratorio. With regard to the most important point on which the Festival Committee and the Chapter differed, *i.e.* the admission of the public to the Cathedral, the Bishop determines that admission shall be by cards obtainable from the secretaries or agents of the Festival Committee, who will issue them to subscribers to the fund for defraying the expenses of the Festival. The list of subscriptions to this

fund is to be kept open until the time fixed for the commencement of the service, so that "subscribers" can obtain their "cards of admission" at any time on paying an adequate "subscription." The seats are all to be numbered, and the cards will be numbered also. If the Dean and Chapter contribute, as they proposed, £500 to the fund, they are to have a corresponding number of cards of admission. The whole available space in the nave, aisles, and transepts is to be reserved for the use of subscribers, and the choir and its aisles are to be placed at the disposal of the Dean and Chapter for the admission of a limited number of persons at their discretion.

AT the meeting of the Musical Association on the 7th ult., Dr. Stainer presiding, Mr. J. Spencer Curwen read a paper on the Laws of Musical Expression, with special reference to a recent work by M. Lussy, of Paris. The question was whether the variations in force and speed which every good executant employs are founded on rules which may prove useful to beginners, and to those whose musical feeling needs cultivating. Mr. Curwen maintained that there are general principles of expression which all artists observe, and that more attention should be devoted in pianoforte teaching to the structure of compositions, as regards their sections, phrases, modulations, &c. This would produce more intelligent and sympathetic players. In the discussion which followed, Mr. W. H. Cummings, Rev. T. Helmore, Dr. Bridge, Mr. C. E. Stephens, and the chairman took part. The general opinion was that it is hopeless to lay down rules for what is so much a matter of taste, but that the systematic study of expression was of the highest importance. Votes of thanks to Mr. Curwen for his paper, and to Mrs. Curwen for her performance of the illustrations, concluded the meeting.

MISS SAIDIE SINGLETON gave her first Evening Concert at the Athenæum, Camden Road, on the 9th ult., before a numerous and highly appreciative audience. The *bénéficiaire*, who is rapidly making a name before the public, sang with much refinement and artistic feeling a sacred composition by Signor Randegger; a song, "Oh buy my flowers," by Guernsey; and took part, with Mrs. Irene Ware, in Balfe's Duet, "Trust her not," in Randegger's Trio, "I Naviganti," with Messrs. Sauvage and Wadmore, and in F. Paer's Quartett, "O notte soave," in which she was associated with Miss Annie Butterworth and the gentlemen just named. In all these pieces she was received with marked favour, and created an impression which justifies the highest hopes for the future. Mrs. Irene Ware, Mr. Stedman, and Mr. Wadmore were most effective in all their songs; Mr. F. Chatterton's harp performance was extremely successful; and Herr Willem Coenen played Liszt's "Hungarian Rhapsody" on the pianoforte, and a piece for the left hand only, both of which were warmly and deservedly applauded. Signor Randegger accompanied with his usual skill and judgment.

THE St. John's (Great Marlborough Street) Choirboys' Play was given in the Lecture Room on the 24th ult. It began with the comic Drama called "Look before you leap," in which Messrs. Lee, Bishop, Ward, Hunt, and Turner acquitted themselves satisfactorily. This was followed by the Comedietta "The Count and the Secretary." C. R. Ward gave an animated and dashing representation of the *Count de Melcy*, and W. G. Bishop was an impassioned and sprightly *Pierre*, while the *Innkeeper*, the *Tailor*, and the *Postilion* had efficient representatives in Messrs. Cook, Hunt, and Kirwan. The play showed a marked improvement on that of last year, and evinced much careful training of the boys, as well as discrimination in allotting the various characters. The dresses and appointments were of the best kind. There was a large and influential audience, who bestowed frequent applause upon the performers.

THE Annual Ballad Concert for the benefit of Mr. George Watts, the well-known *entrepreneur*, will be given in the Dome, Brighton, on Tuesday the 5th inst., under distinguished patronage. The programme is a most attractive one, and the list of artists exceptionally strong, including the Misses Robertson, Mdlle. Neunam, Miss Ellen de Fonblanque, and Madame Antoinette Sterling; Messrs. Henry Guy, Walter Bolton, and Wadmore; Madame Norman-Néruda, Mr. Charles Hallé; the Brighton Philharmonic Choir. Conductors, Signor Randegger and Mr. F. Kingsbury. From the high estimation in which Mr. Watts is held by the Brighton musical public, we expect that a large gathering will assemble to do honour to one whose successful endeavours to provide high-class entertainments deserve substantial recognition.

MR. CARL ROSA announces a season of Opera, commencing on Monday the 11th inst., at the Adelphi Theatre. The principal vocalists are Miss Julia Gaylord, Mdlle. Marie Fechter (of the Opéra-Comique, Paris, her first appearance in England), Miss Georgina Burns (her first appearance in London), Miss Cora Stuart, Miss Josephine Yorke, Miss Clara Merivale (her first appearance in London), Mrs. Aynsley Cook, and Madame Blanche Cole; Mr. Joseph Maas, Mr. J. W. Turner, Mr. Charles Lyall, Mr. Ludwig, Mr. Snazelle, Mr. F. H. Celli, Mr. H. W. Dodd, Mr. Aynsley Cook, and Mr. Fred. C. Packard. Mr. Carl Rosa will, as usual, conduct, and Mr. Carrodus will retain his post as leader of the orchestra. The season will be opened with Nicolai's "Merry Wives of Windsor," and at a later period Mr. Rosa promises Ignaz Brüll's Opera "The Golden Cross" and a dramatised version of Sir W. Sterndale Bennett's "May Queen."

THE Royal Society of Musicians of Great Britain, instituted in 1738 for the maintenance of aged and indigent musicians, their widows and orphans, at the last monthly meeting of its members apportioned a sum exceeding £400 to relieve the wants of distressed members of the musical profession and their families, and nearly a fourth of that amount was granted to non-members and those who had no legal claim on its funds. This noble Society will hold its 140th Anniversary Festival and Dinner on the 3rd of May, when the Right Hon. Sir Alex. J. E. Cockburn, Lord Chief Justice of England, will preside; and it is to be hoped that all who derive either pleasure or profit from the art of music will contribute liberally in aid of the funds of a charitable Association which does its work so thoroughly and so unostentatiously.

THE concerts of the Philharmonic Society are announced to commence at St. James's Hall on the 14th inst. The instrumental portion of the programmes of the four concerts before Easter are given, but no detailed prospectus has been issued. A pianist new to this country, M. Plantè, will perform one of Beethoven's Concertos at the third concert, but no novelties are mentioned. For the lovers of the standard works, however, the selections at each concert will present a strong attraction; and those who cling to the time-honoured traditions of the Society will be glad to find that the hour of commencement has been restored to eight o'clock, and that the morning concerts will be discontinued.

THE seventy-first monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall on Friday the 18th ult., the principal feature being "The Rose of Salency," an Operetta written and composed by W. Chalmers Masters. The work was well performed, the band and chorus numbering about 110 performers. The soloists, Mrs. Stamp, Miss Kate Reed, Mr. A. Lawrence Fryer, Mr. W. Powell, and Mr. Henry Baker, were very successful in their respective parts. The miscellaneous portion of the programme included Part-songs and vocal solos; and the instrumental pieces were Mendelssohn's "Wedding March" and Mêhul's Overture "La Chasse du Jeune Henri," well played by the band. Mr. J. G. Callcott conducted.

A PORTION of Bach's "Christmas Oratorio" has been given at St. Anne's Church, Soho, on Friday evenings, December 28, and the 4th, 11th, and 18th ult. The solos were taken by Miss Amy Gill (contralto), Mr. C. Wade (tenor), and Mr. Grieve (bass); and Mr. J. M. Coward presided at the organ. On each evening Tours's Magnificat and Nunc dimittis in F have been given. The services were opened with Gounod's "Bethlehem," Handel's "Hallelujah Chorus" being sung after the Oratorio. The orchestra consisted of seventeen performers, the whole being under the direction of Mr. Barnby. The services have been attended by large congregations.

A CONCERT took place at the St. Peter's Schools, Great Windmill Street, on the 24th ult., in aid of the Piano Fund. Misses A. Fripp, J. Hill, E. Blackwell, A. Blackwell, Maude Woodcock, Mdlle. Rudersdorff, and Messrs. Rendell

and Froome were all very successful in a popular selection of songs and duets, and some part-music by Messrs. Humm, Rendell, Dorey, and Froome was well received. A piano solo by Miss Brown, and a concertina solo by Mr. W. Dorey, gave much satisfaction. Mr. A. Dorey (the Organist of St. Peter's) played the accompaniments throughout, and the room was well filled.

A BALLAD CONCERT was given at the Langham Hall on Thursday the 17th ult., in aid of a charity, under the able direction of Dr. J. W. Bernhardt. The vocalists were Miss Clara Perry, Miss Edith Blair, Miss Amy Bloxham, Mr. J. R. Jekyll, and Mr. Wilkinson; and, considering that many of these artists appeared for the first time before a public audience, their success was highly encouraging. Dr. Bernhardt relieved the singing by playing two pianoforte solos with good effect.

AT the recent examination at Cambridge, Mr. H. Fisher, a member of the Council of the Tonic Sol-fa College, graduated Mus. Doc., and Mr. Jenkins, also a member of the College, graduated Mus. Bac. Great efforts are now being made to collect money to build the College at Forest Gate, the demand for trained teachers of the system being greater than ever. The annual gathering of teachers and students of the system which has just been held in London was marked by much enthusiasm.

ON Thursday the 17th ult. the choirboys of St. Mary Boltons, West Brompton, presented their late Organist and Choirmaster, Mr. Horace Buttery, with a handsome photographic album, as a parting mark of their esteem and gratitude. At the same time they also presented Mr. M. Staunton, the late Librarian of the Choir (who resigned with Mr. Buttery), with an elegantly bound edition of Kingsley's works, in recognition of his kindness to them.

ON Thursday evening, the 3rd ult., after the choir practice, the choirboys of St. Paul's Church, Canonbury, presented Mr. Winbolt, the Organist and Choirmaster, with a handsome inkstand, in token of their gratitude to him for his kindness and the interest he had taken in them during the past year. Mr. Winbolt, in accepting the gift, expressed his thanks for the present made to him and the great pleasure he felt in receiving it.

THE Saturday Popular Organ Recitals at the Bow and Bromley Institute were resumed on the 19th ult., before a large audience. The season will extend to the end of April; and from the increasing attraction of these entertainments there is every reason to believe that they will become one of the permanent musical institutions of the eastern end of the metropolis.

MR. E. H. TURPIN, the Organist and Choirmaster of St. George's, Bloomsbury, was on the 6th ult. presented with a handsome gold watch by the members of his choir, who desired to testify their esteem and respect both for his professional merits and his social qualities.

AT the meeting of the Musical Association on the 4th inst., a paper will be read by the Rev. T. Helmore, M.A., "On a more Expeditious Mode of Writing the Time-notes in Music."

MESSRS. ARTHUR ALLISON and Co. announce that they have removed their pianoforte manufactory from Wardour Street to the Apollo Works, Kentish Town.

REVIEWS.

Parsifal. Ein Bühnenweih-Festspiel von Richard Wagner. [Mayence: B. Schott Söhne. London: Schott and Co.]

THE fact that the publication of the mere libretto—to use the familiar term—of an as yet incomplete music-drama should be regarded as an interesting event by a considerable portion of the musical public undoubtedly marks a new phase in the development of the music-drama itself. It was C. M. von Weber who some fifty years ago first advanced the then startling theory that the composer of Opera should be held responsible for his textbook also; and everyone knows how honestly and earnestly the composer of "Der Freischütz" and "Euryanthe" accepted the responsibility in his own case. Herr Wagner, however, has gone a step further. Conceiving the musical drama, at least in its ideal state, to involve the perfect blending of the two sister arts immediately concerned, he became, almost of necessity, both the poet and the composer of the remarkable operatic works which have been subjected to such severe and even invidious criticism, and which have, nevertheless, raised their author to the highest pinnacle of fame ever reached by an artist during his lifetime. We are not now concerned with the question whether, in the elaboration of these works, Herr Wagner has shown greater aptitude as a poet or as a musician—two qualifications rarely, if ever, combined in an equal degree in one person. His aim, like that of his predecessor C. M. von Weber, has been almost from the first a national one, and if the later stage works of Herr Wagner possessed no other merit than that of having, in a great measure, revived the study of the poetic masterpieces of the so-called first classical period of German literature, their importance would still be considerable. Both his "Lohengrin" and "Tristan und Isolde" are based upon the poetic productions emanating from that period of national greatness and healthy social life, while his more recent work of gigantic proportions—"Der Ring des Nibelungen"—is, in its main features, but a dramatised version of one of the grandest epic poems of all ages, of which every German is justly proud, though few probably have ever entirely read it. With "Parsifal," the textbook of which has just been given to the world, one more will be added to the number of national music-dramas from the apparently exhaustless pen of the German reformer of Opera. Whereas in his "Nibelungen" the author stands entirely on pagan ground, the new drama moves as exclusively in the sphere of the Christian legend, already foreshadowed in "Lohengrin." In the former work, founded as it is upon the tragic creations of Teutonic mythology, the sensual and spiritual elements are eternally at war; in "Parsifal" the spiritual predominates, and the strife finds its final solution in the Christian revelation. Thus, it may be inferred, Herr Wagner's latest dramatic work is essentially a religious one. It is based upon the originally British legend of Parcival (Peredur), one of the knights of the fabulous King Arthur, and subsequently knight-guardian of the "Holy Grail," so elaborately set forth by Wolfram von Eschenbach in his beautiful epic poem written about the end of the twelfth century. The ethical idea which pervades that poetic masterpiece is akin to that underlying Goethe's "Faust," the purpose of both poems being to depict the process of purification which the mind of man undergoes in his contact with the outer world, and to show how, passing through a series of doubts and errors, he will eventually obtain the truth, and with it a nobler sphere of existence. But whereas the twelfth century poet has found a perfect solution of this problem in the teachings of Christianity, he of the nineteenth, although pointing somewhat hazily in the same direction, really fails to find an equally complete solution, remaining himself a "seeker after truth" to the end of his life. In Herr Wagner's version of "Parsifal" this psychological tendency of the epic poem referred to has become the almost exclusive object of dramatic illustration. Discarding all allusions to his hero's adventures as one of the elect Knights of the Round Table, together with many other details in the description of which Wolfram von Eschenbach takes so much delight, he places the "Holy Grail" and its mysteries—*i.e.* the redeeming and purifying power of the Sacrifice offered by the Founder of Christianity—into the very centre of his drama, showing how the youthful adventurer is first brought under its divine influence, and how, after a period of trial and temptation, he is found worthy to become the guardian-king of the precious, life-preserving relic itself. The whole framework of the play is extremely simple; there is apparently but little of what may be called dramatic action in it, but a good deal to which an allegorical significance has to be attached; and, let us add, it will be almost impossible to appreciate either, as well as the subtle allusions in which the dialogue abounds, without some preliminary study of the subject upon which it is founded. This latter remark, however, applies more or less to all the later stage works of Herr Wagner, and we are not prepared to find fault with the fact.

The scene of "Parsifal" is laid partly in the Castle of Monsalvat, where the "Holy Grail" is being guarded, and its vicinity, "in the northern mountains of Gothic Spain," partly at the castle of the magician *Klingsor*, situate at the southern range of the same mountain chain. The following is a brief outline of the story enacted in these surroundings. *Amfortas*, the son of *Titurel*, has succeeded his father, who is still living, in the king-guardianship of the "Holy Grail"—the sacred vessel containing the blood which had flown from the crucified Saviour. It is a part of the royal prerogative to exhibit this sacred relic periodically before the assembled knights of the holy order, on which occasions the "Holy Grail" gives forth a magnificent light which exercises a divine influence over all, and none who have witnessed it can die within that week. It appears, however, that *Amfortas* being enticed into the precincts of the castle of *Klingsor*—the scheming magician, ambitious to obtain the "Holy Grail" and the power it wields—had fallen a victim to the sensuous attractions with which the latter surrounds his Court, and had been wounded with a spear wrung from his hands—the sacred weapon which had pierced the side of the Saviour, and which had hitherto formed part of the treasures connected with the "Grail." Conscious of having defiled the holy office which he held, the king returns to Monsalvat, but, although mortally wounded, he cannot die on account of the innate power of the mystery whose guardian he is, and which it is his duty weekly to display. At this juncture *Parsifal* enters upon the scene, a young adventurer whose father, *Gamuret*, a descendant of *Titurel*, had died in battle before the son was born, and who had been brought up by his mother in the solitude of forest life, kept in utter ignorance of worldly matters lest he should one day share the father's fate. The youthful hero had, however, torn himself away from these maternal leading-strings, and on his aimless wanderings had arrived at the seat of the holy mystery, "which none but the pure in heart can reach." He is conducted by one of the knight-guardians into the hall of the castle, where the holy rites are just being performed. *Parsifal*, greatly impressed by the scene, and still more by the sufferings exhibited by the king, remains throughout the ceremony, and afterwards, speechless, and his silence being construed by his guide into indifference, he is, after the assembled knights have left the hall, contemptuously told to quit the castle never to return. With characteristic *naïveté* the first act closes by the indignant knight in question violently closing the door after his youthful *protégé*, upon which the curtain drops. The following act introduces us to the luxuriant splendour of *Klingsor's* castle and its surroundings. After a somewhat lengthy dialogue between the magician and *Kundry*, a mysterious heathen woman—the only female character in the drama, and one surrounded with great interest by the dramatist—our hero again makes his appearance, resists the many temptations offered him, gains possession of the sacred spear, and as he breaks the spell around him the magician's seeming splendour disappears. With this the second act comes to a close. Between it and the third act several years must be imagined to have elapsed, years of wandering on the part of *Parsifal* in search of the "Holy Grail," during which time that inner process of purification must be supposed to have taken place which it does not lay within the power of the dramatist to depict. At last, however, the time arrives when the weary wanderer—the sacred spear, undefiled by him, in his hand; himself an altered, purified being—again reaches the doors of the long-desired Monsalvat. Again he is conducted into the grand hall, where the knights have assembled to mourn the death of their old king *Titurel*, whose coffin is being carried in and placed in the centre of the room. His son *Amfortas*, still suffering from his never-healing wound, is determined not to prolong his agony any longer, and, refusing to perform again the sacred rites which to him signify but a living death, exposes his bare breast to the warriors, imploring them to pierce it with their swords. At this moment *Parsifal* enters, and, extending the sacred spear to *Amfortas*, the old wound of the latter closes, and he is infused with new life. *Parsifal*, the sufferer, the redeemer, is hailed by all as the only one worthy to be the guardian-king of the "Grail." And as the holy vessel once more gives forth its glorious light the ancient *Titurel*, regaining life for the moment, raises himself in his coffin to bestow his blessing upon the assembly.

Our space does not permit us to offer more than this very faint and imperfect outline of the subject of Herr Wagner's latest drama. We abstain from all further criticism for the present, being content to await its final completion with all the wonderful musical effects and detailed stage accessories of which we know its author to be a consummate master. The work will no doubt become fruitful in controversy. Some portions will be objected to on orthodox religious grounds, while ohters will offer full scope to the pen of the satirist. But Herr Wagner has had to encounter similar antagonism upon the first appearance of nearly all his music-dramas, and he has grown old and famous in spite of it all. We will only add that the poem is written for the greater part in rhyme, the alliterative verse, so conspicuous in "Der Ring des Nibelungen," being but rarely made use of.

Album-Sonate. Für das Pianoforte. Von Richard Wagner. [Schott and Co.]

When we say that this piece was composed in 1853 it is almost unnecessary to add that it embodies not the ripened theories of one whose greatest boast is that he refuses allegiance to any code of rules save what may be evolved from his own conviction of the true mission of music in the world. By the term "Album-Sonate" (which perhaps may be a title given by the publisher) we are of course led to expect a composition not fully developed, or what we should perhaps term a "Sonatina;" and viewed in this light we are inclined to believe that the piece—which, although the time varies, is not divided into movements—will be played with much interest by musicians, and listened to with much pleasure even by a general audience. Commencing with a tranquil and expressive subject in A flat major, we are carried (somewhat abruptly) into C major, when a quiet and unpretentious melody appears. Some extremely good, but simple, writing afterwards occurs where fragments of the themes are treated, with a florid bass; and there are many effective changes of key, the calmness of the concluding portion of the piece, with the triplet accompaniment, being in excellent contrast with the energetic passages which precede it. No person hearing this unambitious trifle would believe that Herr Wagner is its composer; but everybody must feel that it is the holiday-work of an artist.

A Dictionary of Music and Musicians (A.D. 1450-1878). By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. [Macmillan and Co.]

To produce a reliable Biographical Dictionary of Musicians is by no means an easy task, but when to this is added an explanation of musical terms, with articles on the history of the art, on the science and practice of composition, and the nature and use of musical instruments, the difficulties accumulate to an extent which perhaps even the earnest and indefatigable editor of the work now before us has, in this early stage of his labours, scarcely yet fully realised. In his preface he says, "Every effort will be made to compress the articles as much as possible, consistent with their being intelligible and readable;" but herein, as it appears to us, lies a very sufficient reason why a Dictionary of Musicians and a Dictionary of Music should form separate works; for whilst the first should be a collection of interesting and well-digested biographies, the second should form a musical lexicon, the principal subjects in which should be treated of at length by the ablest authors. It is of course impossible to deliver judgment upon a single part of a work, considering that twelve quarterly parts—of about the same size, we presume—are found necessary to complete it; but, so far as we can pronounce upon the specimen before us, the plan laid down by the editor appears to be most satisfactorily followed out. A good staff of contributors has been secured; and, seeing that of necessity the space allowed them is perhaps unduly limited, they have ably and carefully performed the tasks allotted to them. As all the articles are signed, it would be invidious to mention any as particularly deserving of praise; but we may say, generally, that the subjects of most

Remember not, Lord, our offences.

From *The Litany.* FULL ANTHEM FOR FIVE VOICES. HENRY PURCELL.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

1st TREBLE. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re - mem-ber, re -

2nd TREBLE. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re - mem-ber, re -

ALTO. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

TENOR (8ve. lower). *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

BASS. *p* Re-mem-ber, re-mem-ber not, Lord, our of - fen - ces, re-mem-ber, re -

Andante.

ORGAN. ♩ = 92. *p Gt. Diaps.*

cres. - mem-ber not, Lord, our of - fen - ces, nor th'of- fen - ces of our fore - -

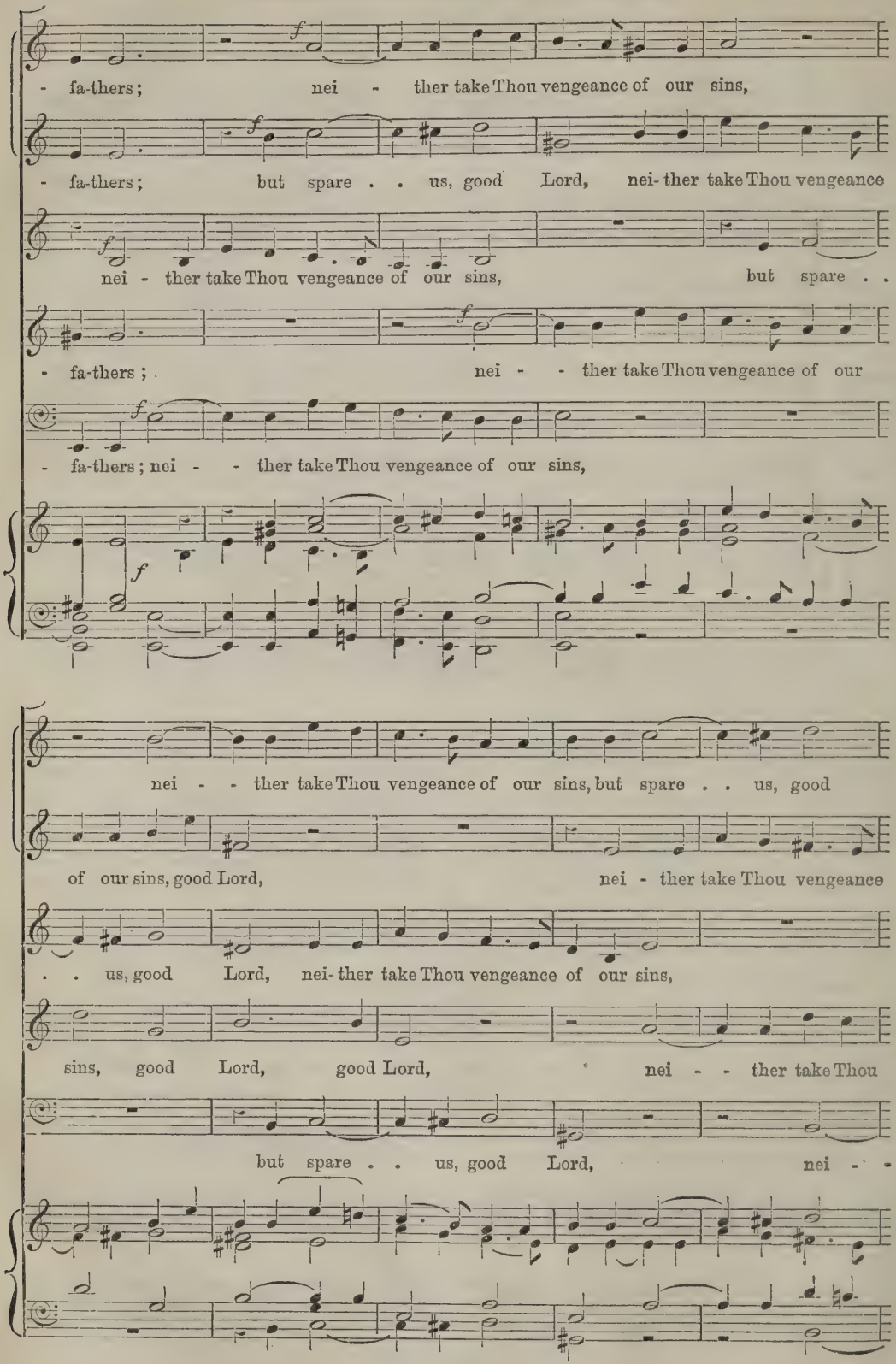
cres. - mem-ber not, Lord, our of - fen - ces, nor th'of- fen - ces of our fore - -

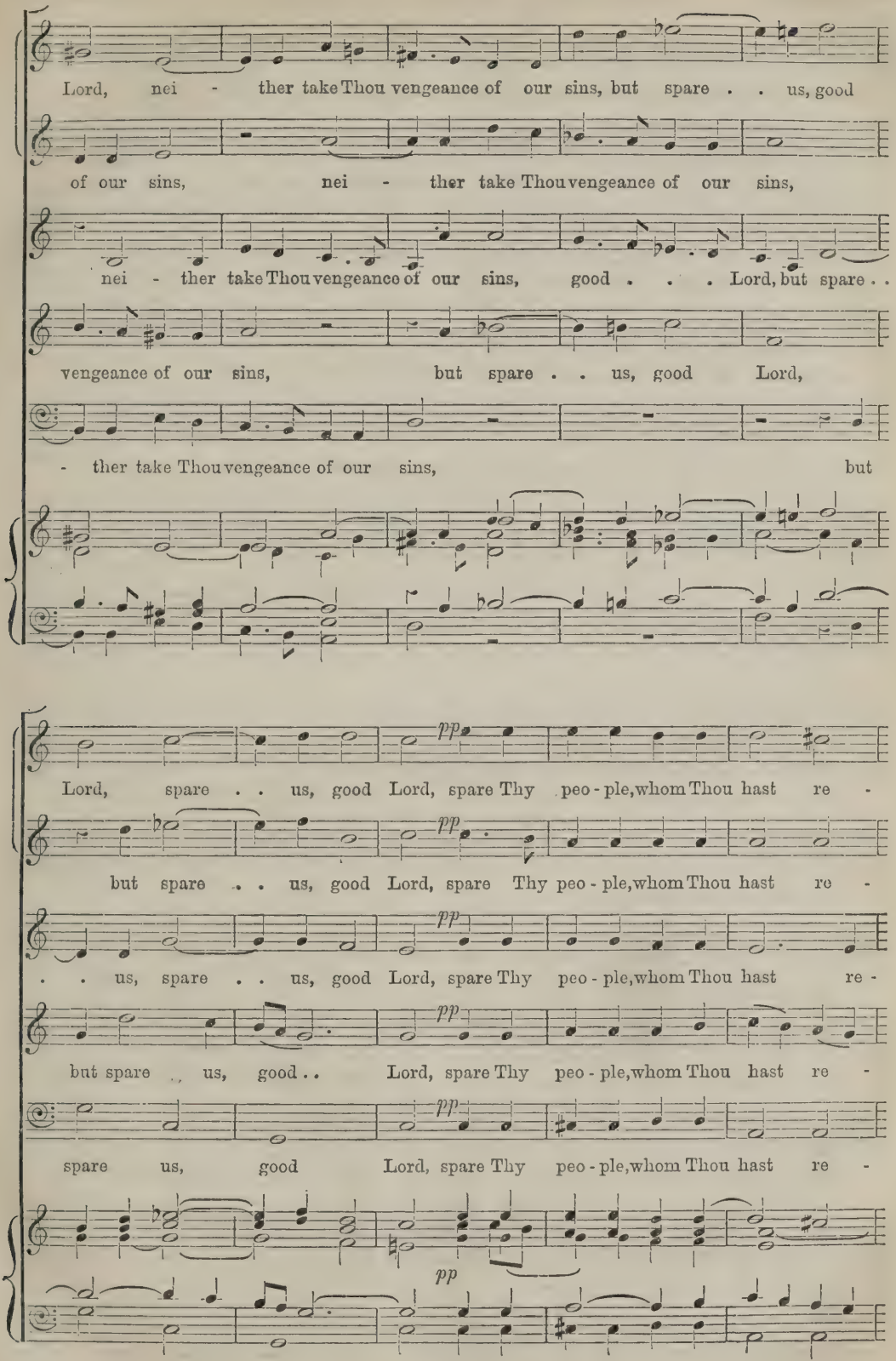
cres. - mem-ber not, Lord, our of - fen - ces, nor th'of-fen - ces of . . our fore - fa-thers;

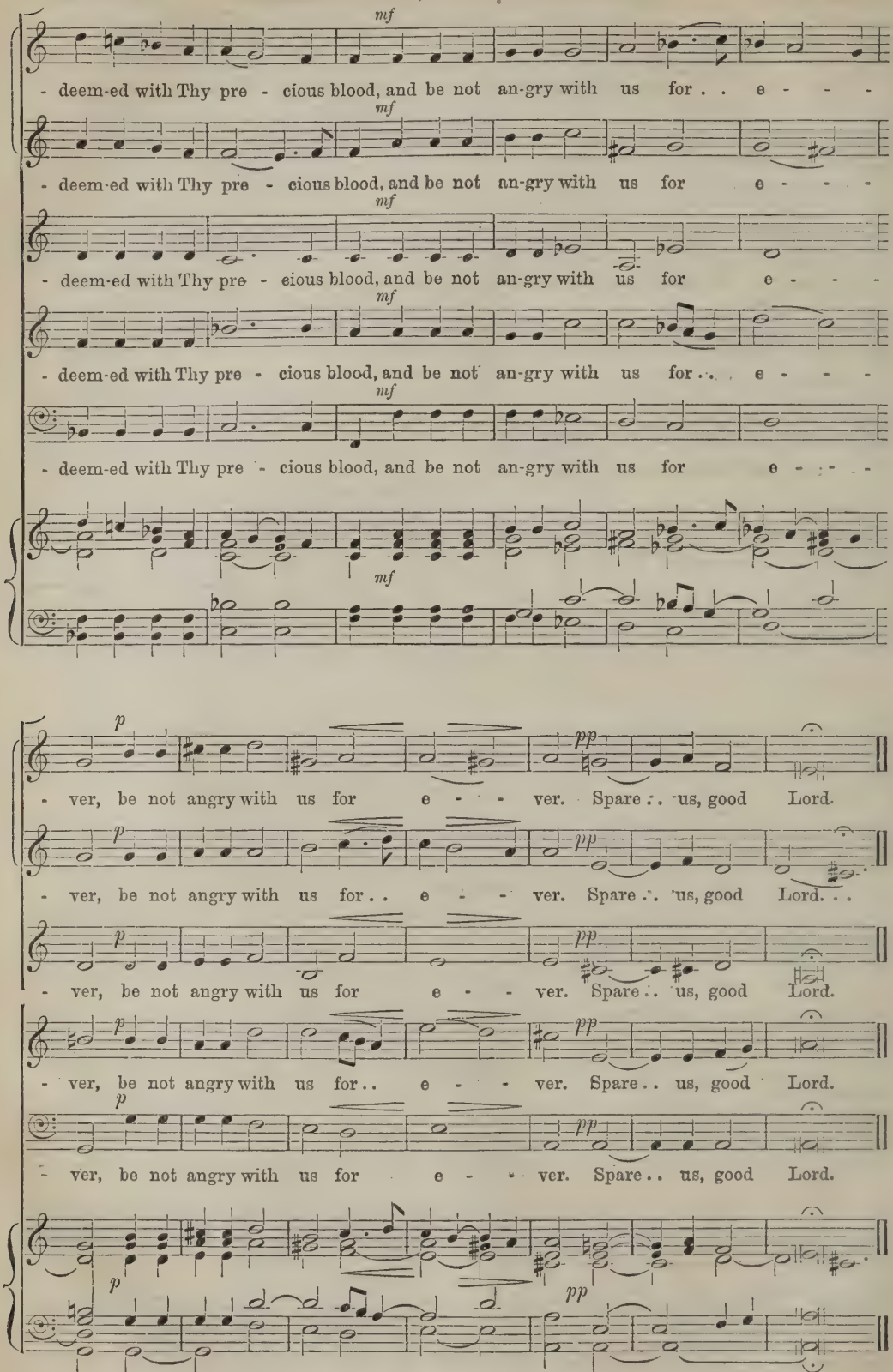
cres. - mem-ber not, Lord, our of - fen - ces, nor th'of-fen - ces of our fore - -

cres. - mem-ber not, Lord, our of - fen - ces, nor th'of-fen - ces of our fore - -

cres. *Ped.*

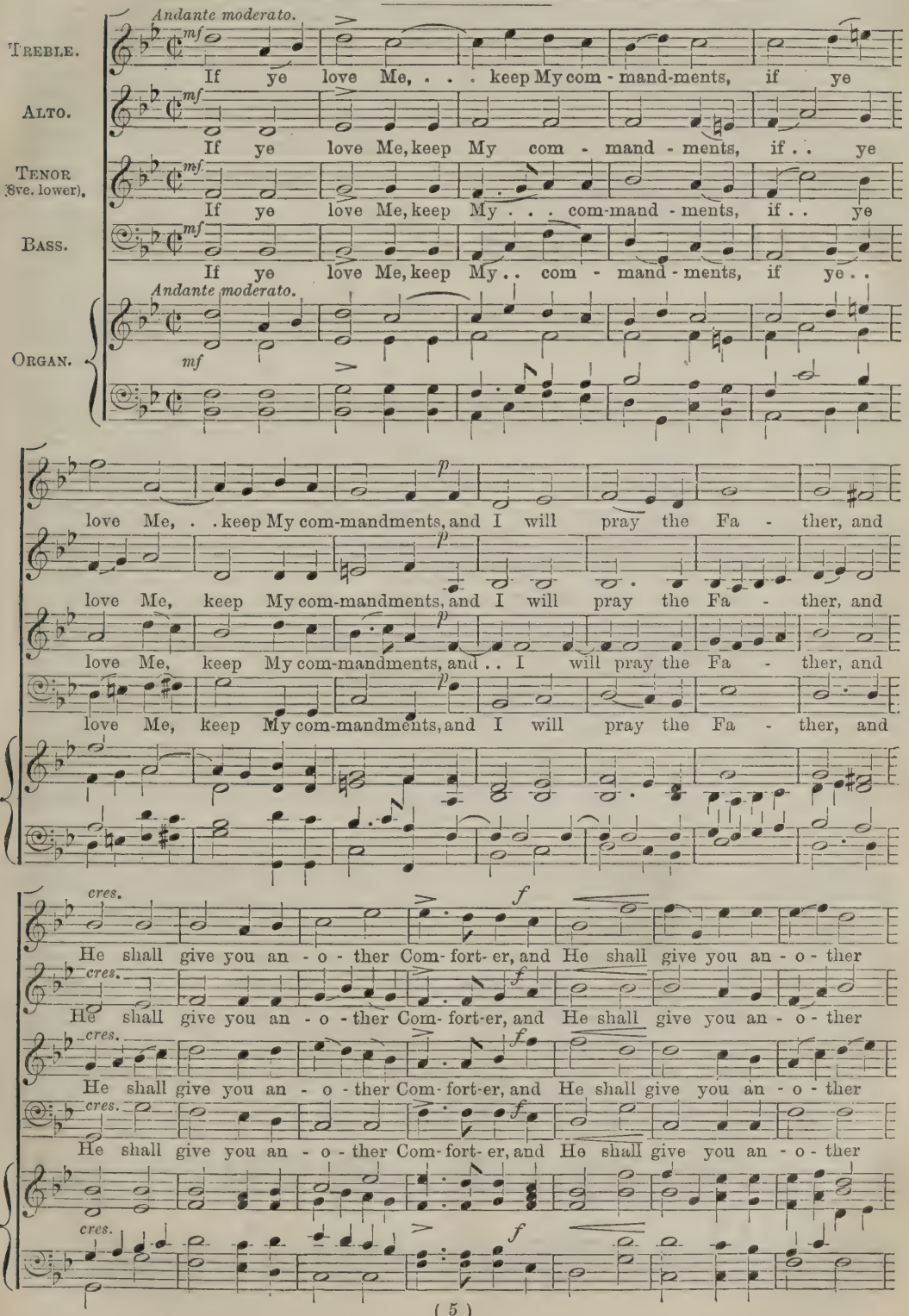

- fa-thers; nei - ther take Thou vengeance of our sins,
- fa-thers; but spare . . us, good Lord, nei- ther take Thou vengeance
nei - ther take Thou vengeance of our sins, but spare . .
- fa-thers; nei - ther take Thou vengeance of our
- fa-thers; nei - ther take Thou vengeance of our sins,
nei - ther take Thou vengeance of our sins, but spare . . us, good
of our sins, good Lord, nei - ther take Thou vengeance
. . us, good Lord, nei- ther take Thou vengeance of our sins,
sins, good Lord, good Lord, nei - ther take Thou
but spare . . us, good Lord, nei -

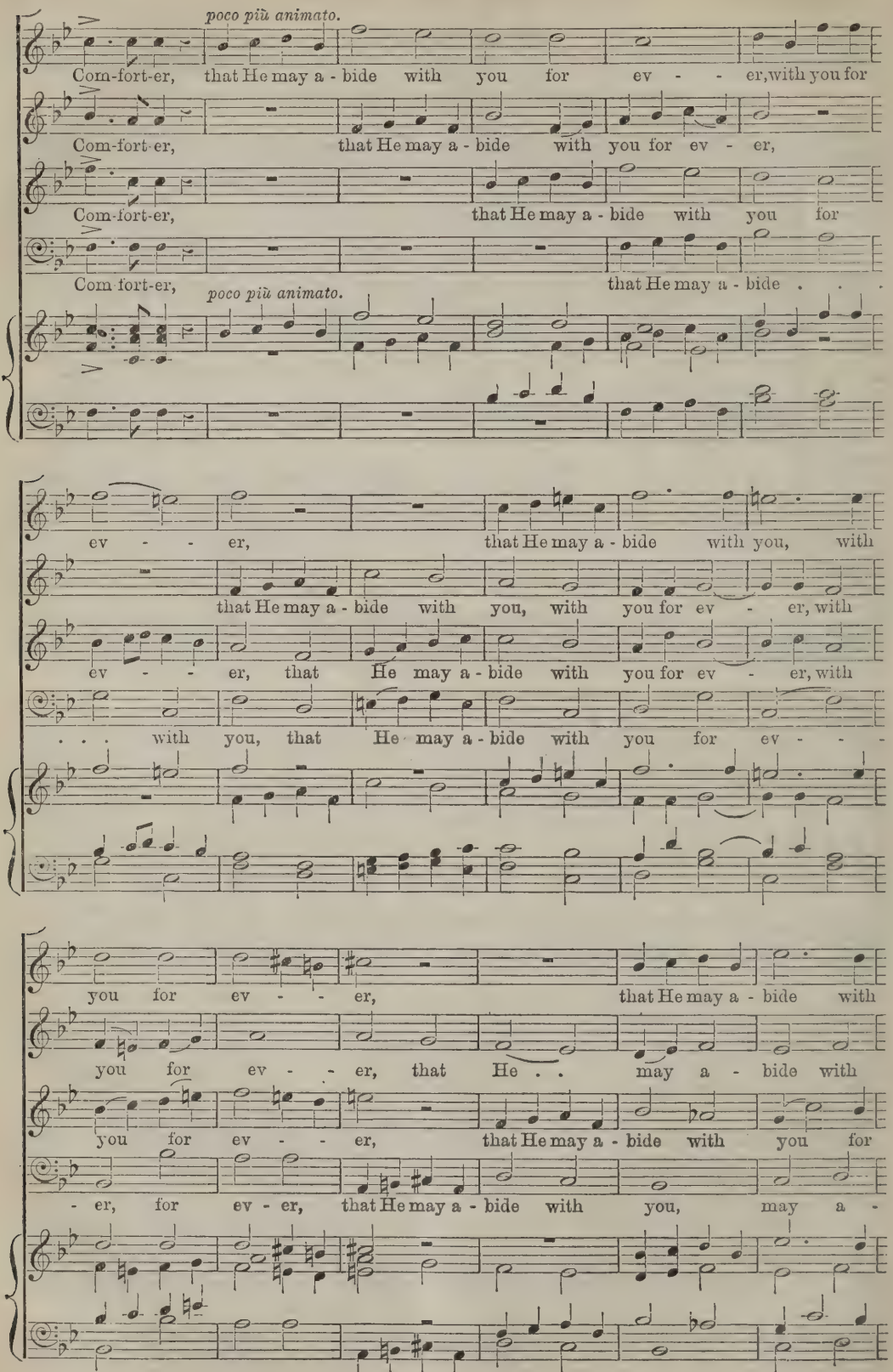

Lord, nei - ther take Thou vengeance of our sins, but spare . . us, good
of our sins, nei - ther take Thou vengeance of our sins,
nei - ther take Thou vengeance of our sins, good . . . Lord, but spare . .
vengeance of our sins, but spare . . us, good Lord,
- ther take Thou vengeance of our sins, but
pp
Lord, spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
but spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
. . us, spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
but spare us, good . . Lord, spare Thy peo - ple, whom Thou hast re -
spare us, good Lord, spare Thy peo - ple, whom Thou hast re -
pp

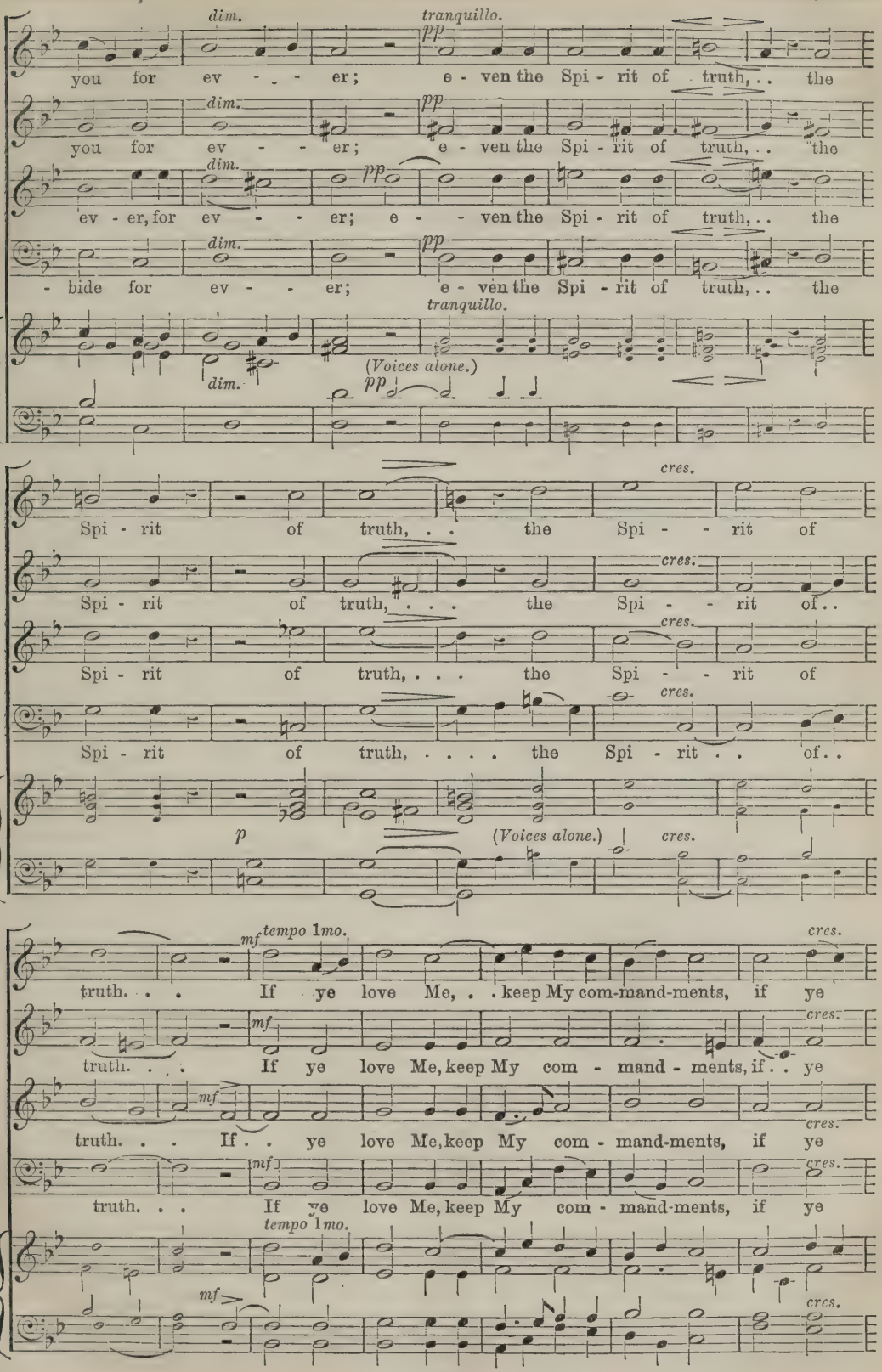
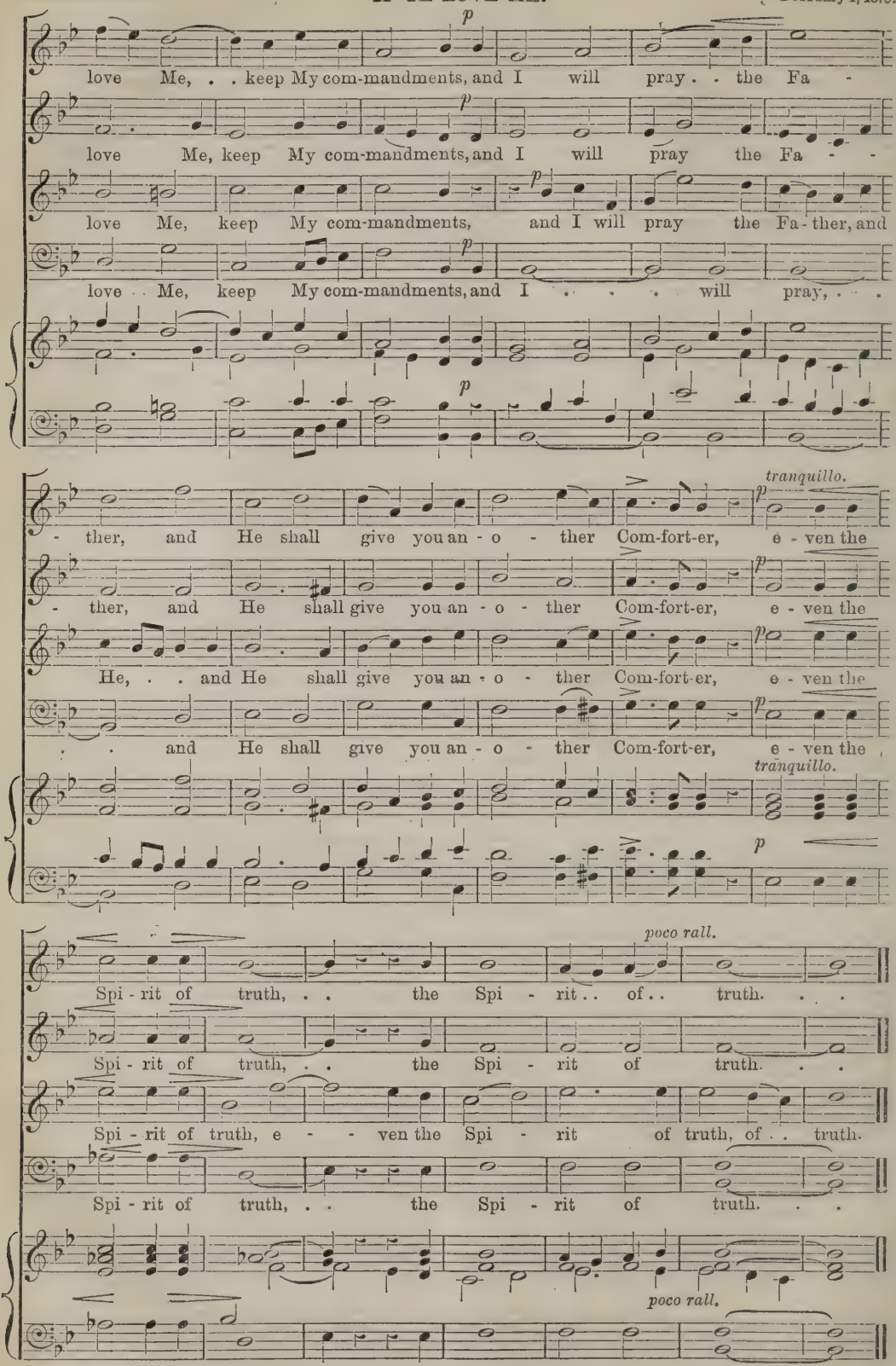

mf
- deem-ed with Thy pre - cious blood, and be not an-gry with us for . . e - - -
mf
- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -
mf
- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -
mf
- deem-ed with Thy pre - cious blood, and be not an-gry with us for . . e - - -
mf
- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -
mf
p
pp
- ver, be not angry with us for e - - ver. Spare . . us, good Lord.
p
pp
- ver, be not angry with us for . . e - - ver. Spare . . us, good Lord. . .
p
pp
- ver, be not angry with us for e - - ver. Spare . . us, good Lord.
p
pp
- ver, be not angry with us for . . e - - ver. Spare . . us, good Lord.
p
pp
- ver, be not angry with us for e - - ver. Spare . . us, good Lord.
p
pp

If ye love Me.

St. John, xiv. 15, 16. ANTHEM. C. Swinnerton Heap, Mus. Doc., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante moderato.
Treble.
mf
If ye love Me, . . . keep My com - mand-ments, if ye
Alto.
If ye love Me, keep My com - mand - ments, if . . ye
Tenor (8ve. lower).
If ye love Me, keep My . . . com-mand - ments, if . . ye
Bass.
If ye love Me, keep My . . com - mand - ments, if ye . .
Andante moderato.
Organ.
mf
p
love Me, . . keep My com-mandments, and I will pray the Fa - ther, and
love Me, keep My com-mandments, and I will pray the Fa - ther, and
love Me, keep My com-mandments, and . . I will pray the Fa - ther, and
love Me, keep My com-mandments, and I will pray the Fa - ther, and
cres.
f
He shall give you an - o - ther Com- fort- er, and He shall give you an - o - ther
He shall give you an - o - ther Com- fort-er, and He shall give you an - o - ther
He shall give you an - o - ther Com- fort-er, and He shall give you an - o - ther
He shall give you an - o - ther Com- fort- er, and He shall give you an - o - ther


poco più animato.
Com-fort-er, that He may a - bide with you for ev - - er, with you for
Com-fort-er, that He may a - bide with you for ev - er,
Com-fort-er, that He may a - bide with you for
Com-fort-er, that He may a - bide . . .
poco più animato.
ev - - er, that He may a - bide with you, with
that He may a - bide with you, with you for ev - er, with
ev - - er, that He may a - bide with you for ev - er, with
. . . with you, that He may a - bide with you for ev - - -
you for ev - - er, that He may a - bide with
you for ev - - er, that He . . may a - bide with
you for ev - - er, that He may a - bide with you for
- er, for ev - er, that He may a - bide with you, may a -


dim.
tranquillo.
pp
you for ev - - - er; e - ven the Spi - rit of truth, . . the
you for ev - - - er; e - ven the Spi - rit of truth, . . the
ev - er, for ev - - - er; e - - ven the Spi - rit of truth, . . the
- bide for ev - - - er; e - ven the Spi - rit of truth, . . the
(Voices alone.)
cres.
Spi - rit of truth, . . the Spi - - rit of
Spi - rit of truth, . . . the Spi - - rit of . .
Spi - rit of truth, . . . the Spi - - rit of
Spi - rit of truth, ... the Spi - rit . . of . .
p
mf
tempo 1mo.
truth. . . If ye love Me, . . keep My com-mand-ments, if ye
truth. . . If ye love Me, keep My com - mand - ments, if . . ye
truth. . . If . . ye love Me, keep My com - mand-ments, if ye
truth. . . If ye love Me, keep My com - mand-ments, if ye

p
love Me, . . keep My com-mandments, and I will pray . . the Fa -
love Me, keep My com-mandments, and I will pray the Fa - -
love Me, keep My com-mandments, and I will pray the Fa-ther, and
love . . Me, keep My com-mandments, and I . . . will pray, . . .
tranquillo.
- ther, and He shall give you an - o - ther Com-fort-er, e - ven the
- ther, and He shall give you an - o - ther Com-fort-er, e - ven the
He, . . and He shall give you an - o - ther Com-fort-er, e - ven the
. . and He shall give you an - o - ther Com-fort-er, e - ven the
poco rall.
Spi - rit of truth, . . the Spi - rit . . of . . truth. . .
Spi - rit of truth, . . the Spi - rit of truth. . .
Spi - rit of truth, e - - - ven the Spi - rit of truth, of . . truth.
Spi - rit of truth, . . the Spi - rit of truth. . .
poco rall.

importance have been judiciously entrusted to those who have made them their special study, and that in all these cases much information is conveyed in a small compass, the explanations of the terms being often made additionally clear by musical illustrations. We know how exceedingly difficult it is to decide what to admit and what to reject in a Dictionary of this description, but can scarcely understand why, for example, Mdlle. Alboni should be mentioned, and not Mdlle. Albani; F. E. Bache, who is deceased, and not Edward Bache, now living; why also, as the word *Academy* is fully treated, the Royal Academy of Music should be omitted. As a matter of fact, too, we must mention that William Ball did not, as is asserted, write English words either to Spohr's "God, Thou art great" or to Mendelssohn's "Lobgesang;" but the English text was supplied to the first-named composition by Morley Chubb, and to the second by Mr. J. Alfred Novello, who, at the request of the Birmingham Festival stewards, journeyed to Leipzig to accomplish the adaptation in consultation with the composer, so that no time might be lost in preparing the work for the Festival then fast approaching. It is strange too, as the Dictionary bears the date of 1878, that Dr. S. S. Wesley should be spoken of as a *living* composer, considering that he died as far back as 1876. Then, as mere misprints, we would call attention to Michel von Asantschewsky, who is said to have been born in 1839, and to have become Director of the Conservatoire de Musique, at St. Petersburg, in the same year; to the invariable spelling of the word "obbligato" with one "b," and to the deriving the term "Acciaccatura" from "Acciacare," the correct spelling of the verb being with two "c's." Referring to page 41, where, in explaining the word "Agitato," mention is made of Mendelssohn's "Lieder ohne Worte," Book 1, No. 5, which is marked "Piano agitato," we may say that in the modern German edition it is altered to "Poco agitato." There can be no doubt that the original direction was a mistake, especially as the "p" for "piano" also appears. All the points we have mentioned (more important of course in a work especially designed as a reference for facts than in a mere gossiping book) may be easily revised in a reprint of the Part before us; and we are certain that, even if the editor do not agree with us as to the value of our suggestions, he will give us full credit for good intention in submitting them for his consideration.

Harmony. By John Stainer, M.A., Mus. Doc., Oxon. [Novello, Ewer and Co.]

THIS work forms one of the series of "Music Primers" issued by the above firm; and in his preface the author says that his aim has been the "collecting and explaining those facts universally accepted as the groundwork of harmony," rather than the putting forward "any special opinions he himself may have formed." The one exception to this rule—that of retaining the German system of naming intervals—he states that he has made "after much consideration," and this consideration we are bound to say is so apparent throughout the book that, although we may differ from the author on certain minor points, the obvious sincerity of his convictions makes us cordially welcome him as a worthy worker in the cause of musical progress. As a mere matter of opinion, we confess that we are not partial to the German system of naming intervals. It is good, we think, to call fourths, fifths, and octaves, perfect and imperfect; and it might be urged that, by using the words "tritone fourth" and "imperfect fifth" for those intervals which occur in the scale, all diatonic intervals would be major, minor, and perfect, and the terms "augmented" and "diminished" would be exclusively reserved for those intervals which are chromatically raised or lowered. We quite sympathise with Dr. Stainer in the desire to make his little book an introduction to works of a more elaborate character; and where the pupil is expressly told that he is not to rest content with the facts set forth in the Primer, but merely to provide himself with the materials for building, it is perhaps infinitely better to say too little than too much. One or two points, however (no doubt oversights), should be mentioned. At the commencement of chapter vii. it is said that "when the tonic of a common chord is not the lowest note in it the chord is said to be inverted." This word "tonic" (which we presume means "root") so often occurs when a common chord is spoken of that we are certain of the author's thanks for drawing attention to it; and we may also (whilst pointing out such small matters) refer to paragraph 52, where it is stated that the pupil need not bind himself to prepare his "minor sevenths," a direction which, of course, is intended to apply exclusively to "dominant sevenths."

In conclusion we cannot award too much praise to the logical manner in which Dr. Stainer has arranged the subjects upon which he treats. The exercises, it is almost needless to say, are excellent; and the plan of recapitulating the contents of each chapter by question and answer between master and pupils is well adapted to impress the characteristics of the various chords upon the memory. We are glad to find that the author asserts the impossibility of learning harmony without a master; but should any adventurous student attempt this task we do not know that we can recommend him a more satisfactory guide than Dr. Stainer's Treatise.

On Purity in Musical Art. By Anton Friedrich Justus Thibaut (Heidelberg, 1825); translated from the German by W. H. Gladstone. [John Murray.]

Speaking of this work, Schumann says, "Read it often as you grow older;" and that in Germany this advice has been extensively followed may be evidenced by the fact of the fifth edition of the book having appeared as recently as 1875. Let us hope that in England, where a love of true musical art is so rapidly gaining ground, the opinions of so learned and thoughtful a thinker upon the true mission of music in the world may, by the help of Mr. Gladstone's excellent translation, soon become as well known as in the land of the author's birth. The translator in his preface says that, "in choosing for his Essay the title of 'Purity in Musical Art,' Thibaut had in view not so much technical as moral purity. Music he considered not a mere study, nor a mere amusement, but rather as a moral agency." In furtherance of the desire rigidly to enforce this theory, it can scarcely be wondered at that he should seize upon the golden age of Church music as the period from the glory of which he believes we have gradually departed; that Palestrina should be placed at the head of the great sacred school; and that, even in speaking of Sebastian Bach, he should deplore the fact of his endeavouring to perfect his art "in the direction of florid part-writing," and to account his four-part chorales "unprofitable as regards the people at large, and most of our organists." His remarks upon the Chorale, and upon the gradual secularisation of Church music follow logically from his premisses, for he says that "Religious earnestness is wont to wax cooler as mechanical skill increases;" and although it is evident that a full admission of the truth of this maxim would keep us firmly to the traditional idiom of the style founded by the early Church writers, and thus bar the possibility of progress in sacred musical art, we cannot but respect the convictions of a writer who has so thoroughly thought out his subject and can so eloquently defend the principles he advocates. Passing on to the Oratorio—which, although our author does not expressly say so, he evidently considers the commencement of a departure from the true school—he dwells with enthusiasm upon the genius of Handel, and especially says that he never allowed his Oratorios to "travel away into Opera," although those who best know, and even reverence, this composer might assuredly cite instances where he has "allowed his Operas to travel away into Oratorio." We quite agree with the remarks upon the value of purely national melodies. The airs of the Troubadours, Minnesingers, and Meistersingers may be said to thoroughly reflect the spirit of the time in which they were sung; but we share with Thibaut the doubt as to whether any of these are preserved in all their integrity. The genuine tunes of a country which appear, as our author says, "to emanate from the people themselves, or are adopted by them and preserved as favourites, are, as a rule, pure and clear in character, like that of a child," and as few of these, fortunately, have been permitted to die out, every musician should possess and study them. Before reading the chapter "On the Use of Instruments," we had formed a tolerably clear notion of the manner in which the subject would be treated. "Had there been no sufficient reason," it is said,

"for excluding instruments from the Church, the great old masters, who worked with enthusiasm for the Church, would not have failed to avail themselves of them, but, in the main, they do not do so at all. It was not till the vocal music of the Church passed into the Oratorio style that accompaniments and interludes were thought of, and then the practice continued to spread—the more so as, eventually, even the operatic style was impressed into the service of edification." Now of course when, in illustration of this position, we are told to "imagine a congregation entering heaven with songs of praise, and introducing first timbrels and trumpets, and behind them a train of artillery" (alluding to the addition of cannon being discharged in the vicinity of a church) the *abuse* of instrumentation is alone alluded to; but that modern additions to a score—or what may be termed the legitimate *use* of instrumentation—come in for an equal share of the author's disfavour is proved by the observation that "Mozart, in spite of his marvellously fine taste, has, in this matter of accompaniments, forgotten himself as only his blind admirers can fail to see." In the "Messiah," he says, "Every page shows such overloading and interpolating as would unquestionably have been repudiated as misplaced by the great author of that immortal work." And then he alludes, curiously enough, to his treatment of the bass air, "The people that walked in darkness," a piece which, in our opinion—and we believe in that of most musicians—exhibits, more than any other, the deepest reverence for the design of Handel. We have the result of much profound thought in the remarks upon the misadaptations of texts, and also upon the proper method of conducting Choral Societies; but, as might be anticipated, Opera comes in for scarcely a good word: "It is no better," it is said, "than a feather in the eddy of a whirlwind." Well, in spite of Thibaut, Opera marches on, and every form of musical art shapes itself to the feeling of the time. That such books, however, as the one under notice may occasionally appear to help us into the right path should be the wish of every student who does not display, as our author says, that "arrogance that disdains all history."

The Musical Directory, Annual, and Almanack for 1878. *The Professional Pocket-Book, or Daily and Hourly Engagement Diary for* 1878. Published under the immediate direction of Sir Julius Benedict.
[Rudall, Carte and Co.]

The issue of the "Musical Directory" for the present year appears most carefully edited, and we quite sympathise with the proprietors when they assert that, after giving due consideration to the numerous letters offering suggestions, they have abandoned the idea of endeavouring to please everybody, and adopted what seemed to them most likely to be acceptable to the general public. It is obviously, for instance, impossible to keep out of the Directory "the names of those teachers who work for very low terms." A list of persons who practise music as a profession, with their addresses, is all that should be desired in a work of this kind; and if an editor were to endeavour to sort the competent from the incompetent, he would immeasurably exceed his duty. The "Pocket-Book" fully maintains its character, and as a record for professional engagements will be found invaluable.

Country Life. A Cantata; the words selected from the old poets; music composed by Edward F. Rimbault, LL.D. [J. Curwen and Sons.]

This work was found amongst the papers of the late Dr. Rimbault, and is now published in a cheap form, as one of the "Popular Cantatas in the staff notation" issued at the office chiefly identified with compositions in the sol-fa notation. Pastoral in character, and simple to the extreme in construction, the Cantata should find favour with all Choral Societies, and indeed with drawing-room amateurs who desire something that will give them but little trouble in preparation. The only fault that we find in it is that the "country life" it reflects is as unnatural as are the Dresden china shepherds and shepherdesses which sometimes adorn our rooms. It is too sunny, too suggestive of unalloyed happiness. Handel, in "Acis and Galatea," and Sterndale Bennett, in the "May Queen," have shown us how shadows can pass over these pastoral scenes, for the sake of dramatic effect; and, although all may be cleared up at the end, the interest of the auditor is thus kept alive. When we say that, after the Overture, in Dr. Rimbault's Cantata the titles of the pieces, in regular order, are "Now the bright morning star," "Hail! bounteous May," "May never was the month of love," "What pleasures have great princes," "Woodmen, shepherds, come away," "Summer, drest in lucid splendour," "Midsummer eve," "The Fairies' Revel," "Come, ye thankful people, come," &c., it will be seen that the work is of one colour throughout; and that, pleasingly bright as this colour is, a few dashes of a more sombre tint would be felt as a real relief. The music is, however, extremely pretty, and the harmonies conventional enough to delight a popular audience.

The Young Organist. A Collection of Pieces of Moderate Difficulty, transcribed for the Organ by W. J. Westbrook. Nos. 18-20. [Novello, Ewer and Co.]

Owing to the almost universal introduction of an "independent pedal organ" of more or less completeness in modern instruments, a demand has arisen for a different class of organ music to that formerly in vogue. Some years ago arrangements were usually made "for organ and piano," and even now some few of these hybrid publications make their appearance; but these are happily exceptional, and by far the greater part of organ music now published has a separate part printed for the pedals. Even an amateur organist would be ashamed to confess that he could not play from three staves. It must, however, be allowed that some of the best of modern organ arrangements are too difficult for any but first-rate performers. Either they are designed for such large instruments as are rarely to be met with, or they require an amount of execution, both with hands and feet, such as but few organists possess. Mr. Westbrook's arrangements are open to neither of these objections. He has written for ordinary players, and we find nothing in the three numbers before us that any good amateur organist could not manage easily. In his selection of pieces the editor has on the whole been happy. There are one or two for which we do not greatly care, but there are many more which are excellent. One special merit of the collection is the almost entire avoidance of "stock pieces." Of the fifteen movements (mostly short) contained in the three numbers, we meet with only one (Handel's "Holy, holy") which may be said to be hackneyed.

Novello's Octavo Anthems. No. 175. *While the earth remaineth.* Harvest Thanksgiving Anthem, by C. Swinnerton Heap, Mus. Doc.

No. 176. *Out of the deep.* Full Anthem by John Naylor, Mus. Doc.
[Novello, Ewer and Co.]

These two recent additions to the series of octavo anthems are both, in quite different styles, favourable specimens of modern Church music; and both show an amount of sound scholarship such as might reasonably be looked for (though, alas! it is not always to be found) from graduates in music. Dr. Heap's Anthem commences with a melodious phrase treated in free imitation, which is followed by a short Fugato on the words, "Therefore will we offer in His dwelling an oblation with great gladness," leading back to a recurrence of the first subject. A short unison phrase for tenors and basses, "Their offerings shall come up with acceptance upon mine altar, saith the Lord," then brings us to what may be called the finale of the Anthem—an introduction and short fugue, "The memorial of His abundant kindness," ending with a Coda which, with its sequence of suspensions, reminds us slightly of the close of the final chorus of "Elijah." The Anthem is pleasing, as well as musicianly throughout, and free from undue difficulty.

Dr. Naylor's Anthem is, as might be expected with a setting of the 130th Psalm, of a decidedly more sombre tone than the work just noticed. It opens with a somewhat developed fugue in B minor, excellently written. A very effective change to the relative major, pianissimo, occurs at the words, "If Thou, Lord, wilt be extreme." The succeeding modulations, especially that to E major at "In His word is my hope," are well conceived. A bright and rather

short Chorus, in B major, "O Israel, trust in the Lord," concludes a very interesting composition. Though not very difficult, the last movement will require a little care, as amateurs are apt to be somewhat uncomfortable if they meet with double-sharps, and the modulations render necessary the introduction of several.

Carmen Etonense. Words by A. C. Ainger, M.A., Assistant Master at Eton. Music by Joseph Barnby, Precentor of Eton. [Novello, Ewer and Co.]

There are few public schools which do not possess a "school song" of some description. An old foundation such as Winchester has its "Domum;" while modern institutions such as Marlborough and Haileybury have not been slow to perceive the power of music in strengthening the bond of union among the sons of a common mother. Eton, however, one of the most prominent of our public schools, has never had a song of her own, so that when some two years ago she enlisted the services of so distinguished a musician as Mr. Barnby, it was felt that the opportunity was not to be lost, and Etonians are now at length provided with a song which is fully worthy of the reputation of their school. Mr. Ainger, himself an old Etonian, has treated the orthodox subjects with much freshness and ingenuity. He has chosen a rhyming trochaic metre, excellently adapted for music; but, though his measure is a mediæval one, he has been careful to avoid the barbarisms in which his models abound, and there is scarcely an expression in his poem for which classical authority might not be adduced. The song consists of six verses and a chorus. The munificence of the royal founder, the studies of the place, the moral character and the combination of freedom with obedience to law which Eton endeavours to produce, and lastly the school games, are successively mentioned in vigorous Latinity; and the song ends with the usual aspiration for the permanence and prosperity of the school and its institutions. In setting these words to music a tune was needed which should be at once popular and solid; which, under necessarily varying conditions of performance, should never sound vulgar or trivial; which should catch the ear of a boy, and at the same time educate his taste. These requirements Mr. Barnby has fulfilled by writing a broad and dignified melody in A minor, *Tempo di Marcia*, modulating into the major in the chorus with a very bright and jubilant effect. It is harmonised as a four-part song, but of course will admit of several other applications. There is a certain antique flavour about the harmonies of the opening bars which is no doubt intentional; and we would especially notice the stately movement of the bass throughout, and the powerful declamation of the words "Floreat Etona!"

She is coming down this way. Song. Composed by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

This is a charmingly fresh and melodious song, demanding, like all Mrs. Vinning's compositions, a sympathetic pianist, as well as a vocalist, for its due rendering. The independent points in the accompaniment reveal the touch of a finished artist throughout, and the alteration of rhythm on the words which form the title of the song is extremely beautiful. Commercial purposes may prompt the transposition of the song to a lower key; but, artistically speaking, we are certain that all who have been accustomed to it in F will never reconcile themselves to the change of colour it will assume in D, which the title-page informs us is the key of "No 2."

Wishes. Song. Words by Sir Terlagh O'Brien (1593).
Dearest little Maiden. Song. Words by Heine; translated from the German by T. Case.
Composed by H. A. Harding, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

The first of these songs has a melody well adapted to the words; but the voice-part is overweighted by the accompaniment, for not only are semiquavers continued throughout, but the harmony is so constantly changing as to produce a feeling of restlessness in the listener. Some of these harmonies are by no means agreeable, too, as an instance of which we may cite the first half of the sixth bar, page 1, and we cannot say that we like the progression commencing with the last two bars of page 2, which appears to be rather an example of what may be than of what ought to be done. "Dearest little Maiden" is much more to our mind. The subject is extremely melodious; and although the plan of harmonising every note is still pursued, much more sympathy with the voice is shown than in the song just noticed. Heine's words have been very fairly translated by Mr. Case.

Holiday Symphony, for the Pianoforte, Violin, and Violoncello ad lib., and Toy Instruments. Composed by Edouard Marlois. [William Czerny.]

The composer of this little holiday trifle has well followed the model set by Haydn, and given us a bright, cheerful, and melodious piece, easy enough to be accomplished without effort by a juvenile orchestra. We think it a pity that he has not included a slow movement, for many excellent effects can be obtained with the toy instruments in a pathetic Andante. A good contrast, however, is gained by the Minuet, and the Finale is appropriately joyous and tuneful. The pianoforte part forwarded to us is arranged as a duet; but we see that it is also published as a solo.

Eight Characteristic Pieces for the Pianoforte. Composed by Franz Behr. [Witt and Co.]

The name of this composer is new to us, but there is a delicacy and refinement in his "Characteristic Pieces" submitted to us which makes us desire his further acquaintance. True they are not by any means equal in merit, nor do they aspire to be more than graceful trifles for juvenile fingers; but we see in them an indication of cultivated artistic feeling which will no doubt be shortly amply developed in works of greater importance. The very brief sketch, "Dreaming," derives much of its effect from the syncopated accompaniment, but the character of the piece well justifies its title. "Chimes" is scarcely so much to our liking; but the "Evening Song" and "Birdie's Message" are charming, the latter, if we must declare a preference, being our especial favourite. The "Bohemian Melody" and "Under the Linden-tree" may be passed with a word of commendation; but "May Lilies" and "Excursion" are extremely beautiful, the first, although the less pretentious of the two, being remarkable for its appropriate elegance and simplicity. We cordially commend these pieces to the attention of those who are entrusted with the training of young players.

Minuet in C; Sarabande in B flat; Gigue in G; for the Pianoforte. Composed by Michael Watson. [C. Jefferys.]

Mr. Watson has made himself quite a name for the composition of these old dances, for not only has he completely caught their rhythm and spirit, but he writes so well for the hands as to enable moderately advanced players to give effect to his music without undue labour. We see no reason for informing us that his Minuet is in the "antique style," for if the character of a composition does not declare itself, it is worth nothing; and the less an author has to say about his own works, therefore, the better. The bold diatonic harmonies in this piece, apart from its melodiousness, will make it generally acceptable. We especially like the change from C to F, but scarcely think that the portion in D flat fits in comfortably with the rest. The Sarabande is excellent, both melody and harmony being unexceptionable throughout. The character of the dance is remarkably well observed; and the passages of imitation prevent any effect of monotony. The Gigue, although not perhaps in a musical sense the best of the three pieces, may very probably obtain the greatest amount of popularity, for it is tuneful in the extreme, full of life, and although seemingly difficult, comparatively easy to play. Mr. Watson may safely multiply compositions of this character with every confidence of success, both with teachers and pupils.

The Conqueror's March, for the Pianoforte. By Charles H. Townsend. [Moutrie and Son.]

Experience has proved to us that when an amateur desires to throw a few tonic and dominant harmonies into the form of a composition, he almost invariably chooses a March. It is true that, as in the case of dance music, the rhythmical character of the piece will materially help to

prop up weak writing; but it must be remembered that there are laws to regulate the progression of the simplest chords, and that, even in passing from the dominant to the tonic, musical ears may be offended. The "Conqueror's March" is so singular an instance of what may be termed "raw" composition that we should imagine Mr. Townsend has never taken a lesson in his life. To say nothing of the manner in which the several phrases are sewn in patches, the amicable walking together of two parts in octaves and fifths—as in bars 7 and 8, page 4—the doubling of leading notes, as in bar 8, page 6—and the false basses, as in bar 21, page 5—are so obtrusively disagreeable that we feel a sense of relief, when, on closing the piece, we become conscious that we shall never see it or hear it again. We cannot perhaps ask why such compositions are written and published, because we know that it is a gratification to an author to see his work in print; but we *do* ask, Why they are sent for review?

A Thought. Melody, for Piano; by Harry B. Lewis-Barned. [R. Mills and Sons.]

Mr. Lewis-Barned's "Thought" is scarcely spontaneous enough to justify the title of his piece, for it sounds too much like a pale reflection of Mendelssohn; but (if we except a somewhat awkward resolution of the dominant seventh on the first inversion of the key-note triad, nine bars from the end of page 3) both melody and harmony are throughout unexceptionable. Should the piece be reprinted the composer should look over the first bar of page 5, where in the bass a sharp is placed before the A instead of the C, and a C is printed in the next chord, in lieu of D. We know not whether this is the first published work of Mr. Barned, but, if so, it is extremely promising.

FOREIGN NOTES.

The present protracted period of stagnation of commerce, and consequent want of prosperity through which, in common with most other countries, Germany is just now passing, could not fail to make itself injuriously felt also in the sphere of artistic and theatrical enterprise. Thus we hear of several of the minor establishments appertaining to the latter category being obliged to close their doors, notably the Stadt Theater of Bremen and Görlitz, and the Carl Schultze Theater at Hamburg. For the same reason the projected foundation at Bayreuth of a model school of music, which was to have been inaugurated during the present year, will have to be adjourned beyond that period. Herr Wagner, in a letter directed to the "Society of Patrons" of his various undertakings, announces the fact to his faithful allies, and in addition expresses the hope that his new drama, "Parsifal," will be performed in the summer of 1880 at the Bayreuth Theater. On the other hand there is no lack of activity shown on the part of directors of such art-establishments as are either subsidised by the Government or sufficiently well supported by the public to be but little affected by existing unfavourable circumstances. Among the latter class the Stadt Theater of Hamburg has been for some time conspicuous for its enterprise in the production of new operatic works and the judicious revival of the old classics. Last month, on the occasion of the two-hundredth anniversary of its foundation, the institute in question marked the event by an "historic week of opera," the works selected for performance being "Venus und Adonis," by Keiser; "Almire," by Handel; "Der betrogene Cadi," by Gluck (on the first night); "Die Jagd," by Adam Hiller; "Apotheker und Doctor, by Dittersdorf (second night); "Adrian von Ostade," by Weigl; "Die Entrührung" by Mozart (third night); "Fidelio," by Beethoven (fourth night); "Der Holzdieb," by Marschner, and Weber's "Freischütz" (fifth night); and Wagner's "Lohengrin" (sixth night). At the same theatre are now in course of preparation the following new works by contemporary German composers: "Armin" (Hofman), "Golo" (Scholz), and "Die Walküre" (Wagner). At the Cassel Court Theater the interesting series of historic performances of opera, already referred to in our notes, still continues. A new comic opera entitled "Die Offiziere der Kaiserin" (The Officers of the Empress), by Richard Wuerst, which was to have been performed on the 21st ult., has been the only novelty during the month at the Imperial Opera at Berlin. Referring to this fact, *Le Menestrel* thinks the new work will form an apt pendant to Halévy's "Mousquetaires de la Reine," which has lately been revived at the Paris Opéra-Comique.

Under the title of *Bayreuther Blätter* a weekly journal is about to be started which will devote its pages especially to the cause of Herr Wagner. The paper will be edited by Hans von Wolzogen, the zealous supporter of the reformatory movement,

Herr Brahms's new Symphony (No. 2) has lately been performed for the first time both at Vienna and Leipzig. The work was exceedingly well received, and is pronounced by connoisseurs to be superior to the composer's previous symphonic tone-picture.

Another important sale of autographs is to be held on the 26th inst. at Leipzig. The collection, one of the most interesting which has ever been brought under the hammer, will include the names of Beethoven, Mendelssohn, and Mozart. It had been originally in the possession of Consul Wagener, the same whose patriotic bequest of his valuable collection of paintings to the State laid the foundation of the Berlin National Gallery.

Franz Liszt is just now at Pesth, where he is devoting his whole time to the instruction on the pianoforte of some fifteen talented pupils, five of whom are natives of Hungary. The celebrated pianist and tone-poet will go to Weimar at Easter, and thence to Italy, returning to Pesth in the autumn. All invitations to perform at concerts he has positively declined.

Madame Annette Essipoff, the eminent *pianiste*, is at present giving concerts in the Prussian capital.

The first representation of Herr Wagner's "Walküre" took place at the Court Theater at Schwerin on the 7th ult. The work was, it is said, very well mounted and adequately performed, and was received with the greatest enthusiasm.

There is little doubt that the projected invasion *en masse* of the entire *personnel* of the orchestra of the Viennese Opera into Paris during the International Exhibition will become a reality, all the preliminary arrangements for the undertaking having already been made. A visit to London is likewise to be included in the scheme, and it is said that negociations have been entered into for six concerts to be given by the company of artists at the Crystal Palace.

The *Allgemeine Deutsche Musik-Zeitung* draws attention to the fact that a son of Hummel, the composer of classical pianoforte music, has been for some years living at Wiesbaden, already advanced in years, disabled by illness, and in needy circumstances. A fund has been opened by the *Wiesbadener Montags-Zeitung*, in aid of this unfortunate descendant of a man of genius, whose compositions have long been a source of enjoyment to the student of the pianoforte.

The Imperial Opera at Vienna commenced a new series of performances on the 1st ult. The following are a few of the works comprised in the *répertoire:* Wagner's "Rheingold" and "Siegfried," Rubinstein's "Die Maccabäer," Gounod's "Cinq-Mars," Delibes' "La Source," and Halévy's "Fandango." Among the singers engaged are mentioned Mesdames Nilsson, Trebelli, and Salla, MM. Faure, Masini, Padilla, and Behrens. Herr Anton Rubinstein was expected at the end of last month at the Austrian capital for the purpose of personally conducting the rehearsals of his above-mentioned opera.

Meyerbeer's "L'Africaine," with Mdlle. Krauss as *Selika*, was performed for the first time in the new Grand-Opéra House at Paris, on December 23. The carefully rehearsed work was most sumptuously put on the stage, the ship alone, which plays a part in the third act, having, it is said, involved an expense of 80,000 francs. The opera has been repeatedly performed since, M. Salomon singing the part of *Vasco di Gama* and M. Lasalle that of *Nelusko*. At the Théâtre-Italien Mdlle. Marie Durand has created a *furore* by her representation of the *rôle* of *Aïda* in Verdi's opera of the same name.

M. Gounod has left Paris for Milan in order to assist at the first representation of his opera "Cinq-Mars." The celebrated French composer will also be present on the occasion of the first performance of the same work at Naples, which is shortly to take place.

The publishing firm of Legouix at Paris has just issued a new edition of the opera "Castor et Pollux," by Rameau, the contemporary and (for a time) the rival of the great Gluck. Republications of standard works by old masters are, it appears, on the increase, and we notice the fact with all the more pleasure as enterprises of this kind are rarely undertaken unless it be with a view to supply a real want.

The following is a list of the gentlemen who will represent their respective countries in the musical section of the forthcoming Paris Exhibition: England, Dr. Arthur Sullivan; Italy, Signor Sighicelli; Austria, Dr. Ed. Hanslick; Belgium, Netherlands, Switzerland, and Luxembourg, M. Joseph Dupont; Spain, Portugal, and Greece, M. Avelino Valenti; Turkey, Egypt, China, Japan, &c., M. Oscar de Tunis; Sweden and Norway, Herr Ivar Hallstroem. Germany, it will be noticed, is conspicuous by its absence; Russia has not yet appointed her representative.

Flotow, the composer of "Martha," is expected in Paris, where his new opera, "La Rosellana," is shortly to be performed at the Théâtre-Italien. At the same establishment Mdlle. Albani made her reappearance in "Lucia" on the 15th ult., in order to become again the recipient of the flattering ovations offered her during last season.

An accident, which fortunately was not accompanied by very serious consequences, happened the other day to Mdlle. Carol of the Opéra-Comique. During a performance of "Zampa," in which she sang the *rôle* of *Camille*, the lady fell through a trap-door which the stage-machinist had opened too soon, and received several slight contusions. A few days' rest, it is hoped, will suffice to restore the health of the fair *artiste*.

The first volume of the supplement to M. Fétis' "Biographie Universelle des Musiciens," by M. Arthur Pougin, has just been published in Paris.

The cemetery where Franz Schubert was buried being about to be closed, it is proposed, on the part of the Viennese *Männergesangverein*, that the remains of the great composer should be exhumed and transferred to the new burying ground, where a monument is to be erected over the grave, the expenses of which are to be defrayed by the "Schubert-fund" of the Society mentioned.

We gather both from the *Guide Musical* and the *Allgemein Handelsblad* that M. Franz Rummel, the eminent pianist, who had recently taken part in a concert *tournée* organised by the *impresario* M. Strakosch in various towns of Holland, has been the recipient everywhere of most flattering signs of appreciation on the part of his audiences.

The January number of the *Revista Europea*, published at Florence, contains an interesting article headed "La Musica nel 1877," in which various subjects connected with the art are very ably touched upon.

We subjoin the programmes of concerts which have taken place during the past month at some of the leading institutions abroad:—

Paris.—Concert Populaire (December 30): Symphonie fantastique (Berlioz); Pianoforte Concerto in E flat (Beethoven); Le Désert, Ode symphonique (David). Concert du Conservatoire (January 6): Symphony in G minor (Mozart); Overture to "Le Roi d'Ys" (Lalo); Symphony in C minor (Beethoven). Concert Populaire (January 6): Ode to St. Cæcilia (Handel); Overture to "Fingal" (Mendelssohn). Concert du Châtelet (January 6): "La Damnation de Faust" (Berlioz). Concert Populaire (January 13): Symphony in C (Beethoven); Overture to "Manfred" (Schumann); Fragments from the "Seasons" (Haydn). Concert du Conservatoire (January 20): Symphony in G flat (Schumann); Fragment from "Orpheus" (Gluck); Symphony in C major (Beethoven). Concert Populaire (January 20): Symphony in G (Haydn); Music to "Egmont" (Beethoven); Overture to "Francs-Inges" (Berlioz).

Leipzig.—Concert of the Gewandhaus (January 1): Prayer of Martin Luther, for orchestra and chorus (Mendelssohn); Overture, Op. 124 (Beethoven); Motett (Chr. Bach); Concerto, played by the composer (Brahms).

Berlin.—Concert of the Symphonie-Kapelle (December 15): Dramatic Symphony, "Romeo and Juliet" (Berlioz); Chorus from "Die Meistersinger" (Wagner); Violin Concerto (Bruch). Concert of the Sing-Akademie (January 11): Handel's Oratorio "Belshazzar." Concert of the Wagner Society (January 9): Third act from "Die Walküre" (Wagner).

The death is announced of Alberto Mazzucato, for many years Principal of the Milan Conservatoire, and editor of the excellent journal *Gazetta Musicale di Milano*. From an artistic point of view it will be difficult to fill the blank his death has created, and as a proof of his social popularity it is sufficient to mention that his remains were followed to the grave by between six and seven thousand persons. Eloquent funeral orations were delivered over the grave, amongst them one by Signor Giulio Ricordi, who, on behalf of Verdi as well as himself, dwelt at length upon the great and sterling qualities of the departed musician. Alberto Mazzucato was born at Udine on July 28, 1813, and died in Milan on December 31, 1877.

CORRESPONDENCE.

TALLIS AND HIS SONG OF FORTY PARTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—We have all heard of Tallis's "Song of Forty Parts," but have had hitherto no information, that I am aware of, as to the circumstances which led to its being composed. The little story which I have to tell will, I believe, throw some light upon the matter.

Some twenty and odd years ago, whilst examining certain manuscripts in the University Library at Cambridge, I chanced to light upon the Commonplace Book of a student of the Temple, Thomas Wateridge by name, whose habit it was to intersperse his legal memoranda with sundry anecdotes which he had heard related on different occasions, and noted down with much circumstantiality of time and place. Amongst these stories I found the following, told, he informs us, "by Ellis Swayne at my chamber ye 27 Novr. 1611, Mr. Gulson and Richard Grovesey beinge present."

"*Of Pricke Songe.*

"In Queen Elizabeth's time yere was a songe sen[t] into England of 30 parts (whence ye Italians obteyned ye name to be called ye Apices of ye world) wch beeinge songe mad[e] a heavenly Harmony. The Duke of —— bearinge a great love to Musicke asked whether none of our Englishmen could sett as good a songe, and Tallice beinge very skilfull was felt to try whether he would undertake ye Matter, wch he did and made one of 40 partes wch was songe in the longe gallery at Arundell house, wch so farre surpassed ye other that the Duke hearinge of yt songe, tooke his chayne of Gold from of his necke & putt yt about Tallice his necke and gave yt him (wch songe was againe songe at ye Princes coronation)."

I have given this story just as I found it, and see no reason to doubt its reality. "The Duke," patron of art, jealous for the musical honour of his country, impulsive in his generosity, was of course Thomas, fourth Duke of Norfolk, who was beheaded on June 2, 1572; and the action attributed to him is quite in keeping with his character as sketched by Camden, who says, "It is incredible how dearly he was loved by the people, whose goodwill he had gained by a princely munificence and extraordinary affability." But something more than his popularity must have emboldened the printers, immediately after his execution, to extol him in ballads, two of which have come down to us: the one "A dittie in the worthie praise of an high and mightie Prince," the other (by Elderton, "the ballad-monger," as he was called) "The Dekaye of the Duke." Those who, under Tudor sovereigns, suffered on the block for treason were not wont to have their "worthie praise" commemorated in song, if the printer had any regard for his personal safety. In fact, the Duke of Norfolk was the victim, not so much of the Queen (who recalled three out of the four warrants which she signed for his death) as of the powerful Puritan party, whose very preachers clamoured for his head, and under whose pressure the Commons petitioned the Crown for his execution, urging that there could be no safety until the Duke was dead. Then, after nearly five months' hesitation, she yielded. This hatred would seem unaccountable, in spite of

his intrigues, seeing that the Duke had had Foxe for his tutor, and had been a staunch supporter of the Protestants, were it not clearly traceable to the influence of Leicester, their acknowledged leader, who could not endure so powerful and popular a rival, and through whose machinations the Duke's destruction was at last brought about. The date of his execution will help us a little towards ascertaining that of Tallis's composition. Queen Elizabeth came to the throne near the close of 1558, and the Duke was committed to the Tower in August 1569, during the former part of which year he was quite immersed in the intrigues which, for him, ended on the scaffold. So that the performance of the "Song of Forty Parts" must have taken place between 1559 and 1569, and probably nearer to the former than the latter year.

To what the writer of the story refers, when he says that this music was again sung at the Prince's coronation—supposing the words in parentheses to have been written at the same time as the rest—I do not quite know. He would hardly speak of James I., who was crowned on July 25, 1603, as "the Prince;" and Henry, Prince of Wales, does not appear to have taken part in any public ceremony, save that of his installation at Windsor as Knight of the Order of the Garter in the same year. But, if the words in parentheses were added afterwards, they refer no doubt to the coronation of Charles I. on Candlemas Day, 1626. And this seems to be borne out by the statement of Sir John Hawkins, who tells us of the composition in question that "in the reign of the first or second Charles some person put to it certain English words,* which are neither verse nor prose, nor even common sense, and it was probably sung on some public occasion."

The "Song of Thirty Parts" sent into England in Queen Elizabeth's time can hardly be other than the oft-quoted but hitherto undiscovered Motett in *thirty-six* parts, of J. Okenheim, the great Belgian contrapuntist, who died about 1515. To mention it as of Italian origin was a very pardonable error on the part of Mr. Ellis Swayne. We may remember that a full century after his day some music published in England was described as by "An eminent Italian master," with whose name we presently became more familiar as George Frederick Handel.

One other question remains: What has become of Tallis's composition? So far as I can gather, it has been lost sight of for nearly a hundred years. Dr. Burney, writing before 1789, says, "I have seen this effort of science and labour;" and, after describing it, adds, "After being in the possession of the Earl of Oxford,† it was attracted into the vortex of Dr. Pepusch; but is at present the property of Mr. Robert Bremner, Music-printer in the Strand."

On this and other points some of your readers may be able to throw more light than I have materials for acquiring in a remote country place. But even though the relation of the foregoing anecdote elicit nothing new to be added to our scanty information respecting Tallis, yet the picture of the greatest English musician of his time—the Master—in the heyday of his reputation conducting the performance of his own music in the gallery of Arundel House, and dignified with the ducal chain, as a token of the donor's admiration, is a pleasing one to dwell upon, not only as illustrating the estimation in which musical talent was held three centuries ago, but as representing perhaps the sole incident preserved to us in the life of one, whose history we know so little of, whose genius we venerate so greatly, and whose name is so indissolubly bound up with English Church music.

H. Fleetwood Sheppard.

Thurnscoe Rectory, January 17.

[Copies of Tallis's Forty-part Song are to be found in the libraries of the Queen, the British Museum, the Sacred Harmonic Society, and Sir Frederick Ouseley. A few years since it was performed by the old Madrigal Society, under the direction of the late Thomas Oliphant.—*Ed.* Musical Times.]

* He gives the original Latin words as follows: "Spem in alium nunquam habui præter in Te Deus Israel, qui irasceris et propitius eris, et omnia peccata hominum in tribulatione dimittis; Domine Deus creator cœli et terræ, respice humilitatem nostram."

† According to Hawkins it was presented to the Earl of Oxford by Mr. Hawkins, formerly Organist of Ely Cathedral.

EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Mr. Sheppard's letter has introduced a subject of much interest, and which I hope will be followed up by him and others. A collation oft he early Psalters is much to be desired, and I feel sure that not a few unsuspected relations between them would thus be brought to light. But such a work must be done with minute accuracy. Innumerable are the errors which have arisen from causes such as these: imperfect description of volume, superficial examination of contents, confusion of one edition with another, similarity of tunes mistaken for identity, and conjectural dates quoted as if they were established. If your correspondents can speak of a Psalter from personal knowledge of it, so much the better; but where statements are given at second-hand I hope that the authorities for them will be supplied.

Let me add a few notes to Mr. Sheppard's letter. The Anglo-Genevan Psalter of 1556, published for Knox's congregation at Geneva, is a book of great interest, as it was the direct ancestor of the Scottish Psalter. Livingston's reprint of the latter Psalter (Glasgow, 1864) contains copious prefaces which give the details of its history. The Anglo-Genevan Psalter of 1569 must have been much more than a second edition—several editions certainly intervened. This Psalter began with fifty-one psalms, and was afterwards increased until it contained all the psalms, and, I believe, fifty-two tunes. In a letter published in the *Musical Standard*, September 15, 1877, Professor Colin Brown, of Glasgow, speaking of this Psalter, says, "The old title-page must have been used for subsequent editions, for the one I saw contained the whole book of psalms, with the names of the writers to each." In the Anglo-Genevan Psalter first appeared Kethe's version of the Old Hundredth Psalm, "All people that on earth do dwell," but without music. The Psalter in St. Paul's Library is, I have been told, included in a volume of 1561, but is itself without a date. When Mr. Sheppard says that the first known appearance of the Old Hundredth Psalm-tune is in Utenhove's Psalter, I presume that he speaks with reference to England only. He is surely aware that the tune first appeared in Calvin's French-Genevan Psalter, and was one of the tunes added to the enlarged edition of 1554, where it is set to Psalm cxxxiv. It is not in the earlier editions. Full information respecting this very important Psalter will be found in Bovet's "Histoire du Psautier des églises reformées" (Neuchâtel, 1872).

But the "Old Hundredth" is not in the "Hondert Psalmen Davids" at all. That volume does contain two psalms (cxvi. and cxlvi.) which begin in a similar manner, but are otherwise quite different. And here I may remark that the first strain of the Old Hundredth tune is a commonplace of the period, and is found in several tunes of perfectly distinct origins. It has been doubted whether Daye's Psalter of 1562 ever existed, but a gentleman, on whose knowledge and accuracy I can depend, informed me that within the last few years he had seen and examined a copy at a sale in London, where it fetched £100, and was resold the same day at an advanced price. The "Old Hundredth" was in this edition, and my belief is that here we first find the words from the Anglo-Genevan Psalter of 1556 adapted to the tune from the French-Genevan Psalter of 1554, a combination which has remained unbroken in England ever since.—Yours faithfully,

G. A. C.

P.S.—Since writing the above I find that Livingston states that the fifty-one psalms in the first edition of the Anglo-Genevan Psalter (1556) all had tunes. It appears also that the Scottish Psalter contained some tunes long before 1602. Livingston quotes a copy of Daye's Psalter of 1562 as being in the possession of Francis Fry, Esq., Cotham, Bristol.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The letter of Mr. Sheppard in your last issue is a very timely contribution to the evidence I adduced recently (at a meeting of the Musical Association) of the necessity for perfecting and completing the musical library at the British Museum. In that library we ought to be able to lay our hands on all the proofs necessary to decide

many of the points raised by Mr. Sheppard. That it is useless to quote from second-hand evidence is quite apparent; what we want is reference to existing and available authority.

Mr. Sheppard speaks of the Old Hundredth tune as first appearing in a book dated 1561. This was the date given by the Rev. W. H. Havergal in his work on the "Old Hundredth," published in 1854. "But since he wrote three earlier versions have been discovered, one in a Genevan Psalter printed by Jean Crespin in 1553, another in a Psalter printed by N. Barbier and T. Conteau (probably at Geneva) in 1559, and a third by Crespin in 1560" (Dr. Rimbault "On the Old Psalm and Hymn Composers," in *The Leisure Hour*).

Psalters and Hymnals have received so little attention from students that it is not safe to trust to descriptions made by any but experts, and even in the latter case details should be given as to the locality where the actual volumes may be consulted and the statements verified.

W. H. CUMMINGS.

Brackley Villa, Thurlow Park Road,
Dulwich, S.E.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In my letter on Early Metrical Psalters with musical notes, in the last number of the MUSICAL TIMES (January, p. 38) I was unable to give any information respecting Day's Psalter of 1562, beyond the evidently incomplete title from Burney and Hawkins (apparently copied from Warton), nor had I met with any account of the existence of the book. By the kindness of the Rev. H. Parr (Vicar of Yoxford and editor of "Church of England Psalmody") I am now able to supply both these deficiencies.

Mr. Parr writes to me, "Dr. Allon gives a collation of the Psalter of 1562 in his *Congregational Psalmist*, 1866. The title runs thus: 'The Whole Booke of Psalmes, collected into Englysh metre by T. Starnhold, I. Hopkins & others: conferred with the Ebrue, with apt notes to synge thē withal, Faithfully perused and alowed according to thordre appointed in the Quenes maiesties Iniunctions.'"

Of this important edition there appears to be no copy either in the British Museum nor in any of our public libraries, and yet, in spite of its rareness, Mr. Parr says, "It seems that *two* copies had passed through Messrs. Puttick and Simpson's hands a short time before 1867. One was sold to Mr. Lennox, of Boston, U.S., and the other to Mr. Boone, of Bond Street. They realised £25 or £30 apiece. Another copy seems to be with Mr. Christie Miller, of Craigintillie."

He also reminds me that I have omitted to notice a rare Scotch Psalter, "The Whole Psalmes of David in Englysh Metre" (I am unable to give the full title), printed at Edinburgh by Robert Lekpreuik in 1565. I was aware of the existence of this book (the date of which I have also seen quoted as 1564), but not that it had, as Mr. Parr informs me it has, musical notes. Of course the list of Early Printed Psalters given in your last number does not pretend to be perfect—I know of none that is, and for that reason sent mine merely as an attempt in that direction. If it contains errors, I shall willingly be corrected; and, in respect of omissions, I shall be glad of whatever information any of your readers may be able to supply.

H. F. S.

M. DEBAIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly permit me to correct an error in the notice, inserted in the last number of your paper, of the death of M. Debain.

Alluding to his achievements, the notice states "he constructed a mechanical organ-tree," &c.: it should have been "orange-tree."

The concertina spoken of as his invention differs from the instrument known here in England by the same name, and invented by the late Sir Charles Wheatstone. I feel bound to mention this, knowing that M. Debain was the last person to claim for himself the invention of another.

In my opinion, the best examples of M. Debain's successful ingenuity are shown in the now well-known *piano-mécanique*, and in the large harmonium made for the Paris Exhibition of 1867. In this harmonium, containing 50 sets of (or 3,050 separate) vibrators, the clavier divisions are controlled by one pallet only to each key (instead of ten or more, if constructed in the usual manner) thus reducing the weight of touch to the resistance of one pallet and its spring.—I am, sir, yours obediently,

J. STUTTAFORD,
Manager of Debain and Co.'s London House.

THE STENOGRAPHONE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the MUSICAL TIMES of last month you have recorded the death of M. Alexandre François Debain. There is an instrument called the Stenographone, for "noting down music as it is being executed upon the keyboard," of which the above lamented gentleman was the inventor. Can you, or any of the numerous readers of your excellent journal, inform me where, and at what price, I could procure the stenographone?—Yours, &c.,

A YOUNG COMPOSER.

We cannot prolong the correspondence upon our notice of the "Parochial Psalter," especially as the Editor of the work, in his letter of explanation, justifies the remarks of our reviewer by using the expression "stress (or length of sound)," thus confusing *emphasis* with *duration*.—*Ed.* MUSICAL TIMES.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. H. F.—*The information you need will be found in the "Scientific Basis of Music," by Dr. Stone, which will shortly be issued by Novello, Ewer and Co. in their series of Music Primers.*

A. B. C.—*One of the principal authorities is Professor Macfarren.*

A. B. D.—*The sketch you send appears to represent a modern adaptation of an antique instrument, made, we believe, by Perry, of Dublin, in which case it would not be more than seventy years old.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBURY.—The second Concert of the Choral Society for this season took place on Friday evening, the 4th ult., at the Town Hall, when Rossini's *Stabat Mater* and Macfarren's *Christmas* were performed. With one exception, the solos were allotted to amateurs, and the Society is to be congratulated on having members who can so well interpret the various items. The professional singer was Miss Jessie Royd; the other soloists were Miss F. Edmunds, Mr. W. P. Ellis, and Mr. T. E. Rowland. A couple of pianos formed the instrumental accompaniment, played by Miss Draper and Mr. J. Booth. Mr. Hardacre conducted.

BANFF.—An Evening Concert was given in the St. Andrew's Masonic Hall on Wednesday evening, the 9th ult., in aid of the funds of the Banff Dispensary and Soup Kitchen. A special feature of the concert was the performance of five lady violinists. The programme was well selected, and the artists very efficient. The concert was conducted by Herr J. Hoffmann, who deserves high praise for the thorough training and care bestowed upon his pupils.

BANGOR.—The members of the Choral Society gave a performance of Handel's Oratorio *Judas Maccabæus* on December 27. The solo vocalists were Miss Catherine Penna, Madame Osborne Williams, Mr. E. Morlais, and Mr. Andrew McCall, of York Minster. Mr. William Williams conducted. The concert was a great success.

Batley.—The members of the Choral Society gave their twenty-eighth Concert in the Drill Hall (by kind permission of Captain Hemingway) on Monday the 7th ult., when Sir Michael Costa's Oratorio *Eli* was performed with full band and chorus. The principal vocalists were Miss Henrietta Tomlinson, Madame Galli, Mr. E. Kempe, and Mr. Farley Sinkins. Herr Vettor led the band, and Mr. J. W. Bowling conducted. The execution of the work was highly efficient, and was received with general satisfaction.

Belfast.—Mendelssohn's Symphony Cantata *The Hymn of Praise* and a miscellaneous selection formed the programme at the Belfast Choral Association's Concert on the 8th ult. There was no band, but Mr. W. T. Best presided at the Mulholland organ, and brought into full play the resources of the instrument, producing all the effects of a full orchestra. Miss Catherine Penna, Mrs. Scott Fennell, and Mr. Shakespeare were the vocalists. Mr. Walter Newport conducted throughout the evening with great efficiency.——The Temperance Choral Association gave a Concert in the Music Hall on Friday evening, the 11th ult. The programme comprised a miscellaneous selection, Locke's music to *Macbeth*, and readings by Mr. Robert Houston. The part allotted to the members of the Society consisted of the Choruses in *Macbeth*, Sir R. P. Stewart's arrangement of "The winecup is circling," and a vocal waltz by Taylor, named "Beauteous," all of which were well rendered under the baton of Mr. D. M'Gahey, the Conductor of the Society. Mr. Cohen accompanied the *Macbeth* music, and performed the violin part in the Duet from *Guillaume Tell*, the pianoforte part being ably sustained by Miss Henrietta M'Gahey, who also played with much brilliancy Osborne's Fantasia on Irish and Scotch Airs. Miss Lily Browne, Miss Lee, and Mr. W. J. Moore gave several vocal solos with much effect; and the concert was in every respect highly successful.——The second Concert of the Philharmonic Society for the present season was given on the 18th ult. in the Ulster Hall. The programme was miscellaneous, and the selections exceedingly interesting. The principal artists were Mdlle. Alwina Valleria, Madame Lablache, Mdlle. Parodi, Signor Runcio, Signor del Puente, Signor Rocca, and Signor Foli, M. Musin (violinist), and Signor Li Calsi (pianist), all of whom were highly successful, Mdlle. Valleria and Madame Lablache receiving the warmest applause, and Signor Foli eliciting a double encore for one of his songs. The members of the Society, under the conductorship of Sir Robert Stewart, performed their part with great credit to themselves and satisfaction to the audience. The concert was, on the whole, an exceedingly enjoyable one.

Birmingham.—The annual performance of the *Messiah* by the Festival Choral Society took place in the Town Hall, on Wednesday, December 26. The principal vocalists were Mesdames Sinico and Patey, Mr. Vernon Rigby, and Mr. Lander. The Choruses were well sung, and the orchestra good, Mr. Robinson's trumpet obbligato being particularly admired. Mr. Stockley conducted with skill and judgment. —— The following evening the Philharmonic Union gave Mendelssohn's *Elijah*, with Miss Emma Beasley, Miss Orridge, Mr. Seligmann, and Mr. Cross as principals. Miss Beasley sang the soprano solos with taste and effect, particularly the Air "Hear ye, Israel." Miss Orridge, by her dramatic feeling, created a marked impression; and Messrs. Seligmann and Cross acquitted themselves well. The concerted pieces, in which Mrs. Bellamy, Miss E. Bailey, Mr. Woodhall, and Mr. Carless assisted, were remarkably well given, and the more delicate Choruses beautifully sung, more power being requisite for the heavier numbers. The band was most efficient. Dr. Heap conducted at both concerts, and Mr. Stimpson rendered valuable aid at the organ.——Messrs. Harrison, who always engage the first artists for their subscription concerts, being disappointed of Madame Nilsson and Herr Wilhelmj at their first concert this season on the 3rd ult., gave, as a compensation to their subscribers, a gratis Invitation Concert, when Miss Robertson, Mdlle. Enriquez, Mr. E. Lloyd, Mr. F. H. Celli, M. Henri Ketten, and Herr Wilhelmj were engaged. The programme was excellently performed. M. Ketten created quite a *furore* by his pianoforte-playing, and Herr Wilhelmj met with his usual enthusiastic reception. Encores were numerous, and the liberality of the concert-givers was thoroughly appreciated by their subscribers.——An able and interesting lecture on "The Musical Drama" was given by Mr. E. J. Breakspear to the members of the Birmingham Fine Arts Guild on the 9th ult. The progress of the musical drama was traced from the earliest Greek plays to the latest development of the theories of Wagner.——Dr. Swinnerton Heap gave a Pianoforte Recital at the theatre of the Midland Institute on Thursday the 10th ult. The programme included examples from Mozart, Beethoven, Schumann, Chopin, Schubert, Mendelssohn, Reinecke, Raff, Rheinberger, and Heller. The whole was admirably executed, and the performer warmly applauded. Vocal solos were contributed by Mr. J. H. Kearton, in place of Mr. Vernon Rigby, who was suffering from hoarseness. Mr. Pearce accompanied.

Bradford.—Mr. Midgley gave his second Chamber Concert at the Church Institute on the 7th ult. The executants, in addition to Mr. Midgley, were, violin, Herr Ludwig Straus; viola, Herr Otto Bernhardt; and violoncello, M. H. Vieuxtemps. The programme consisted exclusively of chamber music, and the concert opened with a Quartett in E flat for piano, violin, viola, and violoncello, composed by Mr. A. C. Mackenzie, of Edinburgh, which was new to a Bradford audience. Beethoven's Trio for Strings (Op. 9, No. 1); Bach's Sonata in A, for piano and violin; Mendelssohn's Variations Concertantes (Op. 17) in D, for piano and violoncello; and Beethoven's Trio in D (Op. 70, No. 1), for piano, violin, and violoncello, were most artistically played, and enthusiastically received.

Brighouse.—A very successful performance of Handel's Oratorio *Samson* was given in the Town Hall by the Choral Society on December 28. The artists engaged were Mrs. Brook Myers, Madame Galli, Mr. Verney Binns, and Mr. Andrew McCall. Mr. O. Sladdin conducted, and Mr. Bowling led the band.

Brighton.—A Morning Concert was given on December 28 by Miss White at St. Michael's Place, the vocalists being Signor Luigi Conti and Mr. Faulkner Leigh. The Conductors were Messrs. White and Thorn.

Bristol.—On Monday the 21st ult. the first Monday Popular Concert for the present year was given in the Colston Hall. Out of respect to the memory of the late Mr. Alfred Stone, Handel's "Dead March," from *Saul*, was played at the commencement of the concert, and, like all the other orchestral works, was very well rendered by Mr. Riseley's band of about forty performers. Haydn's Symphony No. 6, in B flat; Sterndale Bennett's Overture *The Naiades;* and Rossini's *Il Barbiere di Siviglia*, were amongst the most important items in the programme. Mr. H. Taylor, of Wells Cathedral, was the vocalist, and Mr. George Riseley conducted.

Buckley, Chester.—An Organ Recital was given in the Congregational Church on Wednesday evening, December 26, 1877, by Mr. J. R. Griffiths, Organist of Highgate Congregational Church, London. The programme included pieces by Bach, Gounod, Neustedt, Mendelssohn, &c., all of which were excellently rendered, and gave great satisfaction to a numerous and appreciative audience. The Recital was varied by several songs sung by the Misses Catherall, Messrs. Jones, Hopwood, and Griffiths. The Recital (the first ever given in this neighbourhood) was in every sense a success, and is likely to be the forerunner of many other interesting evenings of the kind.

Carnarvon.—A grand Concert was given in the recently erected Pavilion on the 12th ult. by the following artists: Mdlle. Alwina Valleria, Madame Lablache, Mdlle. Parodi, Signor Runcio, Signor del Puente, Signor Rocca, Signor Foli, M. Musin (violin), and Mr. F. H. Cowen (pianist). The programme contained a selection of Songs, Duets, Quartetts, &c., which were rendered in the most efficient manner, and received with the greatest appreciation. M. Musin's violin solos were warmly redemanded, his brilliant execution gaining the admiration of all. The instrumental portion of the concert, including Mr. Cowen's pianoforte accompaniments, was in itself a treat rarely to be met with in the Principality.

Clifton.—On Tuesday the 8th ult. two Classical Concerts were given at the Victoria Rooms by Mr. J. C. Daniel. The artists were Madame Norman-Néruda (violin), Mr. Charles Hallé (pianoforte), Herr Franz Néruda (violoncello), and Mdlle. Enriquez (vocalist). The programmes were excellently arranged, and included Beethoven's Grand Trios in D, Op. 70, No. 1, and in B flat, Op. 97; Mendelssohn's Grand Trio in C minor, Op. 66, Haydn's in G, and Schubert's Notturno in E flat. Mr. Hallé's performances were highly appreciated, as were also the other solos. Mdlle. Enriquez gave some vocal music in her usual artistic style.——The annual Ladies' Night of the Bristol Madrigal Society was given in the Victoria Rooms on Thursday the 10th ult., and was, as usual, one of the greatest treats afforded to local musicians in the course of the season. The programme consisted of compositions all of which had, we believe, been previously given by the Society, and the fact that no less than eight encores were demanded and conceded testifies to the popularity of the selection. The older Madrigal writers were represented by Morley, Hilton, Weelkes, Luca Marenzio, Wilbye, Ford, and Saville. Samuel Wesley's "O sing unto mie roundelaie" represented a later date, and four Part-songs by modern composers (Leslie, Mendelssohn, Smart, and G. A. Macfarren) were also included in the selection. It would have been a slight to the memory of the late R. L. de Pearsall, who was one of the earliest members of this Society, and for which he wrote many of his popular compositions, if an open night had been given without some of his works being performed. On this occasion his charming Madrigal, "I saw lovely Phillis, and "Sir Patrick Spens," had to be repeated, his Part-song, "O who will o'er the downs so free," being also included in the programme. Mr. E. A. Harvey, the Secretary, is to be congratulated on the excellence of the arrangements, and Mr. D. W. Rootham on the efficient manner in which he conducted.

Coventry.— The Christmas Services at St. John Baptist's Church commenced with full choral evensong on the Eve, at which Gounod's "Bethlehem" was sung as the Anthem, and at Matins on Christmas Day Sullivan's Te Deum in D and E. H. Thorne's Anthem "In the beginning was the Word." A full choral celebration of Holy Communion, at which Marbeck's music was used, concluded the Service. Processional and recessional hymns were sung at all the Festival Services. The choir, under the direction of Mr. J. Finch Thorne, performed the musical portions of the Services in a careful and reverent manner.——A performance of the *Messiah* was given on New Year's Day at the Corn Exchange by the Musical Society. The solos were sung by Miss Agnes Larkcom, Madame Patey, Mr. Vernon Rigby, and Mr. Thurley Beale. The band and chorus, consisting of nearly 170 performers, were highly efficient. Mr. Arthur Trickett, F.C.O., conducted.

Dartford, Kent.—A very successful concert was given in the Victoria Assembly Rooms on Monday evening, the 21st ult. The artists were Miss Mary Davies, Miss Dones, Mr. Stedman, M. Buziau, Mr. Walter Pettit, and Mr. Henry Parker, all of whom were thoroughly appreciated by a large and fashionable audience. The concert was under the direction of Mr. Stedman, who provided an excellent programme.

Edinburgh.—Sir Herbert Oakeley's Organ Recital on the 10th ult. attracted a large audience. The programme was extremely interesting, and every piece was warmly received, Hummel's Aria, from his Septett, being enthusiastically encored.

Enniskillen, Ireland.—A purse of gold was given to Mr. Robert McKeague, on Monday evening, the 14th ult., as a mark of respect for his long-continued services as bass singer in Enniskillen church choir. The presentation was made in the Town Hall, where an entertainment was provided for the clergy, churchwardens, organist, and choir. During the evening hymns, &c. were sung by the choir, under the direction of Mr. Arnold, the organist, and songs were given by various members of the choir.

Erith.—On the 17th ult. the Choral Society gave a performance of Barnett's *Paradise and the Peri* (under the directorship of Mr. Richard Lemaire) at the Public Hall. The solos were rendered, for the first time, by members of the Society, and were admirably delivered, the soprano being particularly successful. The choir (which numbers about sixty voices) sang with great spirit and precision, showing that a vast amount of care had been bestowed upon the work by Conductor

and singers. Mr. W. Byron accompanied with great skill on the piano, and Mr. Jury on the harmonium.

FALKIRK, N.B.—At the Christmas Service in Christ Church the musical portion was especially good. In the Anthem, "Behold, I bring you glad tidings" (Smith), the solo was sung by Mr. T. Sweeney; and the two Christmas hymns, "O come, all ye faithful," and "Hark, the herald angels sing," were heartily joined in by a large congregation. Mr. Watson Lee presided at the organ, and played Handel's "Pastoral Symphony" and "Silver Trumpets" as voluntaries. The Proper Psalms were chanted to Attwood in E flat and Turle in F, and the Te Deum was by Dr. Oakeley in F.

GEORGETOWN, DEMERARA.—A performance of Handel's *Messiah* was given in St. Philip's Church on Friday, December 28, 1877, in aid of the funds of the church. The Oratorio was given under the direction of Mr. W. R. Colbeck (Organist of St. Philip's), who acted as chorus-master. This was, we understand, the first time an Oratorio has been given in Demerara, and the performance on the whole was most successful. The chorus numbered about 100 voices, and the soloists were amateurs. Mr. C. Fricke ably conducted, and Mr. W. R. Colbeck accompanied on the organ. Brass and reed instruments were introduced in some of the Choruses, played by members of the Militia Band. The performance gave great satisfaction to a large audience (His Excellency the Governor, Mrs. Kortright, and the Bishop of the Diocese being present), and the sum of about £125 was realised.

GLASGOW.—The introductory Concert for this year of the St. George's Choral Union took place in the City Hall on the 2nd ult. Gounod's *De Profundis* was performed for the first time, and met with a most favourable reception. This work was followed by Gade's *Crusaders*, a Cantata now well known in Glasgow. The vocalists were Miss Catherine Penna, Mr. J. H. Pearson, and Mr. W. Winn. Mr. J. T. Carrodus led the band, and Mr. William Moodie conducted.

GUELPH, ONTARIO, CANADA.—A Society entitled the "Guelph Musical Union" has been recently formed in this town, the object of which is stated to be "to promote the practice and performance of first-class music, both sacred and secular, by regular meetings for that purpose, and by public concerts." The Association, which is placed under the conductorship of Professor Philp, is highly patronised; and there is every hope that it may do much to cultivate a taste for the best music in this locality.

KELSO.—On Friday evening, the 4th ult., a Miscellaneous Concert was given in the Corn Exchange by the chorus and band of the Choral Union, assisted by Miss C. Penna, Messrs. Sydney and Winn. Mrs. A. Heap contributed pianoforte solos, obtaining an encore for the first piece. Mr. Alfred Heap, Organist to the Earl of Home, conducted.

KENDAL.—On the 19th ult. a Concert of sacred and secular music was given in the Town Hall by Miss Harriet Kendall (of the Royal Academy of Music), assisted by Miss Emilie Lloyd (contralto), Mr. H. T. Bywater (tenor), and Mr. Farley Sinkins (bass). Selections from *Acis and Galatea*; *Judas Maccabæus*; *God, Thou art great*; *Fidelio*; *Maritana*; *Lily of Killarney*; and *Les Huguenots* were extremely well rendered. An effective soprano song "Spring-child" (words and music by Miss Harriet Kendall) was given with great success.

LINCOLN.—Mendelssohn's *Elijah* was performed here for the first time on the 8th ult. The soloists were Miss Anna Williams, Miss Annie Butterworth, Mr. J. L. Wadmore, and Signor Foli, and Mr. E. Dunkerton, of Lincoln Cathedral Choir. The chorus numbered about seventy voices, besides which there was a band of over twenty performers, selected from the orchestras of Nottingham, Birmingham, Derby, and Lincoln. The performance was exceedingly good, and was thoroughly enjoyed by a crowded and fashionable audience. Mr. J. Barratt, Mus. Bac., Oxon., was the Conductor, and Mr. J. H. Twinn, Nottingham, led the band.

LIVERPOOL.—A musical service was held at St. Saviour's Church, Falkner Square, on December 27, when the Bach Society, assisted by several leading members of the Bootle Choral Society—both under the able guidance of Mr. J. W. Appleyard—gave the first five portions of the *Christmas Oratorio*. The Bach Society was only formed last winter, and from a small beginning is gradually increasing in proportions. Mr. Appleyard is a thorough and zealous Choirmaster, and the rendering of the various choral portions of the Oratorio was generally speaking admirable. The great Chorus, "Glory to God," was very finely sung; and among other numbers which were more than ordinarily successful was the beautiful Chorus in F, "Come and thank Him." The various Chorals were sung with a smoothness and attention to all marks of expression which call for high commendation. The solos were taken unostentatiously by various members of the Society. Dr. Bridge accompanied the music on the organ throughout.——The members of the North Philharmonic Society gave their annual performance of the *Messiah* on New Year's Night in the Hall of the College, Shaw Street, under the conductorship of Mr. J. Lloyd Parry, the Conductor of the Society. The principal vocalists were Mrs. Osgood, Miss Orridge, Mr. Selwyn Graham, and Mr. Tinney, of St. Paul's Cathedral. Mr. Henry Lawson led the band, and Mr. J. W. Waugh, F.C.O., presided at the organ. The band and chorus numbered over 200 performers. The soloists acquitted themselves in a highly satisfactory manner, and the Choruses were well sustained throughout. The spacious hall was crowded.

MELBOURNE.—The performance of Spohr's Oratorio *The Fall of Babylon* by the Melbourne Oratorio Society, on October 20, was highly creditable to all concerned, for, notwithstanding the want of power in several of the great Choruses, the evidence of careful preparation was shown throughout. Miss Christian, Mrs. Herz, and Mr. Armes Beaumont, assisted by Messrs. Lamble and Angus, were highly efficient in the solo parts, Mrs. Herz in the Songs "Dear child of bondage," and "O Zion, how bright are the hopes that attend thee," creating a marked effect, Miss Christian giving the music which fell to her share with that intelligence and artistic feeling to which she has accustomed her audience, and Mr. Beaumont proving himself unquestionably the best tenor singer of oratorio music in Australia. There was an excellent orchestra, led by Mr. E. King; and Mr. Herz was an able Conductor.

MOLD.—A special service was held in the Parish Church on the evening of St. John's Day, at which a portion of Handel's Oratorio the *Messiah* was sung by the united choirs of Mold, Gwernafield, and Caerfallwch. The whole was very well rendered, and reflected great credit on all the executants, the boys especially receiving great praise. The arrangements were under the control of Mr. Lyle, who presided at the organ. The members of the parish choir, in appreciation of the great pains Mr. Lyle has taken in instructing them, presented him, on Christmas Day, with a handsomely bound organ copy of the [new edition of "Hymns Ancient and Modern," folio size.

MONTROSE.—On Friday evening, the 4th ult., the members of the Harmonic Union—Mr. C. B. Taylor, Conductor—gave their first Concert of the season in the Assembly Hall, before a large and appreciative audience. The first part of the programme consisted of Dr. Mason's new Cantata the *Voyage*, which was well rendered and much applauded. The second part was miscellaneous, consisting of Glees, Part-songs, and popular songs of the day. The concert reflected great credit upon the Conductor, and was one of the most successful ever given by the Union. Miss Maggie Taylor and Mr. John Hall presided at the pianoforte and harmonium.

NEW BROMPTON, KENT.—An Evening Concert was given in the Public Hall, on Tuesday the 16th ult., which was most successful. An Overture, and an improvised selection, by Mr. F. G. Chant, the pianist and accompanist, were admirably executed; and the vocal music was well sung by Mr. H. Hoare's Concert and Glee Party, assisted by Miss Cissie Colesworthy. This young vocalist possesses a soprano voice of much power and considerable compass. Her songs were enthusiastically encored. Mr. Tom Jobling and Mr. W. H. Rowe fully deserved the applause they received.

NEW YORK.—Theodore Thomas's third Symphony Concert at Steinway Hall, on the 5th ult., included the following excellent works, all of which were well rendered: select movements from Handel, J. S. Bach's Concerto for three pianos, performed by Messrs. R. Hoffman, W. Mason, and F. Dulcken; masonic music by Mozart; Overture, *Coriolan*, Beethoven; and Symphony by Brahms, Op. 68.

NORTH MALVERN.—The new organ, built by Mr. John Nicholson, of Worcester, for Holy Trinity Church, was opened on the 15th ult. by Mr. W. Haynes, Organist of the Priory Church, Malvern. There was full choral service in the morning, and at 3.30 an Organ Recital was given, when an excellent programme of classical music was performed before a crowded audience.

QUEENSTOWN.—On Friday evening, the 4th ult., a Concert was given in the large room of the Queen's Hotel in aid of the local Coal Fund, by the members of Rushbrook Choir, assisted by several friends. The programme was most attractive. Miss Miloro and Miss Power were encored in their songs; Messrs. W. W. Harvey, J. H. Scott, W. Wheeler, P. St. J. Murphy, and Captain Dashwood were well received in their solos, and Messrs. Harvey, Seymour, Wheeler, and Murphy elicited much applause for their rendering of two Orpheus glees. Miss Howard and Mr. Waters accompanied, and Mr. R. Howard conducted in a highly creditable manner. There was a large audience, and a good sum was realised for the fund.

RICHMOND, YORKS.—Mr. James H. Rooks gave his Annual Concert in the Assembly Rooms on Tuesday the 14th ult., when the first part of Handel's *Messiah*, and a miscellaneous selection of Part-songs, Duets, &c., were performed. The soloists in the *Messiah* were Mrs. J. G. Croft, Miss Charlesworth, Mr. Priestman, and Mr. C. G. Croft, and in the miscellaneous selection Miss Pollock, Miss Horne, Mr. W. Pybus Horne, Sir John Lawson, Bart. (violoncello), Herr Moosmair (violin), and Mr. J. H. Rooks (piano). The Choruses and Part-songs were very effectively given by the Richmond Amateur Choral Union, under the direction of its Conductor, Mr. J. H. Rooks. The Choruses "And He shall purify," "For unto us," and "His yoke is easy" were especially well sung.

STROUD.—Special services were held at St. Lawrence's Church on Sunday the 6th ult. The services were fully choral. The music in the morning included Jackson's Te Deum and Jubilate, Tallis's Responses, Kyrie by Elvey, and Sanctus and "I will call upon the Lord" and "Glorious is Thy Name" from Mozart's *Twelfth Mass*. The sermon was preached by the vicar, the Rev. Dr. Badcock. In the evening the music included Jackson's Cantate and Deus and selections from Mozart's *Twelfth Mass*. The Psalms, both morning and evening, were chanted to Elvey's pointing, and selections from the *Twelfth Mass* were played as voluntaries. The choir (which is a voluntary one) was highly efficient; and Mr. Chew, the Organist and Choirmaster, played in a masterly manner.

THRAPSTONE, NORTHAMPTONSHIRE.—The members of the Choral Society gave a successful performance of Handel's *Messiah* on Wednesday the 16th ult. in the Corn Exchange, under the able conductorship of Mr. B. Manders, Organist and Choirmaster of the Parish Church, and St. Peter's College, Peterborough. The Choruses were sung with great precision and care. Miss Marion Williams, of the Royal Academy of Music, sang the soprano solos, and her rendering of "Rejoice greatly," and "I know that my Redeemer liveth" deserves the greatest praise. The contralto solos were excellently sung by Mrs. Stott, of Peterborough. The tenor and bass solos were most ably rendered by Messrs. Jones and Swift, of Peterborough Cathedral Choir. Mr. Manders, the Conductor of the Society, is to be congratulated on the successful result of his efforts.

TOWCESTER.—A complimentary Benefit Concert to Mr. Simmonds took place at the Town Hall on Tuesday the 8th ult., when a highly attractive programme was given. Madame Cross Lavers was very successful in "Let the bright seraphim" (which, in the absence of a band, was accompanied by Miss C. Bailey on the pianoforte and Mr. Simmonds on the harmonium); Miss Kermar (her first appearance at Towcester) by her brilliant singing at once established herself in the good opinion of her hearers; and Mr. Hilton, bandmaster 3rd N.R.V., gave his clarionet solo with much effect, and was deservedly applauded. Mr. Simmonds is to be congratulated on his audience, amongst which were most of the leading families of the town and neighbourhood where he has been a resident for the past twenty years.

ULVERSTON.—A recently formed Choral Society, under the able conductorship of Mr. E. Brown, Organist of St. James's, Barrow-in-Furness (with the Rev. F. G. McNally, L.Mus., as honorary secretary), was inaugurated by a concert on December 28, when there was a very crowded room. Romberg's *Lay of the Bell* and a miscellaneous selection were very creditably gone through by the members of the Society. The professional vocalists engaged were Madame Grayston, Messrs. Verney Binns and Rickard.

WAINFLEET.—On Tuesday the 15th ult. the Spilsby and Wainfleet Choral Society, under the direction of Mr. Keller, gave its seventh Concert, before a crowded audience. The programme, consisting of orchestral music, Part-songs, Duets, Songs, &c. was selected from the works of Mozart, H. Smart, G. A. Macfarren, Cowen, Pinsuti, Danby, Braga, &c., and gave general satisfaction. Mr. T. L. Selby, violoncellist, of Nottingham, and Mr. G. H. Gregory, Mus. Bac., Oxon., and Organist of the Parish Church, Boston, contributed greatly to the success of the concert.

WANDSWORTH.—The first Evening Concert of the Glee Union was given on the 14th ult. at the St. Michael's Mission Room, Bolingbroke Grove, Wandsworth Common. The programme was well arranged, and contained several well-known Glees, which were creditably sung by the choir. Miss Bessie Spear and Mr. Roberts made a favourable impression in their songs. Messrs. Charles Small, Strong, Hennings, and Linnington were also highly effective in their rendering of several old English Glees, &c. Miss Rosa Henman accompanied and played some pianoforte solos. The concert was under the direction of Mr. Thomas Chappell, Conductor of the Society. The proceeds will be given to the St. Michael's Mission Fund.

WATFORD.—A Concert in aid of the funds of the London Orphan Asylum was given in the Town Hall, under the direction of Sir Julius Benedict, on December 31. The artists were Miss Annie Sinclair, Mrs. Mudie-Bolingbroke, Mr. Faulkner Leigh, Signor Vergara, Mr. Wharton, and Mr. Burnham Horner. The hall was crowded, and the proceeds added to the funds of the Asylum amounted to £75.

WIMBLEDON.—Mr. Gerard Henry gave his third Annual Concert on Monday the 7th ult., assisted by Miss Marion Williams, R.A.M., Miss Martha Harries, R.A.M., Miss Green, Mr. Walter Wadmore, Mr. T. E. Gatehouse (violin), Mr. Stephen Jarvis and Mr. W. D. Sumner (solo pianists and Conductors). Miss Williams gave an excellent rendering of "Gelert's Grave," as did Miss Harries of "The Lost Chord," each being redemanded. Mr. Gatehouse was very successful in his solos, which were highly appreciated. The *bénéficiaire*, Mr. Gerard Henry, was well received in his selections, notably in a new baritone song composed for him by Mr. Stephen Jarvis, entitled "Country, Home, and King," which had to be repeated. The concert was a complete success.

WOKINGHAM.—Mr. T. S. Brown's Annual Concert took place at the Town Hall on Monday evening, the 14th ult. The vocalists were Miss Annie Sinclair, Miss Emily Brown, Mr. G. Packer, Mr. T. Hunt, Mr. A. Marriott, and Mr. B. Ramsbottom; violinists, Mr. J. S. Liddle and Master H. W. Hunt; accompanists, Messrs. J. S. Liddle, A. Marriott, and R. M. Brown. Miss Sinclair was enthusiastically recalled after each of her songs. Miss Brown gained an encore for "What we have loved, we love for ever" (Pinsuti), and Mr. Ramsbottom for "Youth and age" (Adams). The Part-music was admirably rendered and warmly applauded. Mr. Liddle fully sustained his reputation as an excellent performer on both violin and pianoforte, and his pupil, Master Hunt, acquitted himself well. The instrumental part of the programme included compositions by Handel, Rubinstein, Bach, and Spohr.

WOLVERHAMPTON.—The members of the Festival Choral Society gave a performance of Mendelssohn's *Elijah* on December 28 in the Agricultural Hall. Mr. Stockley conducted. The artists were Miss Mary Davies (Parepa-Rosa Gold Medalist, R.A.M.), Madame Alice Barnett, Mr. J. H. Kearton, and Mr. J. L. Wadmore. The whole of the Solos, Recitatives, and Airs were admirably rendered. Miss Davies was highly effective in the Air, "Hear ye, Israel." The Choruses were throughout marked by the greatest precision.

WORCESTERSHIRE.—On New Year's Day a supper was given to the three choirs of the Parish Church, St. Gabriel's Church, and the Rhydd Court Chapel, Harley Castle (numbering about fifty), at the Rhydd Court, by Sir Edmund and Lady Lechmere. After supper, the esteemed Organist and Choirmaster of the Rhydd Court Chapel and St. Gabriel's, in responding to Sir Edmund's eulogistic remarks on the Organist's talent and care, and the consequent successful state of the choirs, proceeded on their behalf to offer for the acceptance of the Rev. T. W. Wood, Chaplain at Rhydd Court, a handsome barometer and hall clock, a set of *serviette* rings, and an illuminated address (admirably and chastely executed by Mr. W. Elzy, of Great Malvern), as an acknowledgment of his interest on their behalf during the past five years. The Rev. T. W. Wood, in thanking them for such an unexpected gift, said he could not speak too highly of Mr. Bovington, and the successful efforts he had made to bring the choirs into their present efficient state. The proceedings during the evening were interspersed with some excellent singing by various members of the choirs.

ORGAN APPOINTMENTS.—Mr. George H. Cox, Organist and Choirmaster to the Parish Church, Tettenhall, near Wolverhampton.——Mr. William Charles Hall, Organist and Choirmaster to St. John's Church, The Green, Southall, W.——Mr. William Masefield, jun., to the English Presbyterian Church, New John Street, West Birmingham.——Miss M. L. Clarke, to the Church of St. John the Baptist, East Harborne.——Mr. Alfred E. Ford, to St. Jude's, Gray's Inn Road.——Mr. Frederick Iliffe, Mus. Bac., Oxon., Organist and Choirmaster to St. Barnabas' Church, Oxford.——Mr. W. E. Stevenson, Organist and Choirmaster to St. James's Church, Croydon.——Mr. George Pearce, Organist and Choirmaster to St. Mary's Church, Monmouth.

CHOIR APPOINTMENTS.—Mr. Robert Scarlett, Choirmaster to St. Botolph, Aldgate.——Mr. F. A. Bridge, Choirmaster to St. Martin's-in-the-Fields.

DURING THE LAST MONTH.

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OBITUARY.

On December 31, 1877, at Milan, ALBERTO MAZZUCATO, in his 65th year.

On the 2nd ult., at the Oratory, Birmingham, the Rev. EDWARD CASWALL, aged 63.

On the 3rd ult., aged 91 years, MARIA, widow of the late WILLIAM GROSSE.

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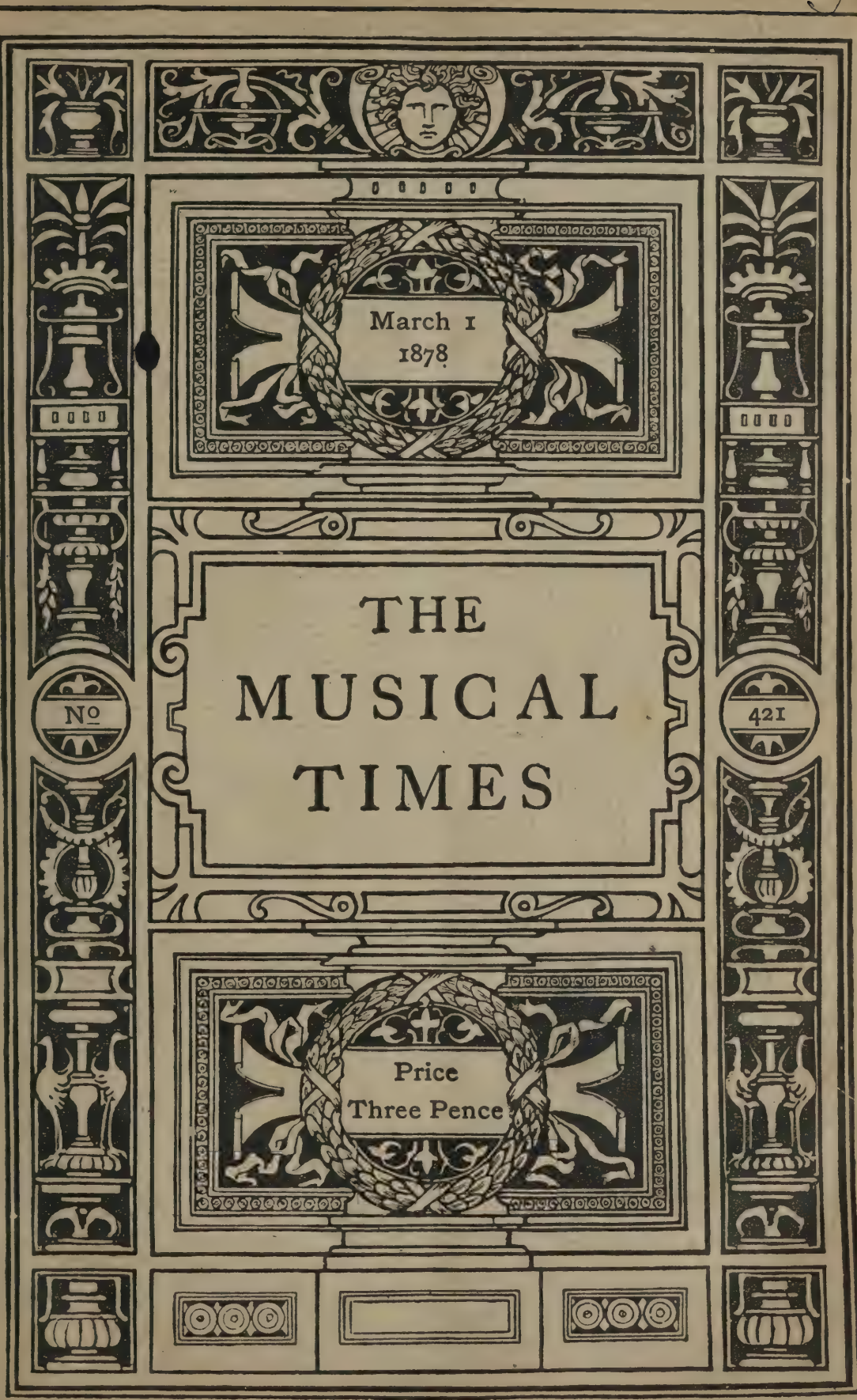

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MUSICAL ASSOCIATION, 27, Harley Street, W. —FOURTH SESSION, 1877-78.—MONDAY, March 4, 4.30. Deferred discussion on a communication by D. J. BLAIKLEY, Esq.: "Respecting a Point in the Theory of Brass Instruments." Five o'clock. Paper by GEORGE BULLEN, Esq., "On the Galin-Paris-Chevé Method of Teaching considered as a Basis of Musical Education." Chair taken at 4.30; Paper read at 5 punctually.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1878.

"GOD SAVE THE KING."

By WILLIAM H. CUMMINGS.

Ich muss den Engländern ein wenig zeigen, was in dem "God save the King" für ein Segen ist. (I must show the English a little what a blessing they have in their "God save the King.")—BEETHOVEN'S *Diary*, 1813.

IT might have been hoped that the question of the authorship of "God save the King" would have been permitted to rest in peace for some years to come, but a curiously inaccurate letter addressed to the *Times* (February 1) by Lord Houghton has raised a storm of discussion in which all the absurd theories and statements of past years have been reproduced and re-aired, to the astonishment of the many, and to the amusement of the few who are familiar with the subject and its surroundings. So numerous and so phantomlike are many of the wild lucubrations referred to that one is forcibly reminded of the song sung by *Timotheus* in the ears of Alexander and the lovely Thais:—

> Behold a ghastly band,
> Each a torch in his hand!
> These are Grecian ghosts, that in battle were slain,
> And unburied remain
> Inglorious on the plain.

In May 1875 I contributed a paper on "God save the King" to the *Concordia* journal, briefly recapitulating some of the salient features of the various theories which had been promulgated, and also endeavouring to lead up to the conclusion that the music was probably originally a portion of some composition by Dr. John Bull, but that it was adopted and remodelled by Henry Carey to fit it to the words which form our National Anthem. Since the appearance of the article in the *Concordia* I have acquired additional, and, as I think, important, information, which I shall now make public, in the hope that it may do something towards laying the ghosts which still "usurp the time of night." But it will be necessary to begin at the commencement and tell the whole story. Some may ask whether the question is of sufficient importance, and be perhaps inclined to agree with the view expressed by a recent writer in the *Pall Mall Gazette* (February 7), who says, "The air is no more worth quarrelling about than are the words; the melody is poor and trivial;" but, encouraged by the opinion of Beethoven, as quoted at the head of this article, I shall endeavour to throw a little more light on the subject, and to show above all that the music, whatever its merits, is certainly the product of our native air and of native talent.

The muddle and almost hopeless confusion which has grown up in connection with the inquiry as to the origin of the music of "God save the King" is entirely due to the patriotic and well-meant endeavours of Richard Clark, a bass singer in the Chapels Royal, Westminster Abbey, and St. Paul's Cathedral, who died in the year 1856.

Unfortunately Clark was apt to dream romances, and not less persistent in his endeavours to prove them actual facts. He was the author of the well-known and oft-refuted myth respecting Handel's so-called "Harmonious Blacksmith" air; indeed in this instance he procured very weighty evidence in the shape of a ponderous blacksmith's anvil and hammer, evidence which he supposed would crush every argument and adverse fact; but mind proved superior to matter. Another instance of his proneness to romance was a supposed discovery that the catch "Jack, thou'rt a toper" was written by Tom Brown for Purcell, and bore references to the composer's presumed habits of dissipation, also to his friend and former master Dr. Blow, and to Purcell's wife. This bubble I have recently had the satisfaction to completely dispose of. Other myths of Clark's could be cited, but enough has been said to show that his statements must be read with caution and not accepted without proof.

In 1814 Clark published a work which now lies before me, entitled "The Words of the Most Popular Pieces performed at the Glee Club," &c. In the preface to this book he says, "Difference of opinion has prevailed in the musical world respecting the composition of the popular air and words of 'God save the King;' some account of both may not be uninteresting. Such as strikes the editor as worthy of consideration is submitted, and in the language of George Saville Carey, by whom it is given, in vindication of his father, for whom he claims the honour of this national song, and to which, it would seem, that he is justly entitled." Clark then gives a biography of Henry Carey,* and the son's vindication of his father's claims, in which all the evidence it was possible to adduce is brought forward to prove that Henry Carey wrote the music and words of "God save the King;" but the consideration of these claims we shall defer for the present. Clark concludes the special pleading on behalf of Carey with the following statement of his own: "John Ward speaks of 'God save the King' in his account of the Professors of Gresham College, published 1740, where he gives a catalogue of Dr. Pepusch's music as follows: 'No. xviii. 2 vols. 4to. Vol. I. folio 56. "God save the King,"' which is all that is there mentioned of it. It has been thought to be a variation of that gentleman's composed on the above tune, but the editor has not been able, at present, to meet with it." †

The above, as I have already stated, was published in 1814; eight years afterwards, in 1822, Clark published another book, called, "An Account of the National Anthem entitled 'God save the King!' with authorities taken from Sion College Library, the ancient records of the Merchant Tailor's Company, the old Checque-book of His Majesty's Chapel, &c. &c. &c. Selected, edited, and arranged by Richard Clark." In this book, which he dedicated to the "Master, Wardens, and Court of Assistants to the Worshipful Company of Merchant Tailors," he entirely discards his previous theory that Carey was the author of "God save the King," and boldly asserts that it was specially composed by Dr. John Bull for an entertainment given by the Company to King James I. on July 16, 1607. Clark proceeds to give various interesting extracts, one of them fully proving that Dr. John Bull performed on a "very rich pair of organs" before the King at that feast.

The account is taken from the ancient records of the Merchant Taylors Company, and runs as follows: "On Thursday, July 16, 1607, His Majesty King James the First, Prince Henry, and many honourable persons dined at the Merchant Tailors' Hall. . . . At the upper end of the Hall there was set a chair of estate, where his Majesty sat and viewed the Hall; and a very proper childe, well spoken, being clothed like an angel of gladness, with a taper of frankincense burning in his hand, delivered a short speech, containing xviii. verses, devised by Mr. Ben. Johnson, which pleased his Majesty marvellously well: and

* A writer in the *Times* (February 15) asserts that Carey spelt his name "Cary:" I can affirm the contrary, having some hundred works published by himself. "Carey" was the spelling adopted by himself, his widow, and his son John Saville Carey.

† Mr. Southgate, in the *Times* (February 15), says, "A letter in the *Gentleman's Magazine*, 1816, first directed Clark's attention to Ward's 'Lives of the Gresham Professors.'" Clearly this is a mistake.

upon either side of the hall, in the windows near the upper end, were galleries, or seats made for music, in either of which were seven singular choice musicians, playing on their lutes, and in the ship, which did hang aloft in the hall, three rare men and very skilful, who song to his Majesty, and over the King, sonnetts, and loud musique, wherein it is to be remembered, that the multitude and noyse was so great that the lutes nor songs could hardly be heard or understood, and then his Majesty went up into the King's chamber, where he dined alone at a table which was provided only for his Majesty and the Queen (but the Queen came not), in which chamber were placed a very rich pair of organs, whereupon Mr. John Bull, Doctor of Music, and a brother of this company, did play all the dinnertime; and Mr. Nathaniel Gyles, Master of the Children of the King's Chapel, together with Dr. Montague, Bishop of Bath and Wells, and Dean of his Majesty's Chapels, Lenard Davis, Sub-Dean, and divers synging men, Robert Stone, William Byrde, Richard Granwell, Crie. Sharpe, Edmund Browne, Thos. Woodson, Henrie Eveseede, Robert Allison, Jo. Hewlett, Richard Plumley, Thos. Goold, William Laws, Elway Bevin and Orlando Gibbons, Gen. extraordinary, and the children of the said chapel, did sing melodious songs at the said dinner; after all which, his Majesty came down to the great hall, and sitting in his chair of estate, did heear a melodious song of farewell by the three rare men in the shippe, being apparelled in watchet silk, like seamen; which song so pleased his Majesty, that he caused the same to be sung three times over." "Dr. Bull, and Mr. Nathaniel Gyles admitted into the lyvery of this company. Also at this court the company have accepted and taken Mr. John Bull, Doctor of Musique, and a brother of this company, into the clothing and livery of the company. Also, they have accepted and taken Mr. Nathaniel Gyles, who hath his grace to be Doctor of Musique, and is Master of the Children of the King's Chapell, into the freedom of this society, and into the clothing and lyvery of the same; and it is ordered that they shall be placed in the lyvery next unto the Assistant; and note, that the lyvery-hoods were put upon their shoulders, but neither of them sworn; and the Company are contented to shew their favour unto them for their paynes when the King and Prince dined at their Hall, and their love and kindness in bestowing the musique which was performed by them, their associates, and children, in the King's chamber gratis: whereas the musicians in the great hall exacted unreasonable sums of the Company for the same, and therefore the Company mean not that this calling of Mr. Dr. Bull and Mr. Nathaniel Gyles into the Lyvery hath any burthen or charge unto them further than shall stand with their own good liking."

The foregoing account is taken from the Archives of the Merchant Taylors Company, and Clark supplements it with the following from Howe's continuation of Stow's "Annals:"* "The King, during this and the election of the new Maister and Wardens, stoode in a newe window made for that purpose; and with a gracious kingly aspect, behelde all their cerimonies: and being descended into the hall to depart, his majestie and the Prince were then again presented with like musique of voyces and instruments, and speeches, as at the first entrance. The musique consisted of twelve lutes, equally divided, 6 and 6 in a window on either side the hall, and in the ayre between them were a gallant shippe triumphant, wherein were three rare menne like saylors, being eminent for voice and skill, who in their several songs were assisted and seconded by the cunning lutanist. There was also in the hall, the musique of the city; and in the upper chamber, the children of his Majesties Chappell song a grace at the King's table, and whilest the King sat at dinner, John Bull, Doctor of Musique, one of the organists of his Maiesties Chappel Royal, and free of the Merchant Tailors, being in a citizen's gown, cappe, and hood, plaied most excellent melody upon a small pair of organs placed there for that purpose onely, concerning the bountie of the feast, and plentie of all things as well for pleasant princely entertainments of the King, the prince, the nobility, and the rest, where were very many braue courtiers and other gallants, as were most rare and excellent. The Company of Merchant Tailors also after that gaue very kind respect, with full and honourable reward unto every man, according to their highest measure of desert, that did them any service or kindness, either by voice or instruments, making of speeches, or setting of songs or otherwise."

Clark's comment on all this is: "Not one of the speeches, songs, sonnets, or music, that was performed at that great entertainment, is to be met with;" and yet he apparently believed the wholly unwarranted statement he was the first to make, that "God save the King" was composed for that particular occasion and then sung in Merchant Taylors' Hall. Clark's unproved assertion has been accepted with avidity, and frequently quoted as a fact, sometimes by gentlemen who from their position could have readily ascertained its worthlessness; the most noteworthy instance was on the occasion of the Prince of Wales dining with the Merchant Taylors Company, April 6, 1875, when the Master said, "Permit me to remind you that in 1607 Ben Jonson wrote, and Dr. John Bull added music to, 'God save the King.'"

As we have seen, the only approach to a particularisation of the music which was performed on the occasion of the banquet to King James is to be found in the word or title *Grace*. The identification even of this piece is quite impossible, although Clark argues that as Byrde was one of the singers, and also the composer of "Non nobis, Domine," it must have been his music which was performed. I confess I do not see the force of the argument.

We must return to Clark's book, and call attention to what he brings forward as a second proof that Bull composed "God save the King," in a succeeding article.

(*To be continued.*)

* Mr. Southgate quotes this passage as if from "old John Stow's annals:" an impossibility, as Stow died in 1605, two years before the banquet took place.

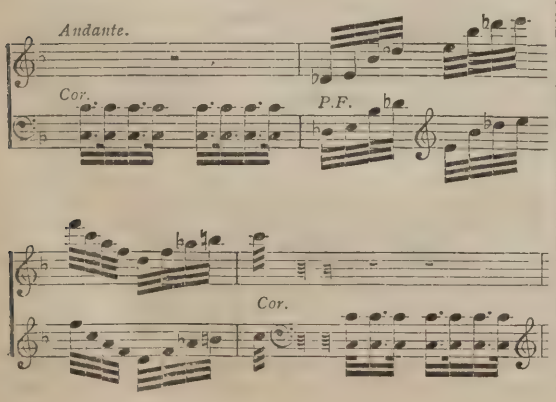
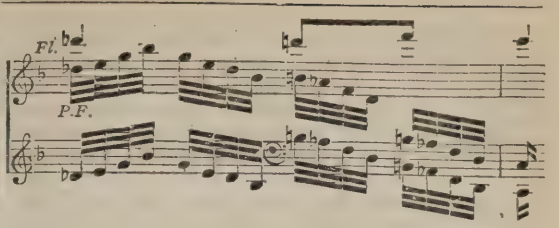
STERNDALE BENNETT'S PIANOFORTE MUSIC.

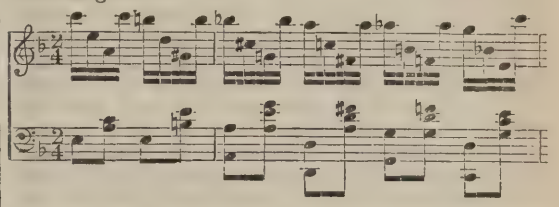
By H. H. Statham.

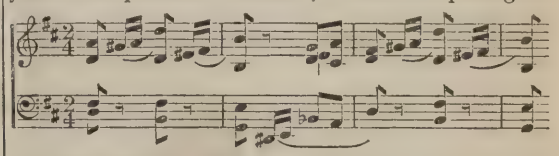
The contrast between the respect in which the works of Bennett are held by musicians and the more musically cultivated of amateurs, and the singular ignorance as to his claims to this respect exhibited by the numerous class who describe themselves as "fond of music," is not very difficult to account for. The composer belonged to that class of artists who are specially interesting to those who are, partially at least, artists themselves, in their feeling if not in their power of production. Ordinary listeners hear his praises with the same kind of curiosity with which ordinary novel-readers hear literary men speak of Jane Austen, or ordinary devourers of romantic poetry hear of Matthew Arnold. The "May Queen" has more in it that the popular mind can lay hold of than any other of his works, and accordingly to the average amateur

Bennett is the composer of the "May Queen." "The Woman of Samaria" the average amateur has heard, and thinks it "dry," the rather that he is told so by the papers. He feels, and so far feels correctly, that the weight and force of the great composers of Oratorio are not there, that he gets something different from what he expects when he goes to hear an Oratorio. He does not perceive that in this specialty, this "difference," lies the very interest and individuality of the work.

But the average amateur has at least heard of, and probably heard, the two works just named. What he has not heard, and what, strange to say, many musicians seem hardly to recognise, is that Sterndale Bennett left quite a large portfolio of solo pianoforte music of the purest and highest style, and which, in addition to its intrinsic beauty, has a special interest as illustrating the branch of the art to which the composer's own genius and predilection seem most to have turned; for he was more essentially a pianist and a pianoforte-writer than he was anything else, and his works of this class exhibit in a very marked manner the characteristics most essential to pianoforte writing, and which distinguish it from any other medium of musical expression. About these works, comprising more than thirty compositions, including four Concertos, a Sonata on a very large scale, and other very important productions, we propose to say a few words, in the hope of drawing the attention of the large class of pianoforte-playing amateurs to what they certainly ought to be more familiar with.

The first Pianoforte Concerto, which heads the list, and was written while the composer was still a pupil at the Royal Academy of Music, though already showing the hand of a master in its perfectly clear and finished form, and the perception of the genius of the instrument, which is evinced throughout it, is obviously written under the influence of Mendelssohn, then himself a young composer, whose new and fresh style was making itself felt as a model: the Scherzo Finale alone showing rather more of the influence of Beethoven. In short, the composer had not fairly come to his style in his first published work, as composers very seldom do; and both this and the next work, the Capriccio in D minor, dedicated to Cipriani Potter, would, as far as they go, give colour to the prevalent misconception that Bennett was only a kind of lesser Mendelssohn. Yet, even here, those who have become familiar with his matured style as a writer for the pianoforte will have no difficulty in recognising tendencies, both in regard to harmonic combinations and to the mechanical treatment of the instrument, which were afterwards to develop into characteristics of his style. The following passage from the slow movement of the Concerto, for instance—



where the C of the horns is obviously the "root" of the pianoforte arpeggio commencing on D flat, shows already that leaning towards what may be called the "vertical" method of harmony which renders his writings such a mine of examples for modern musical theorists. Such a passage as this, from the first Allegro—

shows already the preference for extended intervals in brilliant passages which contribute so much to the glitter (and difficulty) of his bravura writing. And, however he was dependent on Mendelssohn for his general inspiration in this first Concerto, he had already surpassed his model in a most important element of Concerto writing, the invention of effective figures for display of the instrument. The Rondo of Mendelssohn's G minor Concerto (which it is the custom to call the most important Concerto since Beethoven) will probably never fail to stir an audience with its gay and brilliant theme; but the "passages" in the whole Concerto are far less brilliant, as passages—far less original and varied in form—than those in this youthful work of Bennett's. The theme of the Capriccio in D minor, his next work, is one which almost every one would be inclined to set down to Mendelssohn—it has far too much of "mimicry;" but the composer's own manner begins to assert itself in the development of the movement, especially in a certain jocose vein peculiar to himself, of which the passage—

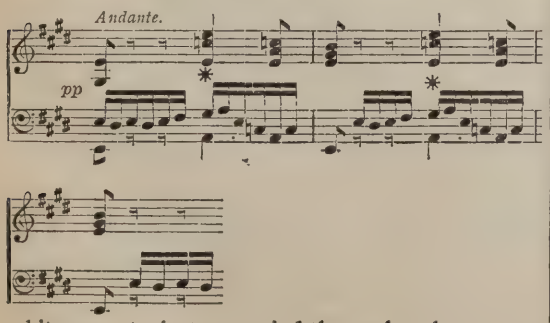


(to be played in a light, sharp, touch-and-go manner) is a specimen, and which crops up often in his later pianoforte writings, and scarcely needs the conventional direction "giocoso."

But a further consideration of Bennett's pianoforte compositions in their chronological sequence shows plainly that his apparent Mendelssohnian manner was only really a characteristic of his first works, before his true individuality had begun to assert itself. In fact, if he is to be compared with other composers, his affinity is much more with Mozart than with Mendelssohn. He is for the most part in a position of tacit protest against the modern orchestral treatment of the piano, the school of big chords and octave passages and the use of the pedal. He is too fond of the delicacies of touch and of phrasing to lose them in a battery of sound. And in regard to musical form generally, he is much more allied to the grace and finish of Mozart, expressed in purely abstract music, than to the imaginative and dramatic school. His view of his art intellectually seems to

be much the same as that of Mozart: music is an art intended to give pleasure to the ear and the mind through melodies and proportions of tone-relation which are physically pleasing to the ear, and which suggest to the mind undefined ideas of grace and beauty and a certain harmonious fitness of proportion. There is a degree of poetic meaning or pictorial colouring at times, no doubt, which is essentially modern, and quite apart from anything possible in Mozart's day; but this is rarely allowed to disturb the purely musical form of the composition. The poetic idea furnishes a name for the piece, a sort of starting-point for the composer's idea, and that is all. This balance between the musical and poetic motive is beautifully illustrated in the slow movements of the Third and Fourth Concertos; the latter the well-known "Barcarole," the former the movement which he himself called the "Sleep-walking Scene." The suggestion in the latter case is interesting when we come to know it, but our enjoyment of the music is hardly increased by the knowledge; it is independent of any explanation, and carries its own meaning with it. The whole Concerto is a complete contradiction of what may be called the Mendelssohnian theory about Bennett, being in fact as much Mozartish in form as a composition could be which includes so many "modern touches" of harmonic combination and progression, and containing points in Mozart's own way which he might have gladly owned. The Fourth Concerto affords not even such points of comparison; it may be said to be purely Sterndale Bennett in feeling, style, and mechanical treatment of the solo instrument. And a noble and beautiful work it is, full of effective points in the combination of orchestra and piano, and written in the broadest and most elevated "Concerto style"—a style which, in its essential qualities, does not admit of too much of prettiness or sentiment, except in the slow movement, which is generally the portion where the sternest composer descends a little from the lofty pedestal of the broad Concerto style, and indulges his hearers with a little bit of romance; and how Bennett did this in the F minor Concerto we all know, for this movement at least has become almost of popular renown.

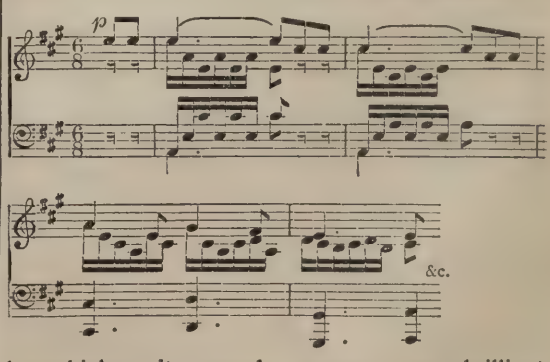
But our object here is rather to speak of the solo pianoforte music, which is mostly on a chamber scale, and within the reach of general players, than of the concert-room music. The next item is the "Three Musical Sketches," also one of the best-known works, probably in great measure through the pieces having distinctive titles (the "Lake," "Millstream," and "Fountain"), which remain in people's minds; though here again the music is in reality only nominally dependent on the suggested idea for its interest. Some additional suggestiveness is given by the title of the "Lake," perhaps, to the broad *level* character of this dreamy movement, and to the exquisite passage at the close, where the last undulations seem to die on the shore before complete calm ensues:—



a bit we quote just to remind the reader who remembers it of the effect of the happily placed G sharp against the chord of A minor at *, a cunning touch which the ear listens for with renewed delight every time it is heard. But the "Millstream" and "Fountain" are really studies in the Toccata style, and would be as charming without the names, the latter especially, which is said to have had a remarkable effect in the composer's own hands. It is seldom we meet with a bit of pianoforte music so sparkling and effective as to charm the dullest hearer, and at the same time so remarkable in its style and handling as to have interest for the most accomplished musician.

In the "Six Studies in the Form of Capriccios" there is not the least pretext at poetic meaning, and they are in form strictly what they profess to be, "Studies," having the essential element of the style of composition so called, *i.e.* a composition in which a certain difficulty of execution or expression is made the main feature of the composition, the perfect playing of which involves the mastery over that particular difficulty. Thus the first of these aims at the practice of passages in thirds, the second at legato playing, the fourth at "the cultivation of a characteristic and energetic style." How many of the young-lady amateurs of the day ever heard of these studies? How many could play them if they did? For though the pages seem to have very few notes on them compared with a great many more fashionable and, as is supposed, more brilliant compositions, they require more solid skill, for in Bennett's music you cannot miss a note—you cannot clap the pedal down and trust to producing a generally impressive effect; every note has its business to do, and must have impartial attention. You think they are "only studies"? Well, just play No. 2, and see if you know many things more melodious, expressive, and perfect. No. 1 looks "dry," does it? Get some one to play it for you who has a firm finger for "thirds" and a good left hand, and can work up the conclusion with the effect intended, and see if you think it dry at the close. Or look at the Fifth Study, "For tone and expression." It presents no mechanical difficulty; but, if you can play it through with all the delicacy of phrasing and the variety of tone and effect of which it is capable, you may call yourself something of a musician in feeling. But the whole set is no doubt a thing for people who take their playing seriously. Those who have been brought up on the sugar-candy of worthy Stephen Heller and his peers had best, perhaps, let Bennett alone.

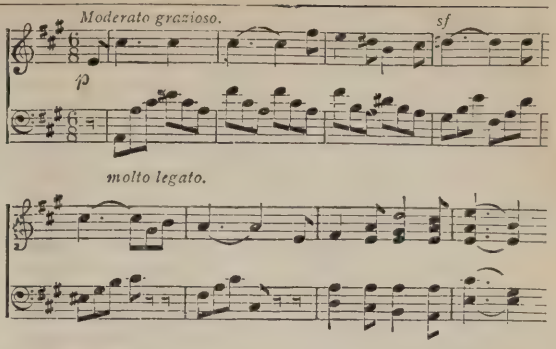
The "Three Impromptus" (Op. 12) are among the composer's finest productions; the first one especially, in B minor, is a movement of which it is almost impossible to tire, so beautifully are sentiment and construction balanced throughout, so completely is passion wrought into artistic form. The "Allegro grazioso" (Op. 18) is also a very fine composition, commencing with this graceful and quiet subject:—



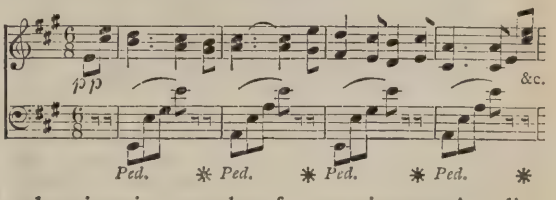
but which, as it proceeds, assumes a very brilliant character, and is full of impressive and striking

points worked out in the most symmetrical manner, yet without the least stiffness or dryness, to its conclusion. A good performance of this movement is not easy for an amateur, but when attained cannot fail to interest and charm any really appreciative audience. This was followed by the Fourth Concerto; and next to the latter comes (Op. 22) the "Caprice for piano and orchestra in E," a very extended and brilliant movement in the Concerto style, and which perhaps would be selected if we were asked to pick out the work most characteristic of the composer among all that he has written, and most complete and finished in style: it is music impossible to connect for one moment with any name but that of its composer. The pianoforte part is marked by unusual force, brilliancy, and variety of effect, and the orchestral accompaniments are beautifully combined and contrasted with the solo instrument. It was concerning this composition that the Leipzig firm of publishers who purchased it wrote to the composer to say that he had left out the pianoforte part, which it turned out he had never written, having played it with the orchestra "out of his head"—a kind of feat which is spoken of as very extraordinary in the case of Mozart, by many who have not an idea that our own native composer could do things as wonderful.*

The "Suite de Piéces" (Op. 24) is another important work on a large scale, in which the composer anticipated the present fashion of reproducing this old form of pianoforte writing, but in a style far more classic and severe than is to be met with in any more recent attempt of the kind. The adequate execution of the first and the last two of these pieces (written for a gifted concert-player of her day, Mrs. Anderson) is very difficult; but the "Capricciosa in E," the "Allegro agitato in E minor," and the "Alla Fantasia in A" are within the reach of amateurs who love music combining learning and elevation of style with effect; the first named especially, in its combination of science and playfulness, is quite a gem in its way, and one of the most characteristic compositions of its author. The last remark may equally apply to the next two pieces on the list, the "Rondo piacevole" and the "Scherzo in E minor" (Op. 25 and 27). The Rondo has been recently played a good deal by able pianists (a beautiful execution of it by Miss Zimmermann, at a Crystal Palace concert, dwells in our memory), and it requires such to do it justice; for, graceful, flowing, and spontaneous as it sounds, attention of mind and accuracy of finger are taxed throughout it far more than in many works that sound more elaborate. The Scherzo is less difficult mechanically, but needs very keen perception of character and phrasing—we might almost say a degree of wit—on the part of the player to realise its expression. It well repays the trouble of study. Then we come to three little pieces, "Introduzione and Pastorale," "Rondino," and "Capriccio in A minor," published together as Op. 28—the latter remarkable for its individuality of character, the two former for simple grace and beauty. The Rondino is a very bright, rather Mozartish piece, the finish of which is elegance itself; but the Pastorale, which looks almost child's music in its simplicity, is the most remarkable for the poetic effect it realises through such simple means. We enter it, as it were, through a portal of rather stately phrases, till the Introduction leads us quietly down into some woodland recess, in which we may fancy a solitary figure playing dreamily on some old-fashioned wind instrument the melody which commences—



Nothing could be simpler, only every phrase and every note has its expression, and winds about our fancy, till the charm is complete at the passage (to be played slowly and lingeringly)—

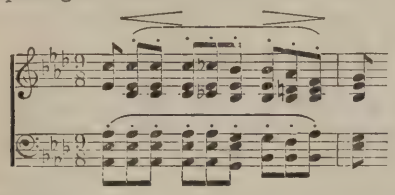
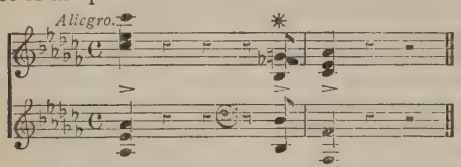


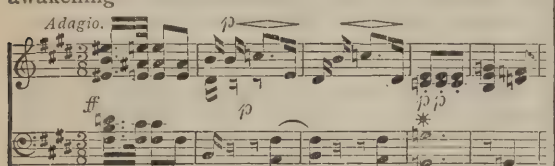
and we imagine ourselves far away in some Arcadian landscape where existence is all an untroubled dream. If this little piece had been found among the old music-books of a century back, it would be considered a gem of expression and feeling; but then it is by an unpretending modern Englishman, who took no trouble to make friends with "the critics." What more need be said?

We must pass hastily over some of the remaining works, noticing only, *en passant*, the two studies, "L'Amabile" and "L'Appassionata," Op. 29 (which again are really abstract compositions with fanciful titles), and the beautifully expressive and finished Rondo, "Pas triste, pas gai," in which the title really interprets the motive of the composition; the brilliant and spirited "Rondeau à la Polonaise," one of the most effective of the composer's pieces, but which takes some playing to give it its full effect; and the remarkable "Toccata in C minor," which became familiar to recent audiences in London through its introduction to their notice by a German pianist (Dr. von Bülow). The Romance, "Génévieve," is a "song without words" in a perfectly different manner from Mendelssohn's, and of a more severe and classic type of writing; and the "Minuetto espressivo" (which is honoured, we believe, by being adopted as a "good teaching piece") is one of the most graceful and attractive compositions of the kind, especially noteworthy for its admirable Trio, contrasting so effectively with the principal subjects. But a special word must be said in regard to the volume of short "Preludes and Lessons," composed for Queen's College, London, and which is really remarkable among music written for instruction on the pianoforte from its union of beauty and interest in the music with instructive value for forming the style of young players; and perhaps no book of the kind could be named more valuable in this combination of qualities. Each composition is prefaced by a short Prelude containing some special ornament of piano-playing which is to be mastered in it, and the one which follows it affords practice in a more sustained style; each piece again having its own object in regard to teaching some special lesson in execution and expression. Some of them are very short, but in the longer ones the young pupil has the pleasure of finding that, in learning the piece, he (or she) has not

* This was related by the composer to Mr. J. Bennett in a letter, the facsimile of which was published in the *Concordia*.

only made a step in mechanism and style, but has learned a little piece of music to which the best musician may listen with interest.

But now, at the close of our remarks, we have to notice a composition larger in scale than any other of the solo pianoforte works, and which seems to suggest a modification of our view of Sterndale Bennett's pianoforte music as being essentially abstract, and not poetic, or "programme," music. The "Maid of Orleans" is essentially a Programme Sonata, in reality and not merely in name, for it would unquestionably lose some of its meaning and beauty if we had not the key to it. The first movement would be an exquisite Pastorale in any case, but without the indication of its subject we should lose the meaning of that passage

in which the future is so pathetically shadowed for a moment, as if a cloud came over the scene. The Battle Movement is wanting in coherence of form in comparison with many of the author's works, but this *may* have been intentional. He has seldom risen so high in dramatic force of expression as in this movement, with its contrasts of eager strife and tender regrets, its furious close, and the almost savage effect of the penultimate chord—

showing what a composer of genius can do with a single chord well placed. The slow movement, the "Prison Scene," commences in a very quiet vein, but the passage from the point where the exquisite dream-subject is introduced up to the climax, *ff*, it may be fairly said is a piece of pathetic expression more intense than has often been realised in pianoforte music. And equally remarkable is the turn of the music at the passage which is obviously the bitter awakening—



and the point of modulation at *, so telling in its effect. The last movement, "Short is the sorrow, endless is the joy," is the favourite with most who know the work; it is an exquisite interpretation of the mingled feeling expressed in the motto, rising to an almost ecstatic feeling towards the close (where it evinces great grandeur and breadth of treatment in the harmonies), but to our thinking is hardly so intense in expression as parts of the two middle movements.

The fact that Bennett had commenced a series of pieces illustrating the "Months," with mottos from English poetry, of which the two first, "January" and "February," have been posthumously published, shows that his thoughts had in the later period of his composition been turned towards programme music. But it may be doubted whether he would ever have been so entirely at home in this as in abstract music; and the fact that the "Months" were never completed seems to indicate that he felt this himself. It is obvious that in regard to style, as distinct from expression, he is less balanced in the "Maid of Orleans" Sonata than in some other works; but there can be no doubt that it will stand as an enduring work of genius on account of its intensity of expression.

In playing and studying his other works it must always be remembered that Sterndale Bennett aimed at a pure pianoforte style, and not at mere effect; that he expects a great deal from the player, and that every note must have its full value; and hence, to amateurs of the romantic school especially, the difficulty of his pianoforte music seems out of proportion to the result, in comparison with that of Schumann, Brahms, and others. "Passion" is what every one wants now, and this is not the most prominent element in Bennett's art (though he can be impassioned enough at times); and in his most characteristic music there is a peculiar *bouquet*, if one may so speak, a certain acid flavour, the enjoyment of which is to some extent a matter of temperament. Those, however, who do not estimate pianoforte music by the amount of sound which it extracts from the instrument, and who believe that clearness of form and balance of style are important elements in musical art, will find in the pianoforte music of Sterndale Bennett abundant matter for serious study, and for a pleasure more intellectual and more permanent than is to be obtained from any music which is inherently deficient in such qualities, whatever its other claims to consideration or to popularity.

MUSIC IN CONNECTION WITH DANCING.

By Charles K. Salaman.

(*Continued from page* 71.)

With the decline of the Roman Empire the arts and literature languished and fell into a trance, so to speak, from which, for many ages, they were not awakened. Music and dancing were, however, in some measure preserved, albeit in a crude state, by the early Christians for devotional purposes, and were used in the Church. "Though modern ecclesiastical writers dissemble, or deny the use of dancing in the religious ceremonies of the Church," says Dr. Burney, "yet the numerous anathemas against it in the works of the Fathers are sufficient proofs that it had been practised among the primitive Christians, as well as by the Hebrews and pagans." St. Augustine, in his Eighth Sermon, thus preached: "It is better to dig or to plough on the Lord's day than to dance. Instead of singing psalms to the lyre and psaltery, as virgins and matrons were wont to do, they now waste their time in dancing, and even employ masters in the art." Le père Menestrier, referring to the religious dances of the ancient Hebrews, mentions that the choir is still retained in our churches for "that part of a cathedral where canons and priests sing and perform the ceremonies of religion;" and he further remarks that the choir was separated from the altar, and was elevated in the form of a theatre, being inclosed on all sides by balustrades. The term "choir" was used in two senses: as a company of dancers, and as the place in which they danced and sang. In Spain dancing and singing formed part of the religious services of the Church in Burney's time; and, strange as it may appear, at the Cathedral at Seville, even at the present time, on the Feast of Corpus Christi, and on each afternoon during the Octave, a number of choir-

boys, magnificently dressed in the ancient Spanish style, perform slow and solemn dances before the Holy Sacrament, accompanied by voices and the organ.

Dancing in churches in France was abolished by Odo, Bishop of Paris, as early as the twelfth century. Up to that period it had been common; he had himself, he states, seen the canons on Easter Sunday take the choristers by the hand, and dance in the choir, while hymns of jubilation were sung. The Greek Church had retained many pagan rites, particularly that of carrying about the images of saints, whilst they sang and danced in procession. Singing and dancing were also permitted in the first performances in churches of Oratorios, or Sacred Dramas, or "Mysteries." Less than twenty years ago some travellers in the East reported that they had witnessed in a synagogue several grave-looking Rabbis, with the sacred scrolls of the law in their arms, solemnly dancing on the feast of *Simchat Torah* (the Rejoicing of the Law), while the congregation chanted appropriate psalms.

Burney traces some relics of the ancient dancing spirit in the continuous movements of the Roman Catholic clergy while performing mass. He says that it amounts to such a degree of gesticulation as the ancient Romans comprehended under the term *Saltatio*, or dancing.

Polydore Vergil mentions that the English people, as far back as 1170, celebrated Christmas Day with masques and spectacles, together with dancing, which was not the custom of other nations. Fitz-Stephen and old Stowe tell us that, in ancient London in the twelfth century, young maidens employed their leisure hours in dancing to the accompaniment of the cithern. The former writer, adopting the identical expressions of Horace, says, "Puellarum cithara ducit choros, et pede libero pulsatur tellus, usque imminente luna;" indicating that their performances were sometimes prolonged until night.

Spenser, in his "Epithalamion" (1595) has the following passage:—

> Harke! how the Minstrils gin to shrill aloud
> Their merry Musick that resounds from far,
> The pipe, the tabor, and the trembling croud,
> That well agree withouten breach or jar.
> But most of all the Damzels doe delite,
> When they their tymbrels smyte,
> And thereunto doe daunce and carrol sweet,
> That all the sences they doe ravish quite.

In his "Survey of London," Stowe, more than 400 years ago, informs us that after evening prayers it was customary for young damsels to dance before their masters and mistresses, while one of their companions played on the timbrel; and, in order to stimulate them to activity, garlands were "hanged athwart the street," which were afterwards bestowed as prizes upon those who had most excelled.

In the eighth century, and perhaps earlier, there flourished a class of entertainers who formed as it were a connecting link in the chain which bound the music and the dance of the ancient to the modern world, and who may be viewed as the rude conservators of those arts when the atmosphere of the literary and art world in Europe was obscured by the fog of superstition and ignorance. These persons were recognised under various appellations at different periods in different countries. The Anglo-Saxons called them Glee-men, and also Harpers (from *gligg* and *harf*, both Saxon terms for music, or minstrelsy and harp). They were known as Joculators, Jesters, and Jongleurs by the Normans. Their more general and comprehensive title was Minstrel. There were also women who practised dancing and music (under the designations of Glee-maidens, Female Minstrels, Tombesterres, Tymbesterres, and *Saylors* (from *Salire*, "to dance"). They could dance on their hands, as well as on their feet, and stand on their head, to judge by the delineations in the illustrated manuscripts in the Cottonian and Harleian collections, preserved in the British Museum. These were illuminated in colour and gold by Saxon and Norman monks during the period extending from the eighth to the fourteenth century. A beautifully illuminated manuscript of the early part of the thirteenth century, in the Harleian collection, represents a young woman, attired in ample drapery, in a very extraordinary posture, personating Herodias, tumbling, and balancing with her servant. A glee-man's dance of the ninth century is also represented in a similar manner in an illuminated manuscript. He is seen gracefully dancing to the accompaniment of a double flute and a lyre, performed upon by two musicians seated. Besides music, *poesie*, and dancing, glee-men, joculators, and other entertainers of the same order included among their professional avocations balancing, leaping, vaulting, tumbling, mimicry, and conjuring.

Minstrels were once supposed to limit their pursuits to music and poetry; but there is evidence that dancing was another of their multifarious accomplishments. "I remember," says Fauchet, in his "Origine de la Langue et Poésie Française," "to have seen Martin Baraton, an aged minstrel of Orleans, who was accustomed to play upon the tambourine at weddings. His instrument was of silver, decorated with small plates of the same metal [un tabourin d'argent semé de plaques aussi d'argent], on which were engraved the coats-of-arms of those "to whom he had given instruction in dancing."

M. Meusnier de Querlon, in his "Mémoire historique sur le Chanson," &c., in which he gives an account of the troubadours and minstrels of the middle ages, says, "On voit que le Chant et la Danse sont presque aussi naturels à l'homme que l'usage de parler et de marcher. La joie et la douleur sont actives, quelquefois même impétueuse. Elles éclatent comme malgré nous, soit par les accens de la voix, soit par les mouvemens du corps. C'est pourquoi la Danse et le Chant se trouvent établis par-tout où l'on trouve des hommes, chez les peuples moins polis, ou les plus sauvages."

An accomplished knight in the days of chivalry was expected to be well skilled in music and dancing. Sir Tristram, the "mirror of chivalrie," a knight of romance, is said to have "learned to be an harper passing all others; that there was none such called in any countrie." Of another imaginary hero of *Poesie* it is written, "He every day was provyd in dauncing and in songes, that the ladyes could think were convenable for a nobleman to conne; but in everie thinge he passed all them that were there." It will be seen from the subjoined extract from a pastoral poem written in the fifteenth century that the elegant accomplishments of the higher classes were also shared by the shepherds:—

> I can daunce the Ray; I can both pipe and singe
> If I were mery; I can both hurle and slinge;
> I runne, I wrestle, I can well throwe the barre,
> No shepherd throweth the axle-tree so farre.
> If I were mery, I could well leape and springe;
> I were a man mete to serve a prince or kinge.

A particular account of the troubadours and *trovères* does not come within the province of this subject, but it is undesirable to pass them by without observing that we are indebted to them for the preservation of music in the dark ages, and for many compositions in music and poetry of considerable merit. It is well known that among their illustrious companions the troubadours numbered kings, princes, nobles, and brave knights, to whom excellence in *la science gaie* was almost as much a matter of ambition as renown in war.

An essential condition of the dance is that its movements should be regulated by musical rhythm. If time be well marked by the beating of certain accented sounds on any instrument of pulsation or percussion, or by other means, tune is unessential as an accompaniment to dancing. It is hardly open to doubt that music, in its origin, was rhythmical. Dancing has been discovered among the most savage tribes, who mark their dance measures upon instruments which can give no tune, and to which melody is a stranger. Two pieces of wood struck together, or the beat of a drum, will serve to regulate the movement of dancers. It has been mentioned that the ancients sometimes struck oyster-shells and cockle-shells together, and clapped their hands and snapped their fingers to serve as rhythmic music. Savage tribes have always adopted this method. The Esquimaux, when they were first visited by Captain Parry, displayed a passionate liking for music and dancing; but, with the exception of a tambourine and a kind of drum, they possessed no musical instruments from which a tune could be extracted. They sang after their own rough manner, if the sounds which issued from their lips could be called singing. The aboriginal Mexicans delighted in dancing accompanied by their primitive rhythmical music, which they produced from various rude instruments of percussion, as well as from blowing through a kind of horn, pipes, small flutes, and sea-shells. Musical measure must have been well understood by the ancient Greeks and Romans, whose "lively airs" and "stirring tunes" have already come under notice; but the knowledge of it was probably lost with their music in the dark ages which succeeded the fall of the Roman Empire.

When Guido, the Monk of Arezzo, had invented the modern gamut in the eleventh century, the subject of musical measure came naturally under investigation, for without time the soul of music was wanting. Franco of Liége promulgated a musical time-system in the same century, which, after the lapse of 300 years, was improved by John de Muris in the fourteenth century.

On this subject Sir John Hawkins remarks, "If credit be given to the accounts of those writers who ascribe the invention of the *Cantus Mensurabilis* [or mensurable music] to Johannes de Muris, we shall be at a loss to account for the practice of regular dancing before the commencement of the fourteenth century; but if the *Cantus Mensurabilis* be attributed to Franco, the Scholastic of Liége, who flourished in the eleventh century, the antiquity of regular dancing is removed near 300 years farther back." It appears that certain learned Benedictines, the authors and compilers of "L'Histoire littéraire de France," discovered in the Abbey de Lira, in Normandy, a manuscript in folio, entitled "Ars Magistri Franconis de Musica Mensurabilis," whose author was proved to have lived to the year 1083; they have thus satisfactorily cleared up doubts which had long prevailed with respect to the invention of mensurable music before the year 1330.

The mist which had hung over the atmosphere of art and literature in Europe from the fifth century began to disperse about the thirteenth and fourteenth centuries. It was indeed a glorious epoch for poetry, painting, and architecture when that marvellous galaxy of genius, Dante, Petrarch, Boccaccio, Cimabue, Giotto, and Chaucer illumined the world. We know, principally through the medium of fiction, that in the fourteenth and fifteenth centuries, in Italy as well as in England, vocal and instrumental music and dancing were the recreations of all classes. From Boccaccio's "Decamerone" we learn that in Italy gentlemen and ladies in the fourteenth century played, sang, and danced. We read, "When dinner was over—as they could all dance, and some both play and sing well—the Queen ordered in the musical instruments, and commanding *Dioneo* to take a lute, and *Fiammetta* a viol, they struck up a dance, and the Queen, with the rest of the company, took an agreeable turn or two, whilst the servants were sent to dinner; and when the dance was ended they began to sing." And again, in the tenth novel, "And having supped with great cheerfulness and mirth, *Emilia* began a dance by the Queen's command, whilst a song was sung by *Pampinea*, the rest joining in a chorus;" after which "they sang many other songs also, and led up several more dances, playing divers kinds of music." We are left to conjecture what kind of music was sung and played. In default of information it may be presumed that the music alluded to by Boccaccio was that of the troubadours and minstrels, many specimens of whose pure melodies we possess, and deem worthy of admiration. Beside the lute and viol, the *Corna-musa*—the old Calabrian bagpipe—was among the instruments used to accompany the voice and dancing. Chaucer, no less graphic than his Italian contemporary, in representing the manners and customs of the various classes in England in the fourteenth century, tells us that music and dancing were common to all.

The "Yong Squyer,"

> He cowde songes wel make and endite,
> Justne and eek daunce, and wel purtray and write.

In "The Man of Lawes Tale" we read,—

> They ete and drynk, and daunce and synge and pleye.

The "Parisch Clerk" could sing and play on the *Rebec*, and

> In twenty maners he coude skip and daunce.

The "Prentys" could also play on the *Rebec*, and

> At every bridale wold he synge and hoppe;
> He lovede bette the taverne than the schoppe.

The musical instruments then in use in England were the harp, the psaltery, the fidel, the bagpipe, flute, trumpet, rote (or hurdy-gurdy), cruth, citole, rebec, gittern, regal, lute, organ, shawm, hautboy, horn, tabor, pipe, and drum.

After the coronation of Richard II., about 1340, the remainder of the day was spent in dancing and music. The king, the prelates, the nobles, the knights, and the rest of the company danced in Westminster Hall to the music of the minstrels.

There was a pastime in the fourteenth, fifteenth, and sixteenth centuries called "mumming" or "mummery," to which dancing and music were essential accessories. Those who actively engaged in these amusements attired themselves in masquerade costumes of various kinds, and, attended by minstrels singing and playing on different musical instruments, walked, danced, and rode in procession through the streets of London. A procession of mummers on a grand scale which took place in the metropolis in 1377 is quaintly described by Stowe in 1598. It was for the amusement of the young Prince Richard, son of Edward the Black Prince. The Venetian Ambassador accredited to the Court of Henry VIII. (1515-19) gives an account of a Court mummery that he witnessed at Cardinal Wolsey's palace, York House, Westminster, in 1518. He writes, "After supper a mummery, consisting of twelve male and twelve female maskers, made their appearance in the richest and most sumptuous array possible, being all dressed alike. After performing certain dances in their own fashion, they took off their visors. The two leaders were the King [Henry VIII.] and the Queen-Dowager of France, and all the others were lords and ladies, who seated themselves apart from the tables, and were served with countless dishes of confections and other delicacies. Having

gratified their palates, they then regaled their eyes and hands, large bowls filled with ducats and dice being placed on the table for such as liked to gamble; shortly after which, the supper tables being removed, dancing recommenced, and lasted until after midnight." A state concert and ball given by Edward IV. and his Queen in 1467 are described in the Travels of a German named Tetzel, who was present in the suite of the Bohemian Ambassador. He informs us that the King's Singers sang after the dance, and he adds, "better do not exist." It is well known that Henry VIII. was a skilled musician and dancer, that he practised the virginal and lute by night and by day, and that he was indefatigable in "dancing and jumping" when young. The Viscount Chateaubriant, a courtier of Francis I., informs us that Queen Anne Boleyne, when she sang, would, "like a second Orpheus, have made bears and wolves attentive;" and he adds, "She likewise danced the English dances, leaping and jumping with infinite grace and agility." Unfortunately the Queen's music, although it could affect wolves and bears, had, it would appear, no charms to soothe the savage breast of her royal husband. A moralist of Henry the Eighth's reign, by name Thomas Elyot, published in 1534 a volume entitled "The Governor," in which he gives some curious particulars relating to dancing and music. He recommends the moderate exercise of those accomplishments in order, as he says, to "prevent the delicate and tender wit from being lulled or oppressed by continual study."

Music and dancing were held in high esteem, and were much cultivated by Queen Elizabeth and her loyal subjects. Paul Hentzner, the travelling tutor of a young German nobleman, in his "Itinerary," gives the following results of his observations of English habits in the sixteenth century. "The English," he says, "excel in music and dancing, for they are active and lively, though of a thicker make than the French." He tells his readers that outside the walls of the City of London there were theatres where tragedies and comedies were performed before large audiences, and that the acting was followed by the performance of excellent music, and a great variety of dances, which were much applauded. Laneham's description of the Kenilworth festivities provided by the great Earl of Leicester in 1575 for the entertainment of Queen Elizabeth is written in the broad Warwickshire dialect, and is alike amusing and interesting. He writes to a friend, a merchant citizen of London, "There was pleasaunt passing of the time with musicke and dauncing." "There was shewed before Her Highness [the Queen] by an Italian such feats of agility in goinges, turninges, tumblinges, castinges, hops, jumps, leaps, skips, springes, gaumbauds, somersaults, caprettings, and flights, forward, backward, sideways, dounward, upward, and with sundry windinges, gyringes, and circumflexions, all so lightly, and with such easiness as by me in few words it is not expressible by pen or speech." "I began to doubt whether he was a man or a sprite." In a letter written by James I. in 1623, he desires his children to cultivate music and dancing; he tells them to keep up their dancing privately, though they had "no other music for its accompaniment but to whistle and sing to each other."

Music and dancing were important features in the masques performed at Court in the early part of the seventeenth century. Those composed by Ben Jonson may be specially cited, being so precious both for the rare beauty of their verse and the bold descriptions in poetic prose of their action, scenery, and "business." These Court masques were arranged and designed in the most splendid and artistic manner, lords and adies of the highest rank taking part in them. The first two of Ben Jonson's masques, called the "Masque of Blacknesse," and the "Masque of Beauty," were performed with unusual magnificence in the years 1605 and 1608 respectively. They were personated by Queen Anne, wife of James I., and the lords and ladies of her Court, and great preparations were made for them. The "Masque of Blacknesse" represented the rivers *Oceanus* and *Niger* in human forms, with their surroundings of sea nymphs and sea monsters of various kinds, light-bearers, &c., grouped about inside and outside a huge pearl shell, the scene being the seashore. The masques comprised songs and dances, as well as dialogue. After an invocation by *Æthiopia*, commencing thus :—

Call forth thy honoured daughters,

&c., "the tritons sounded, and they danced on shore, every couple as they advanced severally presenting their fans, on one of which were inscribed their mixed names, on the other a mute hieroglyphic expressing their mixed qualities. Their own single dance ended, as they were about to make a choice of their men, one from the sea was heard to call them with this charm, sung by a tenor voice :—

Come away, come away,
We grow jealous of your stay:
If you do not stop your ear
We shall have more cause to fear
Syrens of the land than they
To doubt the syrens of the sea.

Here they danced with their men several measures and *Corantos*, all which ended they were again accited to sea with a song of two trebles whose cadences were iterated by a double echo from several parts of the land."

In the "Masque of Beauty" we read of the nymphs with their cupids being received by the Rivers. "These dancing forth a most curious dance, full of excellent device and change, ended it in the figure of the diamant, and so standing still, were by the musicians with a second song, sung by a loud tenor, celebrated." "The song ended, they danced forth their second dance, more subtle and full of change than the former, and so exquisitely performed, as the King's majesty (incited first by his own liking to that which all others there present wished) required them both again, after some time of dancing with the lords, which time, to give them respite, was intermitted with a song."

In the sixteenth and seventeenth centuries the ordinary time for the recreation of dancing, music, and other "idle pastimes," besides "dice and card-playing," was the afternoon of Sunday. Thomas Cartwright, in his "Admonition to Parliament," published in 1572, says, "He [the minister] posteth over it [the Church service] as fast as he can galloppe for eyther he hath two places to serve, or else there are some games to be playde in the afternoon, as lying for the whetstone, heathenishe dauncing for the ring, a beare or a bull to be baited." In the twenty-second year of Queen Elizabeth's reign she issued an edict to prohibit the performance of music, dancing, and plays in the City of London on the Sabbath; but this did not include their performances in the outskirts of the City, where the same pastimes continued to be enacted as heretofore, until a terrible accident occurred, by which many persons lost their lives, by the falling of a public building, which was considered to be a "judgment" of God. They were then forbidden, but ere long another royal proclamation was issued in the following terms: "It is our will that after divine service our good people be not disturbed, letted, or discouraged from any lawful recreation, such as dauncing [music] either for men or women."

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. III.—MOZART (*concluded from page 74*).

The letters written by Mozart in Vienna, during the most active and important years of his life, give us very little insight into his opinions on questions of art. They are mostly taken up—those at least which have come down to us—with personal and family matters, and, while interesting as throwing light upon his character as a man, they tell us comparatively little with regard to matters of graver consequence. Here and there, however, we get a glimpse of the master's views on topics connected with the business of his life, and no examination of his letters would be complete which ignored the fact. I have then a subject for a final article.

A careful reader of the letters can hardly doubt that Mozart, in his own view, was a writer of Operas first of all, and of anything else only in a sense subordinate. He rarely mentions his great works for the church, the orchestra, and the chamber; but of those for the stage he seems never weary of speaking. No sooner was one Opera out of hand than another was taken up, the whole energy and genius of the man being directed towards the branch of art which seemed not less to engage his sympathies than to be the readiest means of acquiring fame and fortune. It is natural therefore that we should look to the letters for a fuller exposition of his views on Opera than can be hoped for with reference to anything else. Nor are we disappointed.

On the question, so prominently put forward by Herr Wagner, as to the relative importance of poetry and music in lyric drama, Mozart held very definite opinions, by no means according with those of the Bayreuth reformer. Indeed, they are so remarkable that the whole passage wherein they occur is worth transcribing. Writing to his father while "Die Entführung aus dem Serail" was in progress, he said, "In Opera the poetry must necessarily be the obedient daughter of the music. Why do the Italian comic Operas everywhere please—with all their wretched poetry—even in Paris, where I myself witnessed the fact? Because music rules there supreme, and all else is forgotten. An Opera is certain to become popular when the plot is well worked out, the verse written expressly for the music, and not merely to suit some miserable rhyme (which never enhances the value of any theatrical performance, be it what it may, but rather detracts from it), bringing in words, or even entire verses, which completely ruin the whole ideas of the composer. Versification is, indeed, indispensable for music, but rhyme, solely for rhyming's sake, most pernicious. Those gentlemen who set to work in this pedantic fashion will always insure the failure both of their book and of the music. It would be well if a good composer could be found who understood the stage, with talent enough to make suggestions, and combined with that true Phœnix—an intellectual poet. Then no misgivings would be entertained about the applause even of the unlearned. Poets seem to be somewhat like trumpeters with their mechanical tricks. If we musical composers were to adhere as faithfully to our rules (which were very good at a time when no one knew any better), we should compose music as worthless as their libretti." The first doctrine here enunciated, viz. that poetry should be the obedient daughter of music is certainly a startling one, even to those who are not prepared to travel with Herr Wagner to the opposite extreme. But Mozart never hesitated to put it in practice. Writing to his father about the progress of the same Opera on another occasion, he said, "In the original libretto, Osmin has only one song and nothing else to sing except in the Terzetto and Finale; so now he has an Aria in the first act, and also one in the second. I have already indicated to Stephanie [the librettist] the words I require for that Air, *the chief part of the music being finished before Stephanie heard a syllable on the subject*." The clause I have put in italics shows beyond all dispute the remarkable fact that, not only did Mozart make poetry subservient to music, but that he sometimes wrote the music first, and had the words fitted to it afterwards. It must not be supposed, however, that Mozart was indifferent to the verbal text of his Operas; on the contrary, he paid it so much attention that the poets who worked with him found ample reason to complain of his constant suggestions and alterations. It was for this cause that the Abbé Varesco, who wrote the words of "Idomeneo," took offence; and for this cause also, when he consented to prepare the book of "L'Oca del Cairo," some years after, the collaboration was broken off, and the Opera never completed. Among other passages in Mozart's letters bearing on the subject of libretti there are two or three which should be quoted. On one occasion he writes, "A new Opera, or rather *vaudeville*, of Umlauf's has lately been given here, called 'Welche ist die beste Nation?'—a miserable piece, which was offered to me, but I would not accept it, saying that whoever composed music for it, without changing it entirely, ran a great risk of being hooted off the stage; and had it not been Umlauf's it would have been hooted, but, being his, it was merely hissed. This was not surprising, for even with the finest music no one could have tolerated such a piece; but, in addition, the music was so bad that I don't know whether the author of the poetry or the music should carry off the prize of inanity." Again, he says, "I have looked through a hundred libretti and more, but have not been able to find even one with which I am satisfied; at least so many alterations would be required that, even if the poet were to consent to this, it would be easier for him to write an entirely new one—always the better plan." On a third occasion, answering the dramatist Klein, who had sent him a libretto, "Rudolf von Hapsburg," Mozart said, "A man of such good judgment and great experience as yourself must know quite as well as I do that a thing of this kind must be read over again and again, not merely once but repeatedly, and with all possible attention and deliberation; and up to this moment I have not even had time to read it through without interruptions. All I can say at present is that I don't wish to return it to you, and that I beg you will entrust the piece to me for some little time." These are clearly not the words of a man who was careless as to the libretti he took in hand; wherefore the conclusion is justified that Mozart's views about the relative importance of the arts in Opera were based upon a principle deliberately accepted. In his "Opera and Drama," Herr Wagner represents the great master as utterly indifferent on the point where the letters show him to have been careful. He says, "Nothing is more characteristic of Mozart, with reference to his career as an operatic composer, than the careless absence of choice with which he began his works. He thought so little of reflecting on the fundamental æsthetic scruples of Opera, that it was rather with the greatest ingenuousness he set about composing the music of every Opera text proposed, actually indifferent as to whether the text was or was not a thankful one to him as a pure musician." It is impossible of course to reconcile this statement with Mozart's own words, "I have looked through a hundred libretti and more, but have not been able to find even one with which I am satisfied." Where-

fore Herr Wagner is wrong. But the author of "Opera and Drama," without intending wilful misrepresentation, had an object in view when holding up Mozart as heedless what book he set to music. He wished to show the need for a real commingling of the genius of poet and musician by the example of those works of Mozart which have not kept the stage—works carelessly undertaken by the master, upon whom the poverty of the verse had a depressing effect. "Mozart," he tells us, "always composed music, but he could never write *beautiful* music except when inspired. Although this inspiration necessarily proceeded from his inward and peculiar powers, it only appeared bright and brilliant when fired from without, when the lovely object which, ardently oblivious of himself, he could embrace was displayed before the genius of the most divine love within him. Thus it would have been exactly the most absolute of all musicians, Mozart, who would long since have most satisfactorily solved for us the operatic problem; who would, namely, have assisted in producing the truest, most beautiful, and most perfect *drama*, had he but met with the *poet* whom he, as a musician, would only have been obliged to assist." I have nothing to urge against Herr Wagner's position at the present moment, except that it is not safe, in so far as it rests upon an assumption that Mozart ever set music to words and situations for which he had no conscious liking. The weight of evidence is entirely against such an assumption, especially as evidence is found in the letters written when "L'Oca del Cairo" was progressing. Mozart, for example, objected to the introduction of the goose. "I must candidly confess," he says, "that my only reason for not disapproving of this goose story altogether was because two men of greater experience and judgment than myself approved it. I allude to yourself [Leopold Mozart] and Varesco." He then goes on to point out how the plot may be changed with a view to "more natural effects," and adds emphatically, "I beg you will tell the Abbate Varesco very distinctly my opinion." In a subsequent letter he raised more objections, and was so far obstinate with regard to them that, as already stated, the whole enterprise fell through, and "L'Oca del Cairo" remained a fragment, reserved for the manipulation, in our own time, of M. Victor Wilder. Other instances might be cited, all pointing in the same direction, and tending to show that, while Mozart may have made, and actually did make, mistakes in the matter of libretti, he was far from being as reckless as Herr Wagner desires us to believe. One of these I cannot pass over. The librettist of "Die Entführung" had written a line thus: "Doch wie hui schwand meine Freude." Mozart took away the "hui" and substituted "schnell," remarking, "I don't know what our German poets think; even if they do not understand the theatre, or at all events Operas, still they should not make their personages talk as if they were addressing a herd of swine." Here is verbal criticism worthy of Wagner himself. *A propos*, let me point out that in another place the author of "Opera and Drama," eager to fling another stone at Meyerbeer, holds up Mozart as the great artist who wrote from his inspiration and never for the sake of effect. If this be so, how are we to explain the subjoined passage from Mozart's own hand, referring to the Terzetto at the close of the first act of "Die Entführung"? "Then comes the major at once, *pianissimo;* it must go very quick, and wind up noisily at the close, which is always appropriate at the conclusion of an act; the more noise the better—the shorter the better, so that the people may not have time to cool in their applause." Surely the conclusion of the whole matter is that Mozart's Operas fairly represent his principles and his predilections, and that whatever they embody—mistakes and all—comes down to us with the stamp of his deliberate approval.

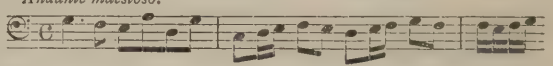
As regards the care with which the great composer sought to express the dramatic situation, we find a very interesting passage in a letter referring also to the Eastern Opera. It is worth transcribing bodily: "In working out the Aria [Osmin's] I have given full scope to Fischer's fine deep tones to vibrate. The 'D'rum beim Barte des Propheten' is indeed in the same time, but with quick notes, and as his wrath gradually increases (when the Aria appears to be at an end) the *allegro assai* follows in quite another measure and key, which must insure the best effect; for, as a man in such a violent fit of passion transgresses all the bounds of order and propriety and forgets himself in his fury, the same must be the case with the music too. But as the passions, whether violent or not, must never be expressed so as to become revolting, and the music in the most appalling situations never offend the ear, but continue to please and be melodious, I did not go from F, in which the air is written, into a remote key, but into an analogous one, not, however, into its nearest relative, D minor, but into the more remote A minor. Do you know how I have expressed Belmont's Aria in A major, 'O wie ängstlich, O wie feurig!' and the 'throbbing heart'? By octaves on the violins. This is the favourite Aria of all those who have heard it, and mine also, and written expressly to suit Adamberger's voice. You hear the trembling, throbbing, swelling breast expressed by a *crescendo*, while the whispers and sighs are rendered by the first violins with *sordini* and a flute in unison." The chief value of this extract lies in its enunciation of the principle that music, even in its utmost exemplification of *Sturm und Drang*, must never be unpleasing. Mozart knew the full resources lying to his hand, and was perfectly well aware that all forms and degrees of expression were possible without breaking in upon this grand principle. Many of his successors, unfortunately, are in different case. Since Mozart's day the boundary separating music, which must please, from noise, which may distress, has been broken down, and composers, in the agonies of passion, go storming out into a veritable sound-chaos, crying, "Away with the tyranny of tone families." Poor Mozart! He only ventured from the minor of D to that of A. But even in our composer's day strange things were done by people eager for applause and not scrupulous as to how they got it. "The happy medium, truth in all things," complains Mozart, "is no longer either known or valued. One must write things so inane that they might be played on barrel-organs, or so unintelligible that no rational being can comprehend them, though on that very account they are likely to please."

In the course of our examination of Mozart's letters we have found ample evidence as to his sincere patriotism. He was a German of the Germans, proud of his nationality, and anxious in all ways to further its renown; naturally therefore he felt disgust at the small value set by the German Courts and aristocracy upon native talent, and at the preference shown to Italians. As Weber did after him, Mozart hated the Italians with a cordial hatred, not for their musical ability, but for the unscrupulousness with which they used the national gift of intrigue and cabal. Ah Sin is not more famous "for ways that are dark and for tricks that are vain" than, in Mozart's eye, were the ultramontane adventurers who swarmed in every German Court and city where there was anything substantial to be picked up. This feeling crops out now and then in the course of the letters. At one time we read, "A certain Abbate da

Ponte is our poet here. He has at present a vast deal to do in theatrical revision, and must, *per obbligo*, write a new libretto for Salieri, which cannot be ready for a couple of months, and then he promises to write one for me; but who can tell whether he will or can keep his promise? You are aware that these Italian gentlemen are very civil to your face. Well, we know them. If he is in league with Salieri, I shall never while I live get a libretto from him." In another place the master, referring to Clementi, says, "He is a charlatan, like all Italians. He writes *presto* over a Sonata, and often *prestissimo* and *alla breve*, and plays it himself *allegro* in $\frac{4}{4}$ time. I know this to be the case, for I heard him do so." With equal bitterness the disgusted composer spoke of the neglect which left him to pick up a scanty living. "I believe I am fully capable of doing honour to any Court. If Germany, my beloved fatherland, of which I am (as you know) so proud, will not accept me, then in God's name let France or England be enriched by one more German of talent, to the disgrace of the German nation. You know well that the Germans are the people who have always excelled most in all the fine arts, but where have they laid the foundation of their success and fame? Not in Germany, certainly. Even Gluck—did Germany make him the great man he is? Alas! no. Countess Thun, Count Zichi, Baron von Swieten, even Prince Kaunitz, are all much dissatisfied with the Emperor for not more highly prizing men of genius, and for allowing them to leave his dominions. The latter, in speaking of me to the Archduke Maximilian, said, 'Such people only come into the world once in a hundred years, and must not be driven away from Germany, more particularly when we are so fortunate as actually to enjoy their presence in the capital.'" With the feelings which animated him, we are not surprised to find Mozart discussing the possibility of establishing a National Opera, as opposed to that which brought the Italians into his country. "Every nation," he exclaims, with more comprehensiveness than truth, "has an Opera of its own; why should not the Germans have one also. Is not German as well adapted for singing as French or English, and more so than the Russian? I am at present writing a German Opera *for myself*." Again, when writing to Herr Klein on this subject, he says, "I can give you very little intelligence as to the proposed German operatic stage, as everything is progressing very slowly, except, indeed, the building of the Kärnthnerthor Theater, which is set apart for this purpose. It is to be opened the beginning of October. For my part I don't anticipate its being very successful. To judge from the preliminaries, it would seem as if it were intended to deal a deathblow to the German Opera altogether (which has for some time been in a languishing condition), rather than to restore and cultivate it. My sister-in-law, Madame Lange, is the only one who has got permission to sing at the German Opera. Cavalieri, Adamberger, Teyber, all Germans of whom Germany may well be proud, must remain at the Italian Opera, and are thus compelled to enter the lists against their own countrymen. . . . The Italian company do not require them, for, as far as numbers go, they can play without any foreign aid. The idea at present is to make use of actors and actresses in the German Opera who only sing when absolutely required. Most unhappily, the directors of the theatre, as well as of the orchestra, are to be continued in office, who by their ignorance and inefficiency have most of all contributed to the destruction of their own work. If there were even one good patriot on the same raft, the affair would soon assume another aspect. In that case, perhaps, the fair-budding National Theatre might one day burst into blossom. It would be thought an everlasting blot on Germany if we Germans were ever really to begin to think in German, and to act like Germans, to speak German, and above all to sing in German!!! Do not take it amiss, dear sir, if in my zeal I may have gone perhaps rather too far. Fully persuaded that I am addressing *a true German*, I have allowed my tongue free course, which I can, alas! so seldom do that, after each such outpouring of my heart, I might boldly venture on an extra libation without injury to my health." How all these remonstrances and speculations ended need not be said. For one great work written in German, Mozart composed two in Italian, and the task of setting up a National Opera devolved upon others.

Every amateur knows that during the later period of his life Mozart's love for purely contrapuntal music became almost a passion, a fact curiously illustrated by the combined Chorale and Fugue in "Die Zauberflöte." This development seems to have arisen out of the composer's acquaintance with Baron von Swieten, a devoted admirer of Handel and Bach, whose works were frequently performed at his house. "By-the-bye," writes Mozart to his father, "I must ask you, when you return me the Rondo, to send me also the six Fugues of Handel, and Eberlin's Toccatas and Fugues. I go every Sunday, at twelve o'clock, to Baron von Swieten's, where nothing is played but Handel and Bach. I am now making a collection of the Bach Fugues [Sebastian], and also those of Emanuel and Friedemann Bach, and likewise of Handel." In a subsequent letter to his sister we find a full account of the first pianoforte Fugue committed to paper by the master—that which has a subject as follows:—

Andante maestoso.



He says, "I inclose a Prelude and Fugue. . . . My dear Constance is, in fact, the origin of this Fugue coming into the world. Baron von Swieten, to whom I go every Sunday, gives me all Handel's and Sebastian Bach's Fugues (after I have played them to him) to take home with me. When Constance heard these she fell in love with them at once; she will listen to nothing but Fugues, and particularly the works (in this style) of Handel and Bach. As she often heard me play Fugues, out of my head, she asked me if I never wrote them down; and when I said I never did, she reproached me for not having composed this most artistic and beautiful style of music, and never ceased her entreaties till I wrote a Fugue for her. So this is its origin. I have purposely timed it *andante maestoso*, that it may not be played too quick; for if a Fugue is not rather slowly played, the subject, as it comes in, cannot be distinctly and clearly heard, and thus naturally produces no effect. In the course of time, and when I have a favourable opportunity, I intend to write five others, and present them to Baron von Swieten, whose collection of music, though small in quantity, is good in value." The opportunity never seems to have come, but Mozart's suddenly awakened passion for contrapuntal writing influenced all his future works of importance, and culminated in the glorious Finale to the "Jupiter" Symphony.

Clementi's arrival in Vienna, and the distinction with which he was received, naturally had an effect upon Mozart, but not from any sense of inferiority as a pianist. As a matter of fact the German master entertained something like contempt for his Italian brother. In one letter he says of him, "Clementi plays well, as far as execution with the right hand goes. His greatest strength is his passages in thirds,

but he has not an atom of feeling or taste; in short he is a mere machine." Again he writes, "As to Clementi, he is a good player, and when this is said all is said. He has great facility with his right hand; his principal passages are thirds; but in other respects he has not an atom of taste or feeling, all is mere mechanism." And yet again, "I must here say a few words about the Clementi Sonatas. Every one who either hears them or plays them must feel that as compositions they are poor enough. They contain no remarkable or striking passages, except those in sixths and octaves; and I beg my sister not to practise these too much, that she may not disturb her quiet even touch, nor injure the natural lightness, facility, and smooth rapidity of her finger. For, after all, what is to be gained by it? Supposing you do play the sixths and octaves with the utmost velocity (which no man, not even Clementi, can thoroughly accomplish), you produce an unpleasant scramble, but nothing else in the world. . . . What he [Clementi] really does well are his passages in thirds, but he laboured at these day and night in London. Except these he can do nothing, absolutely nothing; for he has not the slightest taste or execution, far less feeling." Mozart, as has already sufficiently appeared, was in the habit of speaking about his contemporaries with plainness, but there were times when he was just as earnest in praise. In one letter we read, "Some Quartetts have just come out by a certain Pleyel, a pupil of Joseph Haydn's. If you do not yet know them, you ought to try to get them, for they are worth the trouble, being very well composed and pleasing: you will at once recognise his master by the style of the music. It will be a good and happy thing for music if Pleyel, in his day, is able to supply Haydn's place among us." These generous words may fitly be supplemented by those in which the master dedicated to Haydn his six famous Quartetts: "Be pleased to receive them kindly, and be to them a father, a guide, and a friend. From this moment I transfer to you all my rights over them, but I entreat you to look with indulgence on those defects which may have escaped the too partial eye of a parent, and, in spite of these, to continue your generous friendship towards one who so highly appreciates it, and, in the meantime, I am, from my heart, your sincere friend."

Here I leave the Mozart letters, satisfied if, through them, the illustrious master has been brought, in his very self, nearer to the readers of this journal.

BEAUMARCHAIS AND WAGNER.

A strange but not unexampled association of names heads this article. When all the world was talking of Wagner's theatre at Bayreuth the poet-composer found himself placed in juxtaposition with no less unlooked-for a man than Grétry. Wagner built a house which the Frenchman had anticipated long before, and as the fact was pointed out, wise men reflected upon the truth of the proverb that "there is nothing new under the sun." After Grétry and Wagner, why not Beaumarchais and Wagner? Let us see if there be in history any reason for the connection.

In the preface to his poem, "Tarare," set to music by Salieri, the great dramatist reveals himself to us as an earnest and audacious reformer of Opera. Not only so, but, adopting and carrying further the ideas of Gluck, he developed a scheme having a singular analogy to that advocated by Wagner. In the first place Beaumarchais would discard the word "Opera" altogether. So would Wagner; he distinctly tells us that his works are not Operas. Then, for "Opera," Beaumarchais desired to substitute "melodrame," which is only another form of the "music-drama" of his successor. Here is a strong point of affinity to start with. But we find one more remarkable still in the theory advocated by the French dramatist, which may be thus summarised: first, an intimate alliance of all the arts necessary to Opera; second, an absolute agreement of the musical expression with the dramatic situation or sentiment; third, the desirableness of marvellous elements in the story; fourth, the whole work to be dominated by a philosophic or religious idea; fifth, absolute fusion of voices and orchestra, of the word and the tone. All these points are touched upon by Beaumarchais with perfect clearness. For instance, after naming the arts necessary to Opera, he says, "The true order of these arts should be, as I think, the following: first, the piece, or invention of the subject, which comprises the main interest; then the workmanship of the poem; then the music, which is but a new expression of the verse, lastly, the dance, which by its grace and gaiety gives warmth to unexciting situations." On the second of the points named above as comprised in his theory Beaumarchais observes, "The music of an Opera is only an embellishment of the text, which it ought not to abuse. If a musician possesses true talent, if he reflects before writing, he will feel that his duty (and his success) consists in expressing the poet's thoughts in language more harmonious—to give them greater force, and not to create anything apart from them." Here it may be pointed out that, just as Wagner prohibits the repetition of words, so did Beaumarchais. In the preface to the "Barbier de Seville," he remarks, "We shall use dramatic music seriously at the theatre when it is felt that one sings there only in order to speak, when our musicians are *en rapport* with nature, and above all cease to impose upon themselves the absurd rule of always returning to the first part of an air after completing the second. Are there any repeats or rondos in the drama? This cruel *radotage* is the death of interest, and denotes an insupportable emptiness of ideas. In effect, if declamation be an abuse of narration at the theatre; singing, which is an abuse of declamation, becomes, as one must see, the abuse of an abuse. Add to this the repetition of phrases, and where is interest?" Further on we see that Beaumarchais contended, precisely as does Wagner, for perfect harmony of feeling and object, instead of rivalry, among the constituent elements of an Opera. "If the soul of the musician," he observes, "has entered into that of the poet, and in some sort espoused it, all the executants ought to occupy towards each other a similar relationship. From their union will come pleasure, just as from their separation arises weariness." With regard to the entry of the marvellous into operatic story, we again find the French dramatist anticipating his German successor. He believed that dramatic music should find its subjects in myths and legends, and that, as already stated, some powerful idea, religious or philosophical, should be illustrated. Among other things on this subject he says, "I am of opinion that one ought to take the mean between legend and history. I cannot help perceiving also that highly civilised manners are too methodical for dramatic purposes. Oriental manners, less regulated and known, leave the imagination a freer field, and appear to me better suited." Much other might be quoted, but enough if the intelligent reader sees clearly the remarkable points of unity between the author of "Le Mariage de Figaro" and him who gave us "Der Ring des Nibelungen."

As the theories of Beaumarchais were expounded in the preface to "Tarare," we naturally look to that Opera for their illustration. There can be no doubt

that the dramatist intended this work to mark an era in the history of the lyric stage. He was himself somewhat of a musician, and, according to "Les Mémoires Secrets," could compose in a manner *fort agréable*. But he shrank from filling, like Wagner, the double *rôle* of poet-composer, and in the first instance applied to Gluck for the music of "Tarare." Beaumarchais admired Gluck extremely. On hearing the German master's first French work he exclaimed, "Behold a man who understands the stage! Behold a talent truly dramatic!" His resort to Gluck was therefore almost a thing of course, apart from the position occupied in general esteem by the author of "Armide." But the master had become too old, or thought so, for the proposed task, and suggested that his disciple Salieri should undertake it. To this Beaumarchais, who admired the disciple also, willingly consented. The libretto, however, was not handed over to be done with as the musician pleased. Beaumarchais, true to his theory, resolved that, if he could not write the music himself, the work should go on under his very eyes. Wherefore Salieri was taken into the dramatist's own house, and lived with him in intimate communion, their Opera being, we are told, "the creation of one mind animating two persons." Salieri himself has given us a glimpse of his life at this time. Writing to the daughter of Beaumarchais as late as 1805, he says, "You are still before my eyes, madame, the lovable child, the pretty Eugénie, full of spirit and grace. . . . We two are, in the afternoon, playing Sonatas *à quatre mains*. At two o'clock M. or Madame Beaumarchais enters the room and says, 'Now to dinner, my children.' We dine; I walk, read the *Gazette*, or go to some theatre, and return early. When M. Beaumarchais is not in I return to my room on the second floor. . . . Towards ten o'clock M. Beaumarchais comes to me. I sing to him what I have written of our grand Opera; he applauds, encourages and instructs me in the most paternal manner. All appeared so tranquil." "Tarare" was soon finished under these pleasant circumstances, and put in rehearsal at the Académie. And now again we see a foreshadowing of Wagner, this time in the prodigious individuality of Beaumarchais. Salieri was nowhere, his colleague everywhere. "It is M. Beaumarchais," say "Les Mémoires Secrets," "who makes all the observations, even on the music, which, he pretends, serves only to set forth the beauties of the poem. He often shouts to the orchestra, 'Pianissimo. I wish, Messieurs, the words to be dominant, that none of them may be lost.'" At Bayreuth Wagner insisted that nobody should be present at rehearsal save those engaged, but had, finally, to give way. So did Beaumarchais insist before him, and with a like result; but in his case the curiosity of the public arose partly from a desire to see him at work, "shouting, gesticulating, and exercising over all, even the composer, a tyrannical authority." At the first performance loud calls arose for Beaumarchais, but the dramatist absolutely refused to appear, and the public had to be content with applauding Salieri, who was seized by the actresses and literally carried upon the stage. Herr Wagner, it will be remembered, though not so obstinate as his predecessor, declined for a long time to show himself before the curtain at the production of "Der Ring des Nibelungen." Finally, and by way of completing the parallel, the great work of Beaumarchais and Salieri was abused by the critics as persistently as that of Wagner. "Tarare," according to the Paris press, presented a monstrous example of extravagance and folly? Will the parallel go further? "Tarare," ninety years after its production, is dead. Where will the "Nibelungen" be ninety years hence?

On the 12th ult. the blows of Messrs. Puttick and Simpson's hammer put an end for ever, let us hope, to the system of which the notorious Mr. H. Wall was, not long ago, so formidable and vexatious an embodiment. Mr. Wall, it will be remembered, professed himself to be a Society for the protection of all and sundry the rights of everybody who had literary or musical property open to depredation, but he principally guarded those of Mr. Frank Bodda and Madame Bodda-Pyne. Whether the lady and gentleman in question found their property troublesome under the circumstances we know not, but at any rate they put it up to auction as aforesaid, and it is now scattered over London, the "very considerable income" it produced being destined henceforth to benefit a variety of people. Among the performing rights sold were those (words and music) of "Lurline," bought by Messrs. Hutchings and Romer for £130; of the "Bohemian Girl" (words only), which fell to Messrs. Chappell and Co. for £160; and of the "Puritan's Daughter" (also words only), secured by Messrs. Hutchings and Romer for 25 guineas. The two Songs from "Maritana," "In happy moments" and "Scenes that are brightest," in respect of which Mr. Wall kept such a sharp look-out, fell to Mr. Brewer (words only) for £62; while three bids of five guineas each from Messrs. Chappell secured the right of performing, as to their words, Balfe's "Enchantress" and "Daughter of St. Mark," and two interpolated songs, "The Muleteer" and "O whisper what thou feelest," in the "Crown Diamonds." Looking at the character of the firms into whose hands the rights aforesaid have fallen, one thing is safely to be anticipated, viz. that professionals and amateurs may perform anything they please out of the works named free from dread of an action at law. It is to the interest of publishers—and so much to their interest that no money received as "fees" can be an equivalent—that the music they issue should be as widely known and extensively used as possible. Hardly, therefore, will Messrs. Hutchings and Romer or Messrs. Chappell employ another Mr. Harry Wall, assuming the existence of another, to watch concert programmes and pounce upon any unfortunate who may try to win applause by singing "Sweet Spirit, hear my prayer," or "O whisper what thou feelest." In the catalogue of the sale, besides the notorious "rights," were the band and chorus parts of some twenty-six Operas, and the stage jewellery, &c. used by Miss Louisa Pyne during her operatic career, including the drum of the *Daughter of the Regiment*, which was bought for twenty shillings. The jewellery all fell to Mr. Jarvis for some £35, the most interesting "lot" being a pair of robe clasps said to have been worn by Mrs. Siddons as *Queen Katherine*, and now sold for £5.

The keen competition which exists in journalism, as in all other forms of labour and enterprise, sometimes leads to singular measures for getting or keeping readers. In one place prizes are offered for solving conundrums; in another the purchase of a single copy entitles the purchaser to buy a cheap opera-glass; and in a third the chance is held out of obtaining "a piano for five shillings." But the most complete thing of the kind was achieved the other day by the *Cardiff Times*, which offered a series of "commemoration prizes" for excellence in a variety of literary and artistic forms. There was a musical competition of course, and Mr. Brinley Richards, always ready to labour for his countrymen, undertook the thankless task of adjudicator. Of the Psalm-tunes sent in Mr. Richards speaks highly, and points out "the refinement of the melodies, and the admirable manner in which they are harmonised,"

adding that "there are some not unworthy of comparison with the best examples of their kind." Furthermore, we are told, with pardonable boasting, that, assuming the compositions to be the works of amateurs among the population, it is doubtful whether the result "would have occurred in any other part of the kingdom." The songs with pianoforte accompaniment were not so fortunate, Mr. Richards opining that the composers laboured under the disadvantage of want of experience as pianoforte players; but the successful part-song is described as "noticeable for its flowing melody and compact harmony." On the whole, Mr. Richards believes that if his countrymen enjoyed the advantages of a thorough musical education they would be able to vindicate their claims in the higher branches of art. If the *Cardiff Times* has been instrumental in making this ever so little clearer to rich Welshmen, it has done a good work. That the Welsh have music in their nature none who know them can dispute, and it is just because no higher musical education is available in their own country that they never—except in rare instances—get above elementary forms of the art. There ought to be a Welsh Musical Academy in London, supported by the Principality, and made strictly national, in order that it may appeal to national pride. Then the Muse of the "ancient mountains" would perhaps learn to sing a loftier strain than a folks-song.

It has been truly said that only a rich man can afford to dress shabbily. May it not also be affirmed that only a country rich in representative men of art and science can afford to allow the names of some few to fall into almost utter oblivion? We know, for example, that Germany—the recognised birthplace of the most profound in musical thought—has but lately resuscitated the greatest works of some of her most gifted composers; but does England stand so high as a musical nation that she can ignore a genius like Purcell? If any one still doubt that this has been the case, let him refer to a recent article in a morning contemporary, in which this composer's once popular Duet and Chorus, "Britons, strike home," is treated, for political purposes, as a "Prophetic War-song," the origin of which is perfectly unknown, and which the writer has seen, evidently for the first time, in a version "Printed and sold by J. Pitts, Great St. Andrew St. 7 Dials." We are glad to find that a correspondent immediately wrote to the paper in which the discovery of this composition was announced, saying that "the words are from the Opera of 'Bonduca,' which was adapted from Beaumont and Fletcher's tragedy by Betterton," and that the music is by Purcell. He also states that the writer of the article "is quite right in supposing that the song could not have been written less than seventy years ago;" but that "at least one hundred years may be added to his estimate of the antiquity of this 'War-song,' for the Opera of 'Bonduca' was written in 1695, in which year Purcell died." It is to be hoped that the attention drawn to the works of our great national composer by the establishment of the "Purcell Society" may shortly dispel the ignorance of Englishmen as to his claims upon their sympathy; but meanwhile we cannot but wonder that a writer on the staff of a newspaper should not only be unaware that Purcell composed "Britons, strike home," but that (considering the composition was published in the Musical Times of June 1865) he should never have met with even the words save in the "7 Dials" edition from which he quotes.

It is difficult, we know, to do more than "request" ladies and gentlemen to refrain from annoying others in public assemblies. Visitors are "requested" not to crowd before a picture at an exhibition; concert-goers are "requested" to be seated before the commencement of the music, and only to leave the room between the movements of a piece. But those who ostentatiously indulge in the most intolerable of all nuisances at an Opera-house have not, so far as we are aware, ever yet been even "requested" to desist. We allude to the practice of keeping up a running conversation during the performance of an Opera. Whether a large number of the audience surrounding us at the Adelphi Theatre, on the opening night of Carl Rosa's Opera Company, met together for a friendly chat after dinner, or they had entered into a compact (as opponents of Opera in English) to prevent anybody from hearing what they did not wish to hear themselves, we know not; but anything like the din kept up throughout the Opera of "The Merry Wives of Windsor" we never before heard. They talked during the Overture; they talked through the beautiful opening Duet; they talked through the soprano solos, and screamed almost when a *crescendo* in the music interfered with their hearing each other. Stern looks were directed into their boxes; even appealing glances from music-loving ladies gently rebuked their loquacity; but they had paid for their places to talk in, and remained inflexible to silent admonition. Now we have often seen a person who insists upon interfering with the comfort of his neighbours at a theatre quietly ejected from the building. Would it not be possible, after paving the way by the usual "request" in the bills, to have some official in the establishment who should be authorised to enforce silence? Surely there can be no reason that order should reign in the gallery, and disorder in the boxes. We do not wish to compel any persons to listen to the music, but have a right to claim at least common courtesy towards those who do.

Some time ago we recollect that a proposition for licensing street music was favourably entertained, and there appeared every probability that this measure would be carried into effect. We confess that to us the project appeared simply absurd; for, apart from the difficulty of deciding what kind of music should be considered legal, we can scarcely be expected to endure with placidity a succession of sounds which disturb us from study or repose because those who blow or scrape them are "licensed." A recent decision by one of our metropolitan magistrates, however, has rendered it unnecessary for the guardians of peace and quietness to legislate at all upon the matter, for he has discharged two Italians, who were brought before him for refusing to desist from performing, because the person who complained of the annoyance was "dressing." Of course we know that with many persons this is an exceedingly delicate operation. Beau Brummell, for instance, when asked what all the unsoiled cravats which were heaped up in his dressing-room were for, replied that they were "his failures;" and who knows but that the sudden sound of music in the street might often produce the most lamentable results when just giving the finishing touch before a looking-glass? But it is useless to complain, for the fiat has gone forth; and henceforward we should recommend nervous residents in a "quiet street" to endeavour as much as possible to keep the hour at which they are accustomed to dress a profound secret, for they may rest assured that the wily "Italians" will be on the watch. We should like, however, as police magistrates have now constituted themselves judges in the matter, to be furnished with a list of the occupations in which we are permitted to indulge without the accompaniment of music; for we can scarcely be expected to keep

within the law unless allowed to become thoroughly acquainted with it.

If anything were wanting to crown the folly of the *encore* system we could find nothing more decisive than the fact that comes to us from St. Petersburg, that, during a performance of "Lucia" at the Imperial Opera, Mdlle. Etelka Gerster was so rapturously applauded that she "had to sing the whole of the mad scene over again." This may be very gratifying to the vocalist, and the announcement of such an occurrence may act as an excellent advertisement; but, in the cause of art, we ask where is this absurdity to stop? If, instead of a single piece, we are now to have a whole scene repeated, why not a whole act, or, indeed, why not the entire Opera, supposing that enthusiastic admirers can be found to retain their places far into the small hours of the morning? We have often before alluded to this grievance; but it is the duty of all who are earnest in endeavouring to reform an abuse not to cease agitating the subject until they have succeeded in their object. True it is that in this country artists are scarcely as ready to accept encores as they used to be; but the custom still lingers, not only at Ballad Concerts, where the nuisance is more endurable, but at those classical performances which are presumed to lead, and not to follow, the taste of the day. Experience has proved that to leave the matter in the hands of those who are personally interested in upholding the system is useless. A line in programmes, both of the Opera-house and concert-room, that "no encores will on any account be allowed" would at once root out the custom; and it would be well, we think, at once to arm Conductors with authority to resist the clamours of those who, knowing that the artists themselves are on their side, persevere in enforcing their demands, although obviously against the better sense of the majority of the audience.

The "first-class pianiste and vocaliste" who places "M. and A.C.P." after her name (to whom we alluded in an occasional note last month) has written to say that the letters indicate "Member and Associate of the College of Preceptors." Our correspondent also takes the opportunity of telling us that she thinks her claims should be "courteously challenged and investigated;" but, as we have not challenged them, we are not called upon to investigate them. We merely expressed our ignorance of what the letters mean, and are perfectly satisfied with her explanation.

HER MAJESTY'S THEATRE.

The short season of Operas in English at this establishment terminated on the 13th ult., the success of Sir Julius Benedict's "Lily of Killarney" having induced Mr. Mapleson to prolong the performances three nights beyond the period originally announced. We must also mention that Mdlle. Hélène Crosmond met with a cordial reception as *Marguerite* in Gounod's "Faust," both her singing and acting suggesting the most sanguine expectations for the future. We understand that the lessee intends very shortly to commence his Italian Opera season.

ADELPHI THEATRE.

The commencement of Mr. Carl Rosa's Opera season at this establishment on the 11th ult. was in every respect a brilliant success. That English Opera and Opera in English can enlist the sympathies of a large portion of our music-loving public has already been proved by Mr. Rosa on two former occasions; his last season in the metropolis, at the Lyceum Theatre, when Cherubini's "Water-Carrier" and Wagner's "Flying Dutchman" were so eminently attractive, triumphantly refuting the old-world notion that Italian is the sole language for music, since both these works were comparative failures when given at our fashionable lyrical establishments. Otto Nicolai's Opera, "Die Lustigen Wieber von Windsor," skilfully adapted from the German libretto of Herr Mosenthal by Mr. Hersee, was excellently chosen for the opening night of the present season; for not only is the story thoroughly English, but the work is so admirably suited for Mr. Rosa's company that, although no one part came out with undue prominence, the general effect of the performance was in the highest degree satisfactory. Nicolai's music is always pleasing, written throughout with a fluency which carries the story pleasantly forward, and although never rising to the Shakespearian level, save in the moonlight scene with the fairy revels, sufficiently illustrative of the varied incidents of the text to ensure success with a not over-exacting audience. The composer has, we think, but little idea of humour; for, curiously enough, this phase of *Falstaff's* character is left untouched, the musical colouring suggesting only the obesity of the knight, with the accompanying overweening sense of his own importance. Whether Mr. Aynsley Cook in his make-up of the part felt this we cannot say, but his stuffing and general appearance were more suited to burlesque than Opera, a defect for which it required all his capital singing to compensate. Miss Julia Gaylord, both as a vocalist and an actress, created a marked effect as *Mrs. Ford;* Miss Josephine Yorke's *Mrs. Page* was equally deserving of commendation; and Miss Georgina Burns, who made her first appearance in the small part of *Anne Page*, displayed a bright and well-trained soprano voice, which may, with more experience, be turned to excellent account. Unfortunately Mr. F. C. Packard, who sang the little music assigned to *Fenton* in the first act, was too indisposed to reappear, and the character was most efficiently taken by Mr. J. W. Turner, a proof of the ease with which Mr. Rosa can meet an emergency which might have thrown the whole Opera into confusion under a less careful and experienced manager. Mr. C. Lyall was an excellent *Master Slender*, Mr. Ludwig was an admirable *Mr. Ford*, and Mr. Snazelle as *Mr. Page*, Mr. H. W. Dodd as *Dr. Caius*, Mr. Brooklyn as *Bardolph*, and Mr. Muller as *Pistol*, if not separately entitling themselves to special notice, materially aided the *ensemble*. The Overture was finely played, and encored with an enthusiasm which showed how thoroughly it has established itself as a favourite by its frequent performance at concerts. The dresses and scenery were worthy of the highest commendation, the exquisite moonlight effects, with the refined and varied grouping around Herne's Oak, in the last act, eliciting a storm of applause which could only be appeased by the appearance of Mrs. Aynsley Cook, under whose superintendence the scene has been arranged. The orchestra, led by Mr. Carrodus, is most efficient in every department; and Mr. Carl Rosa, on his entry as Conductor, received an ovation which must have convinced him how heartily his efforts in the cause to which he has devoted himself are appreciated.

ROYAL ALBERT HALL CHORAL SOCIETY.

This Society has continued its active and successful labours during the past month, under the direction of Mr. Barnby, amid increasing signs of public appreciation. On the 7th a performance of "Israel in Egypt" took place, and attracted a very large audience, many of whom, probably, were desirous before all of enjoying Handel's magnificent Choruses as rendered by the choir which Mr. Barnby trains so well. These were assuredly not disappointed by the result, for seldom have the "Plagues" and the "Song of Moses" had a more impressive interpretation. Without saying that the concerted pieces were uniformly well given, which would be nonsense in view of their greatly varying difficulty, it may be asserted without fear that nowhere did the choir fail, in any serious measure, to do justice to the music. With sustained skill and not less constant energy the "1,000" revealed the whole of Handel's splendid effects, and won a hearty acknowledgment from the witnesses. As usual, the bass Duet, "The Lord is a man of war," was sung by all the male voices, and, as usual, had to be repeated. Its encore might well have been com-

manded, even by those who object to the departure from Handel's intention, if only in acknowledgment of the singular skill with which the tenors and basses did their work. The soloists were Miss Anna Williams, in place of Madame Sherrington, absent through illness, Miss Mary Davies, Madame Antoinette Sterling, and Mr. Edward Lloyd. All these artists did their best, to the satisfaction of the audience; but the success of the occasion fell to Mr. Lloyd, whose brilliant and energetic delivery of "The enemy said" roused the audience to enthusiasm, and led to an encore. Mr. Barnby conducted with all the firmness required by so large a body of executants when engaged upon such music, and Dr. Stainer ably presided at the organ.

The performance of Mendelssohn's Oratorio "Elijah," on the 21st ult., was especially interesting on account of the part of the *Prophet* being undertaken, for the first time in this country, by Herr Henschel. The German baritone has in a short period so firmly secured the good opinion of English audiences by his excellent singing that his appearance in a work of importance was anxiously looked for; and although applause must not always be accepted as indicative of real merit, there can be little doubt that in this instance at least the warmest demonstrations of approval were thoroughly deserved. Throughout the Oratorio Herr Henschel truly realised the intention of the composer, his placid solos, "Lord God of Abraham" and "It is enough," as well as the impassioned piece of declamation, "Is not His word," being given with a reverence for the text which proved how thoroughly his power was under the control of an innate artistic intelligence. Mr. Vernon Rigby sang with his usual effect the tenor part, and Miss Mary Davies, Miss Anna Williams, Madame Osborne Williams, and Madame Antoinette Sterling were most efficient in the music allotted to them, the last-named vocalist receiving an encore for her rendering of "O rest in the Lord." The Choruses were sung with precision and perfect command of the gradations of tone, under the baton of Mr. Barnby, who conducted the Oratorio with much skill and judgment. Dr. Stainer presided at the organ with his usual success.

SACRED HARMONIC SOCIETY.

This Society, almost as a matter of course, keeps the two Oratorios of Sir Michael Costa on its active list, and might be expected to do so from a feeling of sympathy alone. It owes much to the veteran Conductor who for so many years has been its musical chief, while no more graceful acknowledgment could be made than an occasional presentation of the works by which he desires posterity to remember him. The Society's duty in this regard corresponds with its interest. Concerning the actual merits of "Eli" and "Naaman" various opinions are entertained, but the patrons of Exeter Hall are agreed as to their being worth attention, and whenever one or the other is performed a large audience is sure to gather. This fact was illustrated, as respects the younger Oratorio, in the early part of the last month. Into the discussion concerning the comparative value of "Eli" and "Naaman" we do not purpose entering. Enough that each has its admirers, the probability being that the more showy style of the second Oratorio secures for it a majority of votes among amateurs generally. At any rate, Exeter Hall was filled on the occasion to which we refer, the audience finding an ample reward in a singularly good performance. Without saying that Sir Michael Costa takes more pains to perfect his own music than that of any other composer, we may confidently assume that he does not take less, while it is easy to believe that those under him devote all their energies in a special manner to secure a good result. Hence the perfection of the rendering "Naaman" received, and the brilliant success of an exceptional evening. We need not discuss a work about which the public mind has long been made up. Even if we were so disposed, we could not, on the one hand, persuade amateurs that "Naaman" is a *chef-d'œuvre*; or, on the other, that it does not exemplify the advantages of being able to write attractive melodies of a pure and gratefully vocal character, to use both orchestra and chorus with a complete knowledge of effect, and to illustrate, with broad and striking force, a dramatic situation. These are, undoubtedly, the merits of "Naaman," and they go a long way to secure popular success. The soloists, who did very much for the triumph of the evening, were Miss Robertson, Mrs. Osgood, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. Miss Robertson is less adapted for Oratorio than for the lighter works of the secular concert-room. Nevertheless, she made a favourable impression and obtained a good deal of applause, as well as one encore, for the music of *Adah*, a part in which Madame Adelina Patti originally appeared. Mrs. Osgood, as the *Wife of Naaman*, sang with marked power and effect. The American soprano is rapidly making her way to the front, and, what is more, conquering the position by the combined force of talent and industry. We are glad of it, for there is a sad dearth, at present, of English-speaking soprani. Madame Patey, always efficient, was encored in her one Air; Mr. Vernon Rigby sang as *Naaman* (for the first time in London) with a success amply justifying the composer in choosing him for the part, and Mr. Santley left nothing to desire in the *rôle* of *Elisha*. The Choruses were effectively given, one and all; and at the close of the performance, as before it began, Sir Michael Costa was loudly applauded.

PHILHARMONIC SOCIETY.

Although no novelty was given at the opening concert of this Society on the 14th ult., the programme was in the highest degree attractive; for not only were Mozart's ever-welcome Symphony in G minor and Schubert's unfinished Symphony in B minor included amongst the orchestral works, but Herr Joachim performed Beethoven's Violin Concerto with an effect which we scarcely remember to have heard equalled. Mrs. Osgood, who was the vocalist of the evening, sang Wagner's Scena, "Liebes-Tod" (from "Tristan und Isolde"), with great success, and also gave Spohr's "Rose softly blooming" with true artistic feeling. The orchestra has undergone some changes for the better; and Mr. W. G. Cusins, who conducted, seemed resolved to introduce a greater degree of refinement in the rendering of the works than we have hitherto been accustomed to at these concerts.

MR. HENRY LESLIE'S CHOIR.

The twenty-third season of the performances of this excellent choir commenced with what was termed a "preliminary" concert on the afternoon of the 14th ult., at St. James's Hall. The solo vocal music was given by Mdlle. Alwina Valleria, Mesdames Lablache and Parodi, Signori Runcio, Del Puente, Rocca, and Foli. The selections also included the clever violin-playing of M. Musin, who, in a Fantasia by Leonard, displayed a good tone and considerable executive power. The four subscription concerts (the first of which was announced for the 26th ult., too late for notice in our present number) will contain but few novelties, although most of the pieces rendered so popular through the medium of this choir will be given during the series. We may say, however, that the celebrated "Miserere" of Basily, formerly sung at St. Peter's, at Rome, during Holy Week, will be sung under the direction of Signor Rotoli, lately a member of the choir at St. Peter's; and at the fourth concert Bach's Motett for double choir, "Be not afraid," will be performed for the first time. Mr. Leslie also announces two morning concerts, at which the principal artists of Her Majesty's Opera will appear.

MADAME JENNY VIARD-LOUIS'S CONCERT.

The first of five concerts given by the above-named artist at St. James's Hall, on the afternoon of the 5th ult., was so excellent, more especially as respects the rendering of the orchestral works selected, as to warrant us in bestowing the most unqualified praise upon all concerned. Under the able direction of Mr. Weist Hill, a band efficient in every department gave so perfect an interpretation of Mendelssohn's Scotch Symphony and Rossini's Overture to "Guillaume Tell" as to elicit after each movement the warmest marks of satisfaction, even

from those whose critical judgment has a claim to respect. Indeed it may truly be said that the rendering of Mendelssohn's Symphony revealed beauties which were but indicated in many of the performances to which we have listened in the metropolis; for, although both the Scherzo and the Finale were taken quite up to the speed intended by the composer, every passage was played with the utmost accuracy, and every point, especially in the last movement, was clearly and sharply defined. Madame Viard-Louis, in fixing upon Sterndale Bennett's Pianoforte Concerto in F minor, did not choose well for the display of her powers. She has vigorous execution and command of passage-playing; but neither of these qualities will secure success for so refined and poetical a work as Bennett's Concerto. She was much more effective in grappling with the difficulties of the pianoforte part of Raff's uninteresting Quintett, in which she was assisted by Herr Kummer, Mr. Palmer, M. Holländer, and M. Lassere. Madame Antoinette Sterling was the vocalist, and M. H. Leipold acted as accompanist at the pianoforte. The judgment and enterprise displayed by Madame Viard-Louis in the organisation of this series of concerts will, we trust, be rewarded by large attendances at the remaining four performances; for, if we may accept the first as a fair specimen of those which are to follow in monthly succession, no real lover of the greatest orchestral compositions will miss hearing them presented under such exceptionally favourable circumstances.

MONDAY POPULAR CONCERTS.

As the season advances the special attractions presented by these Concerts begin to multiply, and, as a consequence, the spacious St. James's Hall assumes on each successive evening a more crowded aspect. Whether the latter be chiefly owing to the reappearance of certain favourite artists, or to the increased variety of classical music displayed in the respective programmes, we do not presume to decide. Certain it is that even the more lengthy and abstruse portions of the chamber works performed invariably meet with the enthusiastic approval of the auditors. Nor do we question the sincerity of these somewhat stereotyped plaudits after every single movement; for where all is more or less excellent the homage thus rendered to the executive artists may safely be even indiscriminately bestowed. In resuming our chronological record of the evening performances, we have to notice the first appearance this season of two of the most eminent violinists of the day, MM. Joachim and Wieniawski, as well as the *début* of Herr Ignaz Brüll, the pianist-composer, who has but recently gained dramatic laurels by the performance in various parts of Germany of his Operas "Der Landfriede" and "Das goldene Kreuz." The reappearance of that accomplished baritone Herr Henschel must likewise be reckoned among the "events" of the season.

The last Monday in January introduced, as already announced in our previous number, the Viennese artist Herr Ignaz Brüll to the musical public as represented by the frequenters of these sterling concerts; and his performance of Beethoven's Sonata in C minor (Op. 111), and participation in Schumann's Quintett in E flat, for pianoforte and stringed instruments, met with a very favourable reception, the execution of the former resulting in an encore. Other instrumental solos were furnished by Madame Norman-Néruda, who played with much grace and refinement a Cavatina by Raff and a Tambourin by Leclair. Not the least interesting portion of the programme was the production of Schubert's String Quartett in B flat (Op. 168), a novelty to English audiences, but one which, by a few repetitions, will doubtless be raised to the rank of a favourite. Although an early manifestation of the composer's genius, and yielding to his later works of a similar kind in depth of conception and the almost unbounded flow of ideas, it bears the stamp of immortal youth on its every movement. The work was finely played by Madame Néruda and MM. Ries, Zerbini, and Pezze. Madame Antoinette Sterling, who in her rendering of Mr. Davison's effective song "False friend" and of two German Lieder was much applauded, had the benefit of Sir Julius Benedict's masterly accompaniment, that gentleman acting as Conductor.

In the first concert of last month (4th ult.) the programme was devoted entirely to works by Beethoven, including the Quartett in F major (Op. 59) for stringed instruments, and the Trio in D major (Op. 70) for pianoforte, violin, and violoncello, both works being rendered in such a manner as to disarm criticism. Herr Wieniawski, who was the leading violinist, played, or rather sang on his instrument, the Romance in F, with pianoforte accompaniment, it being the exquisite *cantabile* which especially distinguishes the style of this eminent artist. His performance having been vociferously encored, Herr Wieniawski had an opportunity of displaying his great executive skill in the Prelude to Bach's Violin Sonata in E, a performance which again elicited the most enthusiastic applause. Mdlle. Marie Krebs, who presided at the pianoforte, did full justice to the drastic contrasts of the Variations in C minor for pianoforte alone—a most striking instance of the composer's boundless fertility of imagination—being also associated with MM. Wieniawski and Piatti in the performance of the Trio already referred to. Mdlle. Sophie Löwe was the vocalist; M. Zerbini officiated as Conductor.

The second evening of the past month (11th ult.) was again distinguished by the co-operation of MM. Wieniawski and Brüll, who, in conjunction with Signor Piatti, opened the Concert by a capital performance of Beethoven's Trio in E flat (Op. 70), a work the mere mention of which will recall delightful emotions to every amateur. The instrumental solos were divided between MM. Brüll and Wieniawski, the former playing, with great power and precision, Schumann's "Etudes Symphoniques," and the latter giving a "Legend" of his own composition, both performances being encored. The Concert concluded with Beethoven's Septett in E flat (Op. 20), admirably rendered by MM. Wieniawski, Zerbini, Lazarus, Wendtland, Wotten, Reynolds, and Piatti. Herr Wieniawski, however, is essentially a solo performer whose exquisite refinement of style and general artistic culture appear to less advantage in the performance of chamber music, where, without undue self-assertion, a more robust individuality of tone than his is listened for, at any rate by ears accustomed to a Joachim or a Wilhelmj. Mr. Pyatt sang with effect vocal pieces by Handel and Schubert; his voice is a low baritone of a very agreeable *timbre*, and, though he does not as yet exercise an absolute control over his vocal powers, a little judicious training will doubtless supply the deficiency.

On the evening of the 18th ult. the long-looked-for appearance of Herr Joachim at his accustomed post of leading violinist at these concerts was the distinctive feature. The chamber music on this occasion consisted of Beethoven's Quartett in E minor (Op. 59) and Haydn's Quartett in D minor (Op. 76) for stringed instruments, the executants being MM. Joachim, Ries, Straus, and Piatti; having stated which, it is superfluous to add that the performance of these two works was throughout admirable. Herr Brüll was again the pianist, and in his rendering of Schumann's Fantasia in C major (Op. 17) confirmed the favourable impression which his clear exposition and effective delineation of contrasts had created on previous occasions. His style is perhaps somewhat too rigid, and, in his interpretation of works like the above of Schumann's, we miss those subtle touches of poetic feeling by which players of inferior technical acquirements to those of which Herr Brüll disposes succeed in placing themselves at once *en rapport* with their audience. Herr Joachim played in his usual unapproachable manner the Siciliana and Finale from Bach's Sonata in G minor. The splended rendering on the part of Herr Henschel of Lieder by Schumann and Schubert elicited the most enthusiastic applause. The gifted singer will, we understand, permanently take up his residence in London. M. Zerbini was again the Conductor on the occasion in question. We must delay notice of the following concert (which took place on the 25th ult.) until our next issue.

CRYSTAL PALACE.

After a somewhat longer interval than usual, the Saturday Concerts at this establishment were resumed on the 9th ult. One very interesting novelty, and another no less interesting revival, formed the specialties of the concert on that afternoon. The former was Brahms's

"Rhapsodie" for alto solo and male-voice chorus (Op. 53), a work the first performance of which in England was given in May last by the Cambridge University Musical Society, under Mr. Villiers Stanford, but which, except on that occasion, had not previously been heard in this country. The words of this very remarkable composition are taken from Goethe's "Harzreise im Winter;" the lines, which describe a misanthrope wandering in solitude over the mountains, and which conclude with a prayer to the "all-loving Father" to comfort his heart, are such as would scarcely have been selected by any other composer for musical treatment. Brahms, however, is of so original a genius that the subject seems exactly suited to his peculiar style of thought; and he has produced in the "Rhapsodie" a work which, though scarcely containing within itself the elements of popularity, is of a refined beauty appealing strongly to the feelings of the cultivated musician. The piece commences in the key of C minor; the opening Recitative and the Air commencing "Who can comfort his anguish" are impressed with a profound melancholy; and the sudden change to C major, with the entry (for the first time) of the chorus *pianissimo*, in the final movement, is one of the most striking points in the work. The solo part was excellently sung by Fräulein Redeker, and the chorus was well given by the male voices of the Crystal Palace Choir, who, however, were too numerous for the proper effect of the music, the balance between the chorus and the soloist being in parts quite destroyed. The revival above referred to was that of Handel's second Oboe Concerto. The works known as "Oboe Concertos" are not Concertos in the modern acceptation of the word, that is pieces for the display of a soloist with accompaniments for the orchestra. This use of the word was not unknown in Handel's day—as witness his Organ Concertos—but the term was also employed to designate a composition in which many instruments played together, and was nearly equivalent in this sense to our "Symphony." The Oboe Concertos closely resemble in their form orchestral Suites. They received their title because they contain parts for oboes, and in some cases for other wind instruments also, and thus differ from the Grand Concertos, which are for strings only. The Concerto in B flat, revived at the Crystal Palace, has solo parts for two violins and two oboes, with accompaniment for strings. It is a pleasing and interesting work, though the form in which it is written has now become antiquated. It was capitally played under Mr. Manns's direction, the solo parts being well given by Messrs. Watson, Jung, Dubrucq, and Peisel. The remainder of the programme included the "Eroica" Symphony, of which a remarkably fine performance was given, the introduction to the third act of Wagner's "Meistersinger," a pleasing *entr'acte* from Massenet's "Don César de Bazan," and vocal music by Fräulein Redeker and Mr. Santley.

The Concert on the 16th commenced with a Concert-Overture in F (MS.) by Mr. Thomas Wingham, one of the most talented and promising of the younger school of English composers. Mr. Wingham's latest work is constructed on very pleasing subjects, skilfully treated and effectively scored; its reception was deservedly hearty, and the composer received the honour of a call at the conclusion of his work. The Symphony of the afternoon was Schumann's No. 4, in D minor, which was played as (in this country at least) it can only be played at the Crystal Palace. M. Wieniawski was the instrumental soloist at this concert. He selected the first movement of a Concerto by Viotti, and a Polonaise of his own. Both served to display his fine tone and perfect mastery of his instrument, but neither was very interesting as music. The vocal pieces were more than usually attractive. Madame Patey gave a very fine rendering of Beethoven's "In questa tomba," and also brought forward a charming song, "The Lay of the Imprisoned Huntsman," from Professor Macfarren's new Cantata "The Lady of the Lake;" while Mrs. Osgood sang with great taste Spohr's "Rose softly blooming," and also showed remarkable dramatic feeling in the solo part of Mendelssohn's "Loreley" Finale, with which the concert concluded. In this work the members of the Crystal Palace Choir were heard at their best; they are thoroughly familiar with Mendelssohn's style, and it therefore receives fuller justice at their hands than some of the more modern works which they are called upon to sing. To complete the record of this concert, it must be added that the choir also gave a spirited and effective rendering of the Chorus "The hunt's up," from Macfarren's "May Day."

Herr Ignaz Brüll made his first appearance at these concerts on the 23rd ult., in the double capacity of composer and pianist. His Concerto in C major (No. 2) is a work which bears testimony not only to great natural ability, but to the thoroughness of his studies. It is written strictly in the classical forms of Mozart and Beethoven, the only difference being that the *cadenza*, formerly indispensable at the end of the first movement, is not introduced. In its subjects the Concerto is pleasing without being strikingly original. Of its three movements the first Allegro is the least interesting; the Andante and Finale are charming. The workmanship, thematic treatment, and orchestration are excellent. The solo part, played, as above said, by the composer, is very effective and brilliant, without being so enormously difficult as is the case in some Concertos of recent production. Herr Brüll as a player is refined and artistic; there is no assumption about him; he does not astound by a display of musical fireworks, but he pleases by a thoroughly finished and musicianly style. He was, as he well deserved, warmly received. A second specialty at the same concert was Wagner's "Faust-Ouverture"—a work which may almost be regarded as a novelty, seeing that it had only once before (in October 1874) been heard at the Crystal Palace. The Overture is intended less as a prelude to Goethe's play than as a musical illustration of the character of *Faust* himself, or rather of one aspect of it. The motto prefixed to the score is taken from a conversation between *Faust* and *Mephistophiles*, in which the former expresses his longing for death and his loathing of existence. As may be anticipated, the music is of a most sombre character, full of power, but by no means of a kind to be generally popular. The Overture, though very finely played, appeared to be but little appreciated. A very excellent performance of Mozart's E flat Symphony and the Overture to Bennett's "May Queen" completed the orchestral selections. A young lady with a pleasing but not very powerful voice, Miss Merivale, made her first appearance as a vocalist at the Palace; the other singer of the afternoon was Herr Henschel, who gave with much effect an Air by Carissimi and Schumann's "Two Grenadiers."

MR. KUHE'S FESTIVAL.

(From our Special Correspondent.)

The programme of this Festival, which began, in the Dome of the Brighton Pavilion, on Tuesday the 19th ult., and is still continuing, does not differ in any special measure from its predecessors. Mr. Kuhe has a somewhat difficult part to play. The public to whom he chiefly appeals is a mixed one, with perhaps a preponderance towards light tastes, and it is needful therefore to make no small provision of popular music. On the other hand a classical minority demands to be served; and there is also a necessity to keep the programme, as a whole, up to Festival rank. But Mr. Kuhe is a man of experience, and he contrives, as far as possible, to satisfy all parties. Oratorios, Cantatas, and high-class orchestral works please the connoisseurs, while others find their favourite pabulum in a host of pieces generally known as "miscellaneous." It may be said that the second class of patrons are catered for with undue liberality, and perhaps the objection has some weight from a Festival point of view. But Mr. Kuhe knows better than anybody else what the Brightonians will stand, and it is very certain that no *entrepreneur* can afford loftily to ignore the doctrine of expediency. In other respects the arrangements are as satisfactory as heretofore. A small but efficient orchestra is led by Mr. Carrodus; Mr. Kuhe's Festival Choir, a new body that has taken the place of the local Sacred Harmonic Society in connection with these concerts, supplies a fairly good chorus; and the principal artists comprise most of those just now available in the higher ranks of vocal art.

The series of performances began well, on the day above named, with Mr. F. Clay's Cantata "Lalla Rookh" and Sterndale Bennett's "May Queen"—both of them

examples of that national talent which it was, doubtless, Mr. Kuhe's desire to honour. "Lalla Rookh," as the reader will have in mind, was written for and produced at the Festival of last year. Its presentation a second time should be regarded therefore as a particular proof of favour, at which those who know the work need not entertain any surprise. Whatever Mr. Clay's music may lack, it is, as a rule, pleasing and acceptable to the popular ear. Its melodies, if not strikingly original, have charm, while the choral and orchestral pieces seldom fail to gratify by reason of their simple and engaging structure. Hence the success of "Lalla Rookh," in which the composer appears at his best. The Cantata was as well received on its second as on its first hearing, though the performance had not the advantage of Mr. Clay's personal direction. All concerned did their utmost, Mr. E. Lloyd once more carrying off honours by his excellent rendering of the important tenor solos; and it may be said without hesitation that "Lalla Rookh" has now established itself as a Brighton favourite. Bennett's charming Pastoral, concerning the merits of which nothing need be said, since it long ago took rank as an English classic, was heard throughout with delight. Its pure and beautiful music never wearies the ear, nor does sympathy ever fail to attend the progress of a work which breathes the very atmosphere of ideal English rural life in the "good old times." Mr. Kuhe conducted both Cantatas, and had no reason to complain that his efforts to please by means of native music were met with coldness.

On the following day a "classical" concert took place under the direction of Mr. August Manns, who had wisely been engaged to conduct a number of important orchestral works needing experience and skill like his for their adequate interpretation. The programme opened with Beethoven's "Leonora" Overture, a worthy exordium, and was continued by Chopin's E minor Concerto, with Mr. Kuhe as soloist. Mr. Kuhe plays Chopin's music quite as well, to say the least, as that of any other master, and his rendering of the "E minor" was a special success, the audience—essentially one of amateur pianists—being loud and unanimous in expressions of approval. Then came Mozart's Symphony in G minor, welcome as flowers in May; and after it the first of three works written specially for the Festival—Mr. Alfred Cellier's "Suite Symphonique" for orchestra. We are not going to quarrel with Mr. Cellier about a name, but cannot help saying that his composition had better have been styled a Suite merely, unqualified by "Symphonique." True there are in it the symphonic four movements, Allegro, Scherzo, Romance, and Finale; but the term cannot be used without involving the application of a symphonic standard, which the work is unable to bear. The movements are all pleasing, more or less, and have features not without still higher merit, but their lightness of structure places them outside the category to which, nominally, they belong. As a group of movements making no very lofty pretensions, we can, however, accept them heartily, and hope that the composer may be encouraged to produce other things from time to time with steady purpose to reach ultimately a higher level. Mr. Cellier conducted his own music, and was well received. Other features of interest in this concert were Spohr's Scena Cantate for violin, ably played by Mr. Carrodus, the March from Lachner's First Suite, the Overture to "Ruy Blas," and the singing by Miss Annie Sinclair of Mozart's "Parto," with Mr. Lazarus's clarinet obbligato. The whole passed off extremely well, thanks in great measure to Mr. Manns, that gentleman's perfect knowledge of everything done enabling him to secure the best possible results.

The third concert took place on the evening next ensuing, and was "miscellaneous," ranging from Schumann's Pianoforte Concerto to an orchestral selection from "L'Etoile du Nord." In the programme were the Overture to "Euryanthe," the ballet music from Rubinstein's "Feramors," a Minuet by Boccherini, the Overture to "La Gazza Ladra," and three vocal duets pleasingly sung by the Misses Allitsen. Over these more or less well-known things we pass to others, around which the interest of the occasion mainly gathered. And, first, as to the Pianoforte Concerto; not, however, as to the Concerto itself so much as to its performance by a young lady, Miss Kuhe, who chose the work for her *début*. Schumann's noble and beautiful contribution to the highest *répertoire* of the instrument he loved needs no analysis or recommendation here. Having passed through the fierce ordeal of criticism, and survived the buffets of prejudice, the Concerto is now a classic among us, not understood in full perhaps, but everywhere treated with the confidence of those who know it is safe to trust the composer where he cannot clearly be traced. Whether Miss Kuhe did well to choose music so difficult is a question open to serious doubt. It is one, however, we shall not discuss, because, though the work in its higher meaning was not adequately exhibited, it served to show that the young executant has qualities of a sterling sort. She plays with a facility and intelligence indicative of admirable results in the future, and her immediate doings are certain to be watched with interest, in the hope that they may show a steady advance. Miss Kuhe, who had a warm reception from a sympathetic audience, was the recipient of numerous bouquets at the close of her task, and retired amid applause really enthusiastic. The Concerto, we should add, was conducted by Mr. Walter Macfarren, who also directed the performance of a new Pastoral Overture, specially written by him for Mr. Kuhe's Concerts. We shall not, of course, be expected to commit ourselves to a positive opinion on the exact merits of this work after no more than one hearing. But no hesitation need prevent us from saying that it made a most favourable impression, due to melodious themes, clear development in strict form, and charming colour laid on with delicacy and skill. The leading melody is above all attractive, and is dwelt upon and expanded as though the composer knew its worth; while, throughout, the "pastoral" element, as that element is conventionally expressed in music, makes itself felt without being obtrusively present. We hope to hear the Overture soon with a larger orchestra, meanwhile we congratulate Mr. Macfarren upon a work which, while making no great pretensions, can hardly fail to win great favour. At the close of the performance Mr. Macfarren was recalled and loudly applauded.

The first week's doings ended on the 23rd with "Elijah," Mendelssohn's *chef-d'œuvre* attracting, as usual, a large audience, and being performed, on the whole, in an effective manner. The soloists were Madame Edith Wynne, the Misses Allitsen, Madame Patey, Mr. E. Lloyd, and Mr. Santley.

An extremely successful Concert was given at St. James's Hall on the 15th ult. in aid of the Organ and Repairing Fund of Trinity Church, St. Marylebone. The vocalists were Mrs. Osgood, Madame Worrell-Duval, Madame Sintzenich, Mr. Edward Lloyd, Mr. Stedman, Mr. Ashley Foster, and Mr. Maybrick. Mrs. Osgood in "Love, the Pilgrim" (Blumenthal), and Mr. Edward Lloyd in the "Blue Alsatian Mountains" (Adams), met with their usual success; Mr. Stedman was most favourably received in a new song, "Bright eyes" (Osborne Williams); and the Trio "I Naviganti," by Madame Duval, Mr. Stedman, and Mr. Maybrick, was also a feature in the programme. Miss Madelina Cronin was much applauded for her pianoforte solos. The boys of Her Majesty's Chapel Royal, St. James's, assisted by the Lucinian Quartett Society and other gentlemen, added greatly to the interest of the concert by their excellent rendering of some Madrigals and Part-songs, Master Grounds eliciting an encore for the solo part in Bishop's Chorus, "Now tramp." Mr. T. H. Wright played two harp solos, and Mr. Osborne Williams conducted with his usual ability.

The St. George's Glee Union gave its usual Monthly Concert at the Pimlico Rooms on Friday the 1st ult., the part-music, "Fairy song" (Zimmermann), "Calm be thy slumbers" (Bishop), "In this hour of softened splendour" (Pinsuti), "Hunting Song" (Mendelssohn), and "Soon as I careless strayed" (Festa), being well sung by the choir, especially Pinsuti's Serenade, which was redemanded. The solo vocalists were Miss Florence Lavender (a pupil of Mr. Theodore Distin), Miss Ellen Booth, Mr. George Carter, and Mr. Theodore Distin, all of whom were highly effective. Miss Louisa R. Distin played two pianoforte pieces with much success. The music to "Macbeth" (attributed to Matthew Locke), concluded a very satisfactory programme, the solo parts being well

God hath appointed a day.

ANTHEM FOR EASTER.

Acts xvii. 31; Ps. lxxxv. 10; 1 Cor. xv. 57.

BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Maestoso assai.

ORGAN. ♩ = 69.

f *mf* *dim.*

mf TENORS AND BASSES.

God hath ap-point-ed a day, in the which He will judge the world in righteousness by

p *mf*

TREBLES. *p*

that man whom He . . hath or - dained; Where-of

p

CHORUS. *marcato.*

TREBLE. *f*

ALTO.

He hath gi - ven as - su - rance un - to . . . all men, in that He hath rais - ed Him, hath

TENOR. *f marcato.*

BASS.

pp *crescendo.* *f*

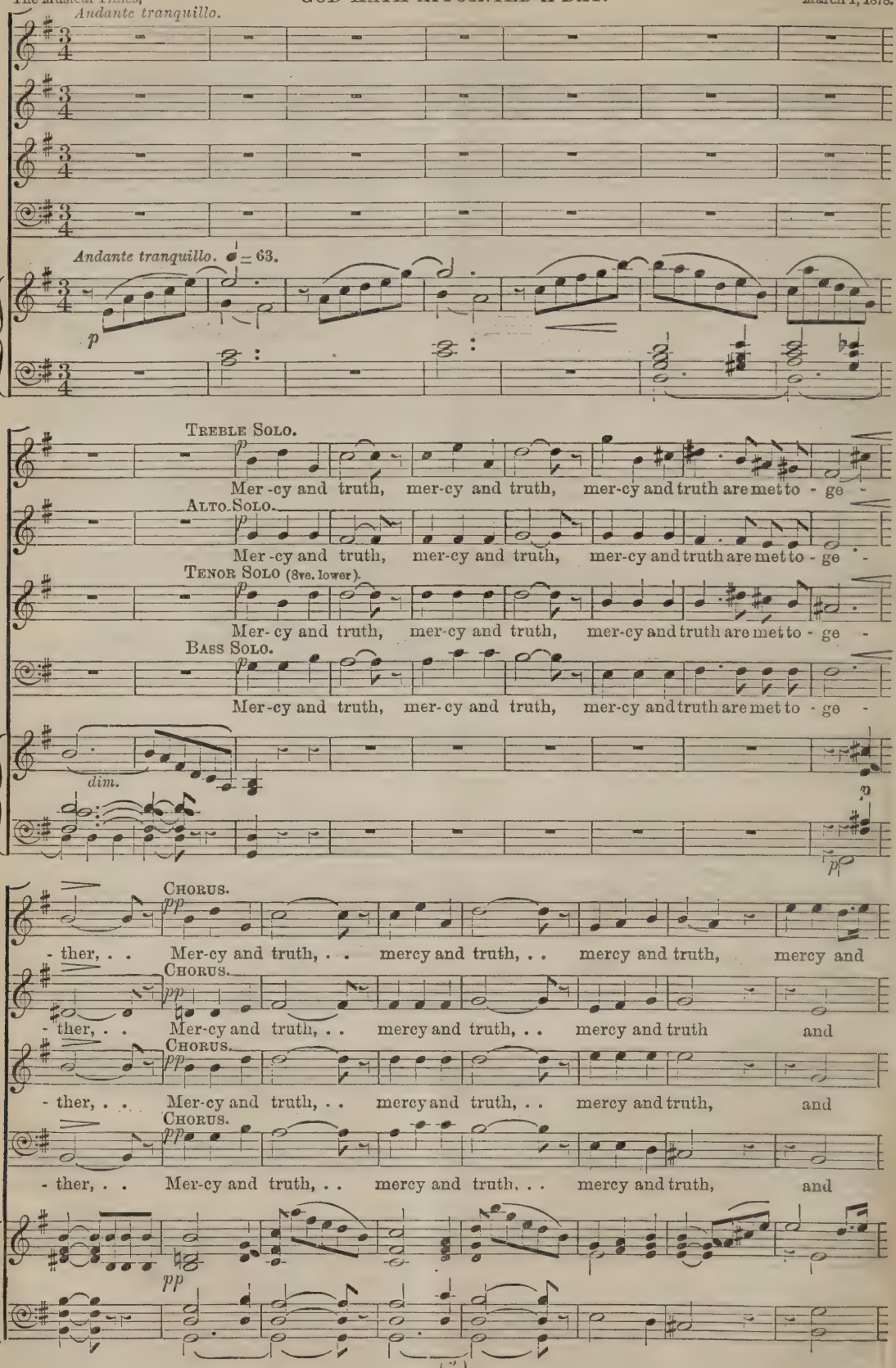
rallentando.

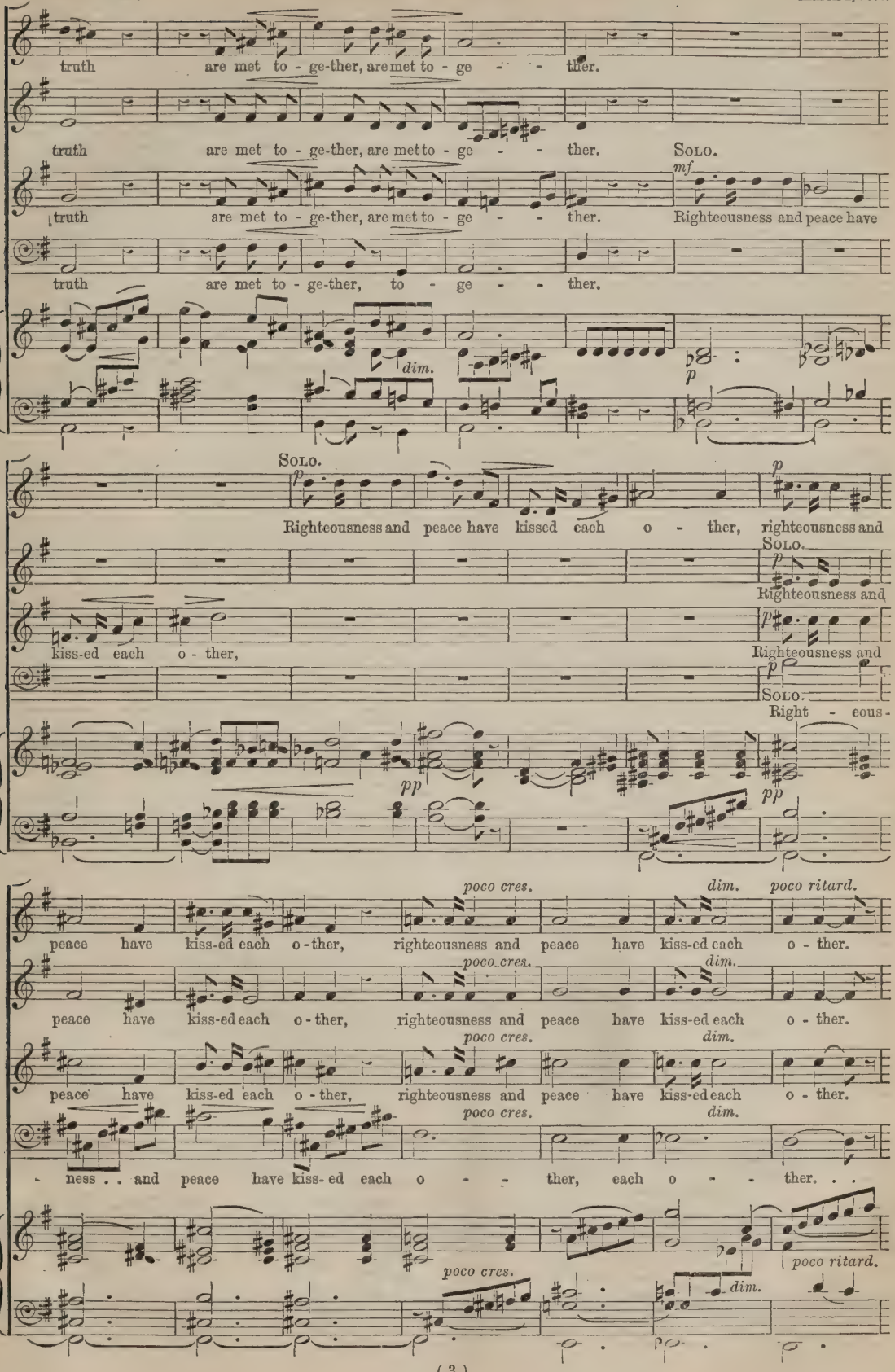
ff

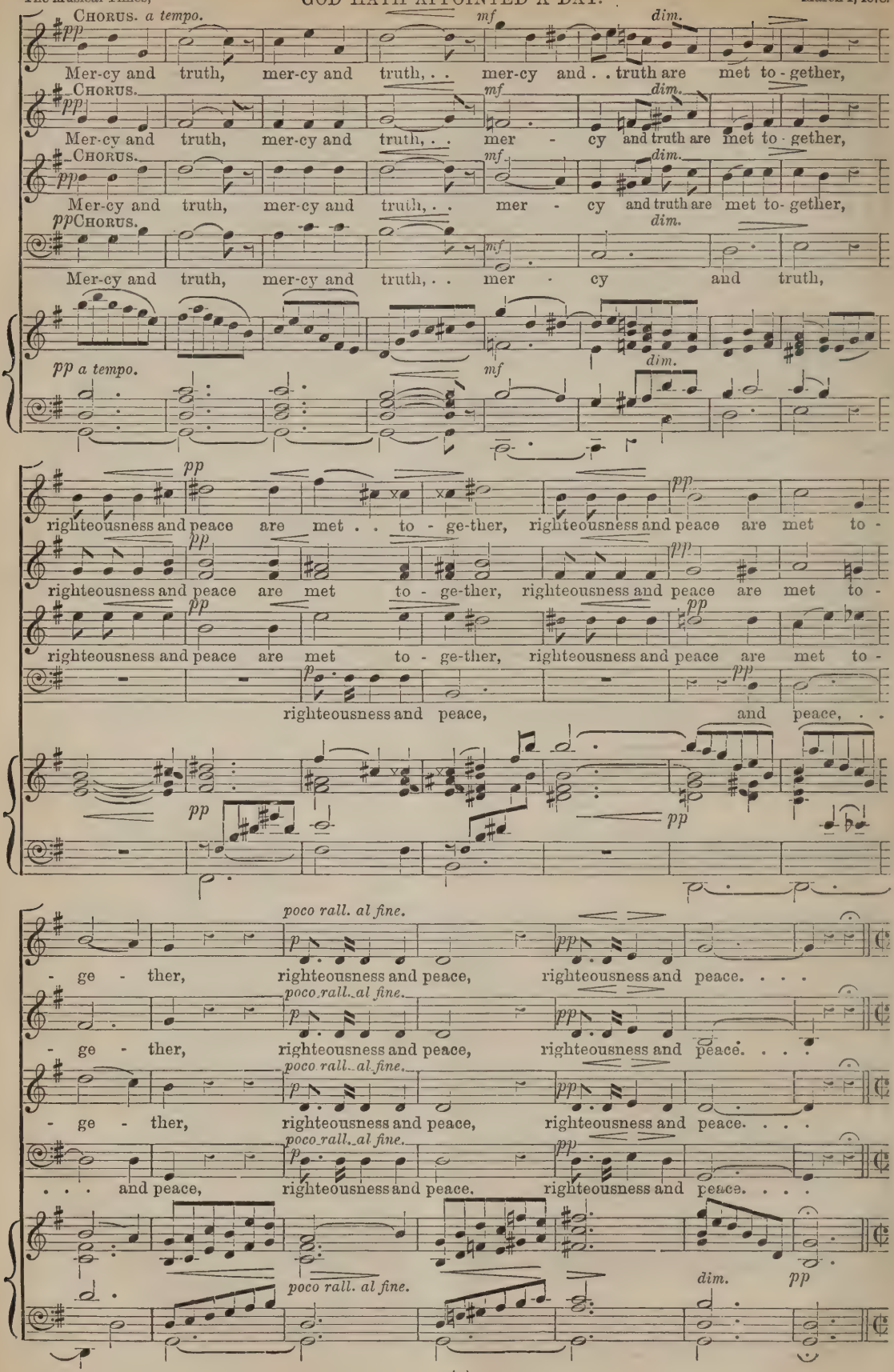
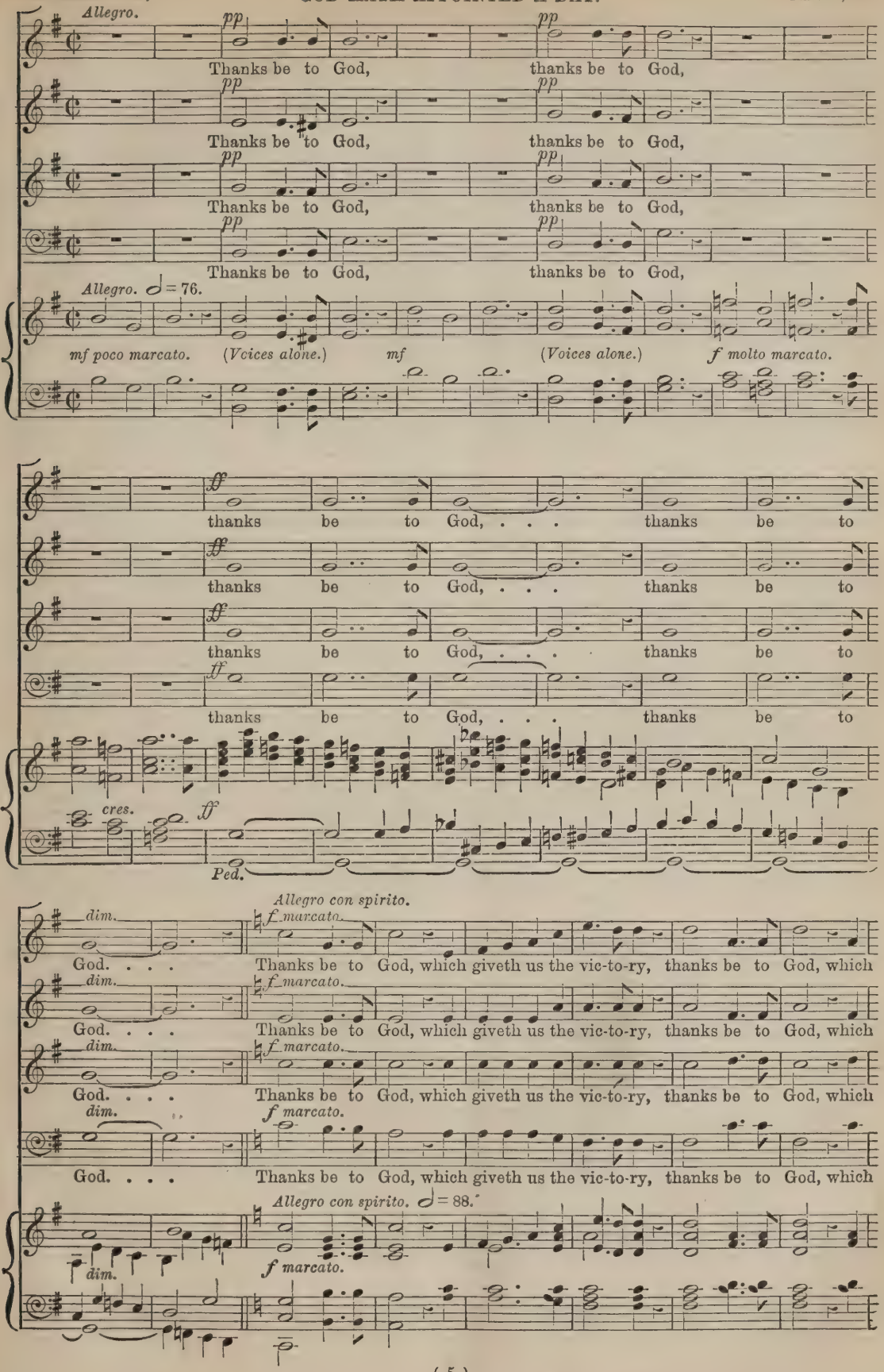
rais-ed Him from the dead, ... hath rais - ed Him from the dead. . . . .

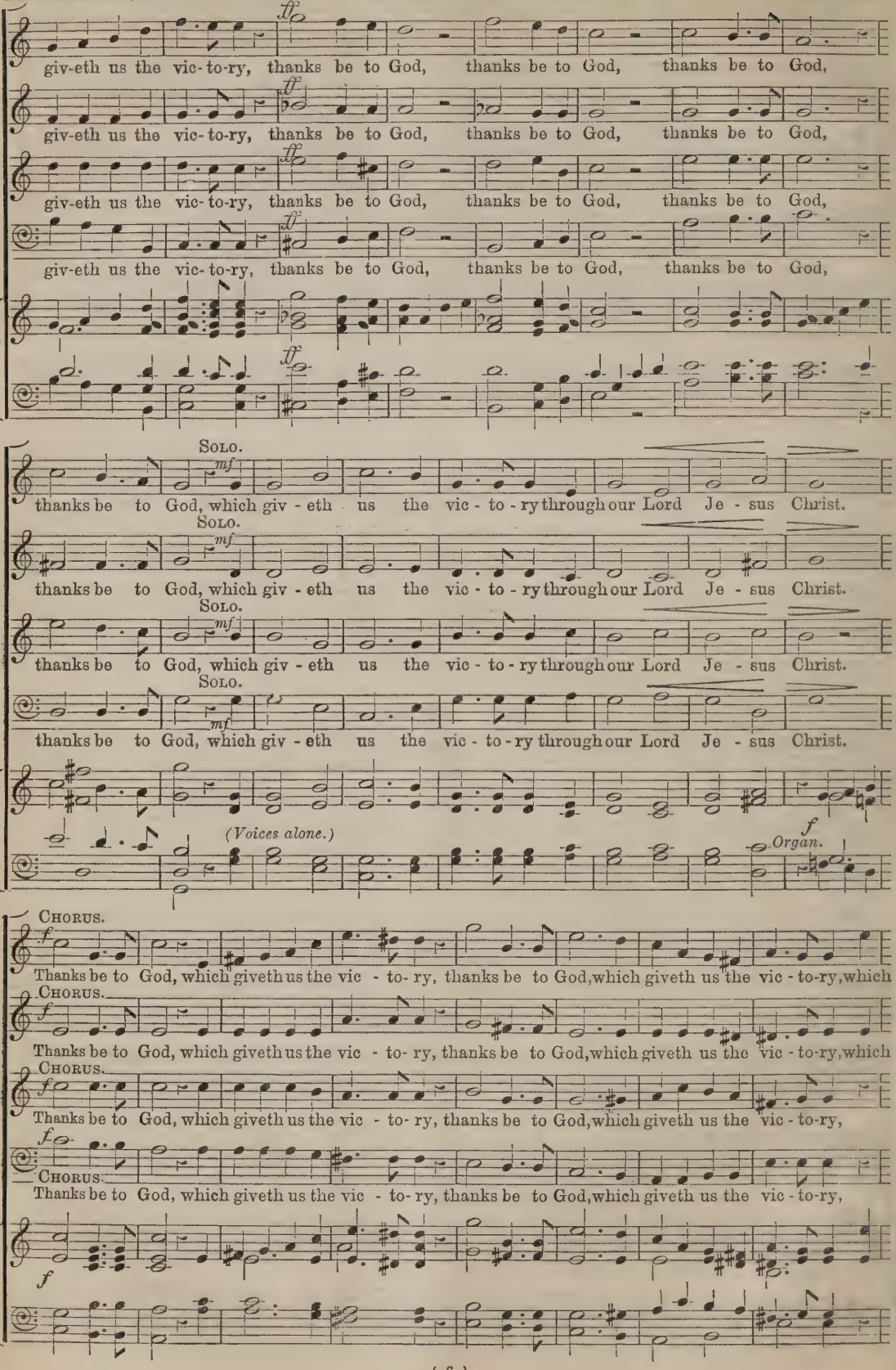
ff

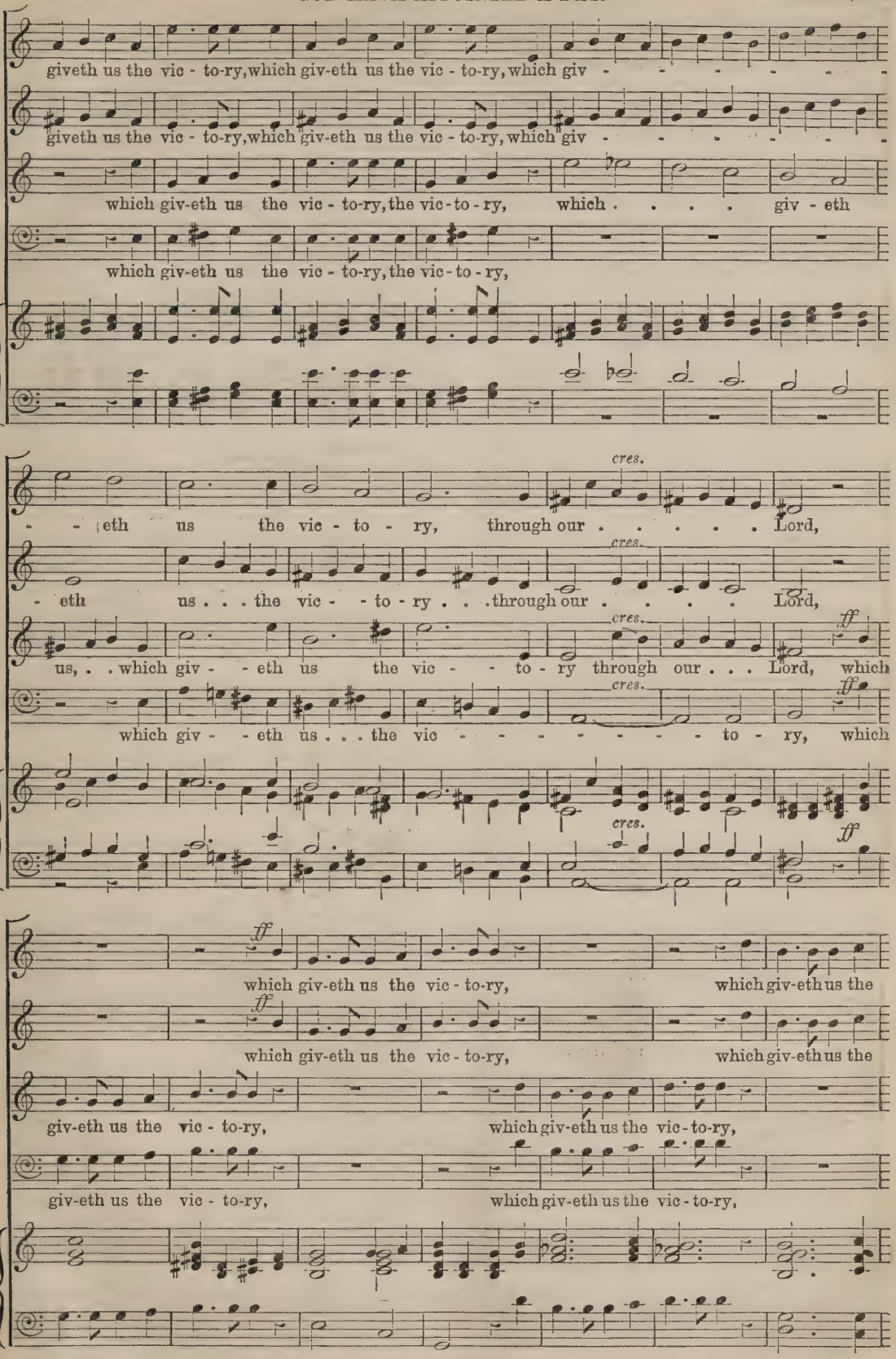
crescendo. *ff* *marcato.* *rallentando.*

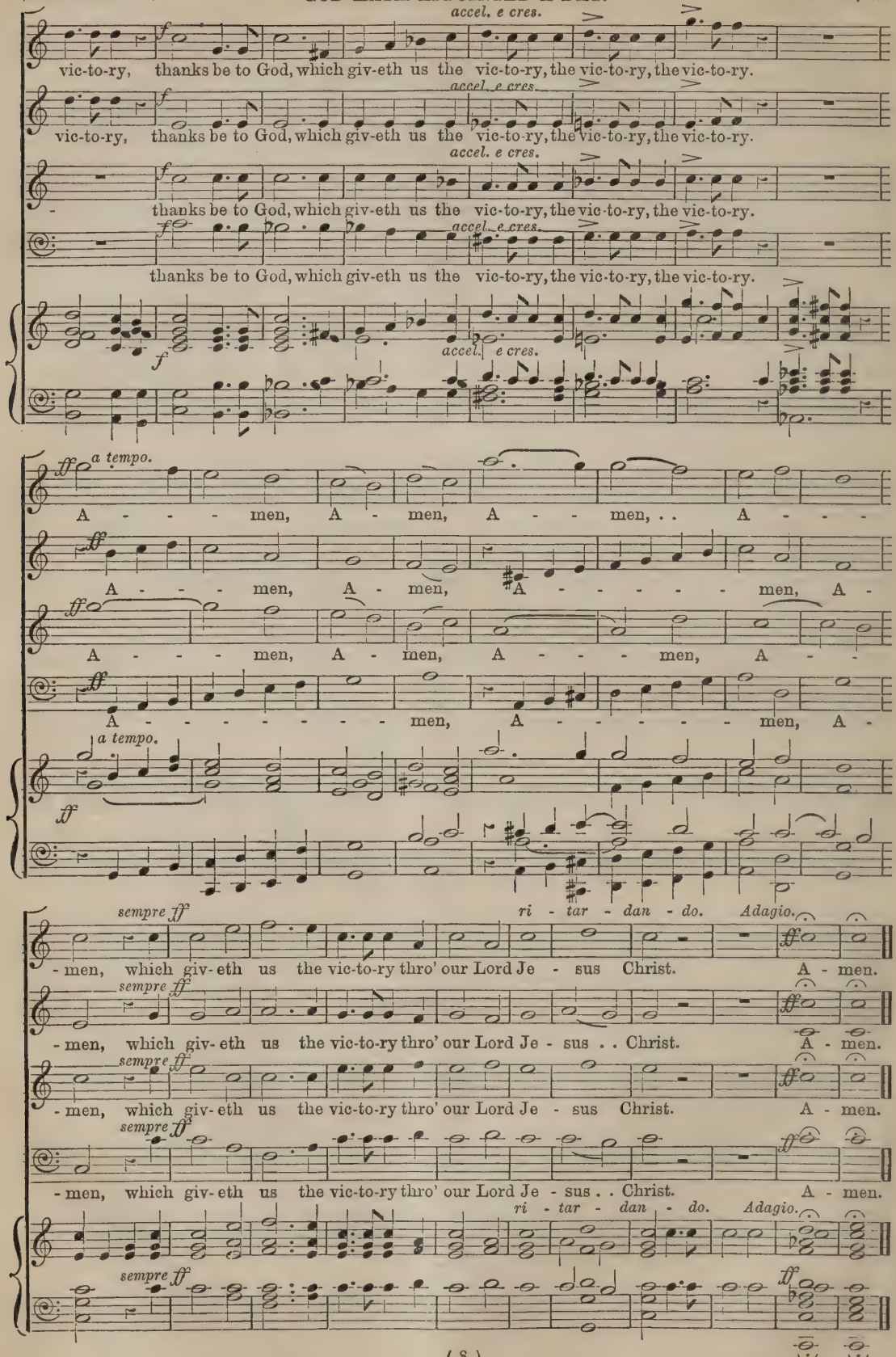
Ped. *ff*

Andante tranquillo.
Andante tranquillo. ♩= 63.
p
Treble Solo.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -
Alto Solo.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -
Tenor Solo (8ve. lower).
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -
Bass Solo.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge -
dim.
Chorus.
pp
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, mercy and
Chorus.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth and
Chorus.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, and
Chorus.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, and
pp


truth are met to - ge-ther, are met to - ge - - - ther.
truth are met to - ge-ther, are met to - ge - - - ther.
Solo.
mf
truth are met to - ge-ther, are met to - ge - - - ther.
Righteousness and peace have
truth are met to - ge-ther, to - ge - - - ther.
dim.
p
Solo.
p
Righteousness and peace have kissed each o - ther, righteousness and
Solo.
Righteousness and
kiss-ed each o - ther,
Righteousness and
Solo.
Right - eous -
pp
pp
poco cres.
dim.
poco ritard.
peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.
poco cres.
dim.
peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.
poco cres.
dim.
peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.
poco cres.
dim.
- ness . . and peace have kiss- ed each o - - - ther, each o - - - ther. . .
poco cres.
dim.
poco ritard.


Chorus. a tempo.
Mer-cy and truth, mer-cy and truth, . . mer-cy and . . truth are met to-gether,
Chorus.
Mer-cy and truth, mer-cy and truth, . . mer - cy and truth are met to-gether,
Chorus.
Mer-cy and truth, mer-cy and truth, . . mer - cy and truth are met to-gether,
Chorus.
Mer-cy and truth, mer-cy and truth, . . mer - cy and truth,
pp a tempo.
righteousness and peace are met . . to - ge-ther, righteousness and peace are met to-
righteousness and peace are met to - ge-ther, righteousness and peace are met to-
righteousness and peace are met to - ge-ther, righteousness and peace are met to-
righteousness and peace, and peace, . .
poco rall. al fine.
- ge - ther, righteousness and peace, righteousness and peace. . . .
- ge - ther, righteousness and peace, righteousness and peace. . . .
- ge - ther, righteousness and peace, righteousness and peace. . . .
. . . and peace, righteousness and peace. righteousness and peace. . . .
poco rall. al fine.

Allegro.
pp
Thanks be to God, thanks be to God,
Thanks be to God, thanks be to God,
Thanks be to God, thanks be to God,
Thanks be to God, thanks be to God,
Allegro. ♩ = 76.
mf poco marcato. (Voices alone.) mf (Voices alone.) f molto marcato.
ff
thanks be to God, . . . thanks be to
cres.
Ped.
Allegro con spirito.
f marcato.
dim.
God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
Allegro con spirito. ♩ = 88.


giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
Solo.
thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.
Solo.
thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.
Solo.
thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.
Solo.
thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.
(Voices alone.)
Organ.
Chorus.
Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry, which
Chorus.
Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry, which
Chorus.
Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry,
Chorus.
Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry,


giveth us the vic - to-ry, which giv-eth us the vic - to-ry, which giv - - - - - - -
giveth us the vic - to-ry, which giv-eth us the vic - to-ry, which giv - - - - - - -
which giv-eth us the vic - to-ry, the vic - to - ry, which . . . . giv - eth
which giv-eth us the vic - to-ry, the vic - to - ry,
cres.
- - eth us the vic - to - ry, through our . . . . . Lord,
cres.
- eth us . . . the vic - - to - ry . . . through our . . . . Lord,
cres. ff
us, . . which giv - - eth us the vic - - to - ry through our . . . Lord, which
cres.
which giv - - eth us . . . the vic - - - - - - - - to - ry, which
cres. ff
ff
which giv-eth us the vic - to-ry, which giv-eth us the
ff
which giv-eth us the vic - to-ry, which giv-eth us the
giv-eth us the vic - to-ry, which giv-eth us the vic - to-ry,
giv-eth us the vic - to-ry, which giv-eth us the vic - to-ry,


accel. e cres.
vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
accel. e cres.
vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
accel. e cres.
thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
accel. e cres.
thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.
accel. e cres.
a tempo.
A - - - men, A - men, A - - men, . . A - - -
A - - - men, A - men, A - - - - - men, A -
A - - - men, A - men, A - - - men, A - -
A - - - - - - - men, A - - - - - men, A -
a tempo.
ri - tar - dan - do. Adagio.
sempre ff
- men, which giv- eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.
- men, which giv- eth us the vic-to-ry thro' our Lord Je - sus . . Christ. A - men.
- men, which giv- eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.
- men, which giv- eth us the vic-to-ry thro' our Lord Je - sus . . Christ. A - men.
ri - tar - dan - do. Adagio.

A folio edition of this Anthem is published by Novello, Ewer and Co., price One Shilling.

sustained by Misses Spear and White, and Messrs. Small, Harvey, and Ellis, and the Choruses being rendered in a manner that must have been very gratifying to the Conductor, Mr. T. Garside, who was ably assisted throughout the evening by Mr. Joseph Monday, the latter gentleman also acting as accompanist.

Mr. Walter Bache, whose Annual Concert took place at St. James's Hall on the 19th ult., again gave prominence to the compositions of Liszt, the programme including the orchestral *Poëme Symphonique* "Orpheus," and the "Fantasie über Ungarische Volksmelodieen," for pianoforte and orchestra, the *bénéficiaire* playing with much brilliancy the pianoforte part in the last-named work. The *Scene Dramatique*, "Jeanne d'Arc au Bûcher," of the same composer, was well declaimed by Miss Anna Williams; and his "Paysage" and "Ballade" received ample justice at the hands of Mr. Bache, who never seems so much at his ease as when interpreting the thoughts of his master. The audience contained a large number of sympathetic listeners; and the applause after each of these works was warm and enthusiastic. Some well-written Part-songs by Peter Cornelius were effectively sung by Miss Anna Williams and Mr. Maybrick; and Mr. Walter Bache proved his sympathy with the classical school by selecting Beethoven's Pianoforte Concerto in E flat for the display of his powers. The concert was ably conducted by Mr. Manns.

The Committee of the Bristol Musical Festival Society has unanimously elected Mr. D. W. Rootham to succeed the late Mr. Alfred Stone as Chorus-master of the Festival Choir. Mr. Rootham is well known in the city as an able and intelligent musician, and his gentlemanly and considerate behaviour towards his brother artists and pupils has won him universal respect and esteem. Mr. Rootham has for some time been the Conductor of the Bristol Madrigal Society, and likewise holds the appointment of Organist of St. Peter's, Clifton. He is also one of the Lay Clerks of the Cathedral. On Thursday the 7th ult. Mr. Rootham was introduced to the choir by Mr. R. H. Wilson, one of the newly appointed Hon. Secretaries of the Festival Society, and was very cordially received. In thanking the members for their kind reception, Mr. Rootham paid a fitting tribute to the memory of their late Chorus-master, and expressed a hope that in time he might perhaps be able to deserve as much of their regard and esteem as they had most justly accorded to their late beloved friend Mr. Stone.

The Grove Park Choral Society, Chiswick, gave its second Concert this season on the 1st ult., at the New Vestry Hall, Turnham Green, which was well filled. The programme on this occasion had been divided into a sacred and a secular part, and the selection of the music was of so excellent a character as to reflect great credit upon the Society, which is, as yet, only in the second year of its existence. It will be sufficient to mention Mendelssohn's "Hear my prayer," Spohr's "As pants the hart," Schubert's "The Lord is my Shepherd," the Fishermen's Chorus from "Masaniello" (Auber), the Bridal Chorus from "Lohengrin," the Spinning Chorus from the "Flying Dutchman," and the March from "Tannhäuser" (Wagner) as having formed part of the programme in order to show that something more than a mere amateur performance was intended; and the result was on the whole a decided success. Mr. Theodore Drew again proved himself a most efficient Conductor; Miss B. F. Wyatt being, as before, a very able accompanist.

The fourth Annual Entertainment by the Violin Class took place at the Birkbeck Institution on the 9th ult., under the direction of Mr. Fitzhenry. The vocalists were Miss Leonora Braham (who gave a finished rendering of Sullivan's "Orpheus with his lute" and Gounod's "O that we two were maying"), Miss Ida Coleman, Miss Orridge (who elicited loud applause for her singing of Eaton Faning's "Lyulph's Tower" and Hullah's "Storm"), and Mr. Thurley Beale (who sang Gounod's "Nazareth" and Diehl's "Moss-Trooper," gaining an enthusiastic encore for the latter). Mr. T. E. Gatehouse was well received in two violin solos (De Beriot's Fifth Air Varié, and a manuscript Sonata by S. arvis); pianoforte solos were given by Miss Lina Cam pbel and Mr. S. Jarvis, and two selections were excellently rendered by the Violin Class. The programme was agreeably diversified by the introduction of two readings, admirably delivered by Mr. C. Rendle. The Theatre was crowded in every part by a thoroughly appreciative audience.

In the Twenty-eighth Annual Report of the Choir Benevolent Fund we find the gratifying announcement that a fourth donation of ten guineas each will be given to the widows of all deceased members. Not only have we this tangible evidence of the financial prosperity of the Fund, but the committee draws attention to the fact that six new members have been enrolled, and several candidates are now applying for admission. It is also stated that His Royal Highness the Prince of Wales has given his name as Patron. An institution so truly charitable in its object, and so valuable in an artistic point of view, as tending to perpetuate the works of the great composers of English Church music, deserves the warmest sympathy and support of all interested in choral worship; and we earnestly hope that the next Report of this excellent Society will afford us increased evidence of its influence and importance.

The *Academy* says, "Mr. Dannreuther has commenced a fifth series of performances of chamber music at his residence, 12, Orme Square. The first was given on the 14th ult., when Mr. Dannreuther was assisted by Messrs. Henry Holmes, Burnett, and Lasserre. Mozart's piano Quartett in G minor, and Schumann's in E flat, were the most important works brought forward. At the second concert, on the 28th ult., a piano Trio in E minor, by Mr. Hubert Parry, Saint-Saëns's Suite in D for piano and violoncello, Schumann's piano Sonata in G minor, and Beethoven's great Trio in E flat were promised. There are probably no concerts given in London at which so many novelties are to be heard as at these performances."

A lecture on the "Study of Bow Instruments" was given by Mr. Frederic Clark on the 5th ult. at Trinity College, London, before a crowded audience. Illustrations were played by a string quartett, in which Messrs. Buziau, Hann, and Pettit assisted the lecturer, the selections being made from Pleyel, Haydn, Mozart, Cherubini, and Beethoven, to exhibit the style of each writer, and the gradual improvement of the Quartett. Mr. Clark's paper was chiefly directed to show the advantages of playing bow instruments, and included an earnest appeal for the cultivation of the violin by women. During the evening there was a public presentation of persons admitted to the diplomas of the College.

The Grosvenor Choral Society gave its seventy-second Monthly Concert on Friday the 15th ult. The programme was miscellaneous, including a flute solo by Mr. G. Stanford; a pianoforte duet, the "Allegro vivace, minuetto, and finale" from Haydn's Thirteenth Symphony, well played by the Misses Hartley; and a concertina solo (encored) by Mr. T. F. Williams. The Part-songs were exceedingly well rendered, many of them being redemanded, as was the Quartett "When evening's twilight," sung by Messrs. Bateman, W. Powell, Henry Baker, and A. Baxter. The other vocalists were Miss Gertrude Hemming, Mrs. Davies, Miss Melloes, Miss Kate Reed, and Mr. T. Nettleship. Mr. J. G. Callcott conducted.

With respect to the notice of Aske's Schools, at Hatcham, in our last number, Professor Macfarren informs us that he either said, or intended to say, that Oxford stands at the head of the Universities now giving care to musical culture; and that his attention was not drawn to the omission until he read the report of his address in our journal. Whilst on the subject, we may mention (in reply to some inquiries) that the scholarships awarded at the examination are given by the school; and that the titles are merely attached to them as a mark of respect for the artists whose names they bear, the first being for one year, the second for half a year, and the third for a quarter.

On Wednesday the 13th ult. a performance of the "Messiah" was given by the Band and Chorus of the North London Choral Association, at the Bow and Bromley Institute. The soloists were Miss Jessie Royd, Miss Coyte Turner, Mr. A. Kenningham, and Mr. G. Weige; trumpet, Mr. T. Harper; organ, Mr. V. Miles. The solos and choruses were

splendidly given under the conductorship of Mr. Bassett. A word of praise is due to Mr. V. Miles, Organist of St. John's, Haverstock Hill, who accompanied in a masterly manner on the organ of the Institute, which possesses many intricacies not usually met with in organ construction.

An Evening Concert was given by James Colmer's Blind Choir on Tuesday the 5th ult. in the Spa Fields School-room, Clerkenwell, before a crowded audience. The programme consisted of high-class secular music, and the encores—which were too numerous—gave undoubted proof of the artistic manner in which the music was rendered. Messrs. Claydon and Freeman presided at the piano, which was kindly lent, free of expense, by Messrs. Strohmenger and Sons, of Goswell Road. Great credit is due to the Blind Poor Relief Society of Hunter Street, under whose management this efficient choir has been trained.

The Organ Recital at the Bow and Bromley Institute on the 9th ult. was given by Mr. Hallett Sheppard. His programme, which contained compositions by Bach, Handel, Spohr, Kullak, and the performer himself, was varied and interesting, and presented agreeable contrasts of style. Mr. Sheppard's playing was excellent, his rendering of Bach's Prelude and Fugue in C major being especially worthy of praise. A choir connected with the Institute, and under the direction of Mr. W. G. M'Naught, sang some Glees very fairly.

The morning Concert of Miss Cecile S. Hartog, a promising pianist, was given at Willis's Rooms, on the 21st ult. The playing of the *bénéficiaire*, of Mdlle. Gabrielle Vaillant (violin), and Miss Frances Thomas (clarionet), elicited the warmest marks of approbation. Vocal solos were contributed by Misses Rosa Leo, Mary Davies, and Orridge, and Mr. Wadmore, all of which were well received. The accompanist was Signor Randegger.

The Balance-sheet of the recent Leeds Musical Festival shows a pecuniary result which must be in the highest degree satisfactory to those who have so zealously laboured in the cause. The sum of £800 has been distributed to the local charities, although no expense was spared in the engagement of principals, band, and chorus.

Bach's Passion (St. John) will be again sung with orchestral accompaniment under the direction of Mr. Barnby, at St. Anne's Church, Soho, on each Friday evening during Lent (commencing on the 8th inst.) at eight o'clock, except on Good Friday, when the service will be at four o'clock. Tickets for admission can be obtained of the Rev. Canon Wade, 28, Soho Square.

Mr. Patrick S. Gilmore will shortly arrive from the United States with his celebrated band for a tour in England. His business agent is Mr. Charles Blöe, of the firm of Messrs. C. Kelly and Co.

REVIEWS.

Carmen. Opéra comique en quatre actes. Tiré de la nouvelle de Prosper Merrimée. Poëme de H. Meilhac et L. Halévy. Musique de Georges Bizet. [Paris: Choudens père et fils.]

It would be a remarkable fact but for the dead-alive condition of lyric drama amongst us that, whereas French musicians continue to write Operas distinguished by more or less ability, their works not only remain unperformed in this country, but well-nigh unnoticed. Take the case of M. Bizet's "Carmen" as an example. Here is an Opera of unquestionable merit, by one of the most promising composers whom relentless fate ever snatched away from life and labour—an Opera that has been heard with applause in many cities outside France—and yet it is hardly rash to say that not a hundred amateurs in our islands have the slightest knowledge of it. Such a state of things should not be, nor, as far as lies in our power, shall it continue any longer. From time to time, as noticeable works appear on the lyric stage of our neighbours, their merits will be discussed in these columns—not as contributions to minute criticism, but rather with a view to such a general idea as may at once convey information and excite a desire to know more.

"Carmen" is not exactly a new Opera, since its composer has been dead some two and a half years. It was, however, M. Bizet's last work, and the one which, if not most in accord with a dominant sympathy for "grand" Opera, best expresses the nature of his genius and the fertility of his resources. M. Merrimée's novel must be familiar to readers of French fiction, who will at once see how readily its story and its scenes lend themselves to effective stage representation. The libretto of the twin dramatists wants for nothing in the way of mental and sensuous excitement. It is a panorama of striking pictures, illustrating a narrative that scarcely for a moment flags in interest. The first act opens in Seville, near a guard-house and a tobacco manufactory. Soldiers sing, the guard is relieved, to the sound of fife and drum, chorused by the *gamins* of the street, and all is bustle and life. Presently the cigar-makers, male and female, troop out of the factory, and among them *Carmen*, a gipsy, to whom the men pay great attention, she returning quip for quip. The girl seeing that *Don José*, Brigadier of the Guard, is heedless of her charms, throws him a bouquet and runs away. As *Don José* feels himself touched by the incident, a young woman, *Micaela*, arrives with a loving message from his mother, whom he determines to visit, though unable to shake off the gipsy's spell. At this point cries of alarm are heard. *Carmen* has stabbed one of her fellow-workwomen, the brigadier is called to arrest her, and ordered by his officer, *Zuniga*, to conduct her to prison. Meanwhile *Carmen* brings all her charms to bear on *Don José*, who finds himself loving her even against his will. The curtain falls as the girl is led off to durance vile. In the second act we are at a tavern where *Carmen* (having been allowed to escape by *Don José*) and two other gipsy girls are carousing with some officers. The women sing their wild Bohemian songs, till a famous bull-fighter, *Escamillo*, appears on the scene, escorted by a crowd of noisy admirers. He flirts with *Carmen* a while, and departs as he came. The gipsies wish to go on some roving expedition, but just then *Don José* appears, and *Carmen* exerts all her art to lure the soldier from his colours. He hesitates, and while he does so his officer, who is also attracted by the gipsy, enters, and commands him to retire. *Don José* refuses, an altercation ensues, the two soldiers draw, the gipsies rush in from all sides, *Zuniga* is beaten off, and the curtain falls as the brigadier joins the Bohemian band. The third act transports us to the mountain lair of the gipsies. Here the three girls amuse themselves by reading the cards to learn their future fate. *Carmen* learns by this means that she and *Don José* will die together. At this point *Micaela* once more appears searching for *Don José*, as also does the bull-fighter looking for *Carmen*. The rivals meet, quarrel, and *Don José* is about to kill his enemy when *Carmen* intervenes, to such purpose that *Escamillo* departs in peace. An interview then takes place between the deserter and *Micaela*, from whom *Don José* learns the death of his mother. *Carmen*, now in love with *Escamillo*, persuades him to depart; but, mad with jealousy, he will not do so without her. A stormy scene follows, and as the curtain falls *Don José* takes his leave, vowing that he and *Carmen* shall meet again. The last act occurs at the entrance of the bull-ring in Seville, and opens with all the bustle and excitement of a popular gathering. *Escamillo*, the hero of the day, appears with *Carmen;* and near them, on the watch, is *Don José*. The girl is cautioned against her old lover, but fears nothing, till presently, the mob having crowded into the circus after *Escamillo*, they are left together. A long and exciting dialogue follows, varied by the cries of the mob as the bull-fight progresses within. *Carmen* tries to enter the circus, but her furious lover detains her. "Will you come with me?" he threateningly demands. "No!" is the prompt reply, as from the invisible spectators of the bull-fight a shout of "Victory" arises. Then *Don José* stabs the girl to the heart, and *Escamillo* and the crowd enter to hear the murderer exclaim, "You can arrest me. I have killed my adored Carmen."

Such, in outline, is the story of M. Bizet's Opera; and now, as to the music, let it be said once for all that every scene bears the stamp of no ordinary composer. "Carmen" is the work of a conscientious and able writer, who did whatever he essayed to do with all his might, and brought

to it exceptional resources. This fact appears in the structure of the important concerted pieces, a structure that, without being involved, shows much more of careful and masterly design than usual on the French stage. It appears also in frequently happy characterisation, of which the music given to *Carmen* is a prominent example. Nothing could better express the wild, wayward nature of the heroine than do the strains M. Bizet has put into her mouth. Here let it be pointed out with what force and completeness the composer reproduces all the features of Spanish and Bohemian music. In this respect the work is singularly interesting, and the Habanera "L'amour est un oiseau," the Séguedillo "Prés des remparts de Seville," and the Bohemian song "Les tringles des sistres tintaient" might be profitably studied, as showing how a musician, not "to the manner born," can, by care and thought, identify himself with national types of song. But nothing is more characteristic of M. Bizet, as he appears in this Opera, than his ability to enter with completeness into whatever he seeks to illustrate. The guard-mounting, with the chant of the street-boys, the gipsy revelry, the quarrel in the tavern, and especially the humours of a holiday populace in the last act, are all expressed in music which seems to fit exactly, and thus to satisfy mind as well as ear. M. Bizet, in short, was a dramatic composer, and the supreme qualification of a dramatic composer is to have the power thus shown. But it must not be supposed that the Opera is always on the strain, that its interest never passes from the *bizarre* or exciting to the pathetic. Against this the introduction of *Micaela*, and the atmosphere of home she brings with her, effectually guard. *Micaela* is another *Alice*, appealing to all the better and softer feelings amid surroundings which heighten their exhibition by force of contrast; and M. Bizet has availed himself of the character to display all the tender side of his artistic nature. Take, in proof, the touching Air "Je dis que rien ne m'épouvante," sung by *Micaela* in the third act, and the strains to which her message to *Don José* is put. Forcible in themselves, these portions of the work have the advantage of situations which call for perfect sympathy. Not possessing a full score, we can form no opinion of M. Bizet's orchestration, but there are ample signs in the pianoforte part that the accompaniments and *entr'actes* have no lack of interest. To sum up, "Carmen" is a work amateurs cannot look upon without a desire to make its better acquaintance; and we must regret that at present the chance of doing so is small. Our managers prefer to bring out third-rate Italian Operas, and act as though France could give us nothing higher and better than an *Opéra-bouffe*.

Biographie universelle des Musiciens, et Bibliographie Générale de la Musique. Par F. J. Fétis. Supplément et Complément; Publiés sous la direction de M. Arthur Pougin. Tome premier.
[Paris: Libraire de Firmin-Didot et Cie.]

THE "Biographie universelle des Musiciens" of M. Fétis, the first edition of which was published forty years ago, was altered and considerably enlarged by the author in a second edition. The advance of time, however, has rendered even this incomplete; and M. Pougin has therefore issued a supplement, the first volume of which, now before us—containing about half the work—extends to 480 pages. In looking through the amended edition of Fétis's "Biographie" we have often been struck with the singular inaccuracy of many of the details, more especially when we know that in most cases the truth could easily have been ascertained by communication with the artists themselves, if living, and with their relatives, if deceased. When the "Supplément" of M. Pougin was forwarded to us we first looked to see whether these errors in the original work were corrected; but, with the exception of one or two dates, we have failed to find a single alteration. For example, our countryman William Sterndale Bennett, in Fétis's work is said to have gone through a course of study at Cambridge University, after leaving "Cipriani de Potter" at the Royal Academy of Music; to have taken lessons of Moschèles; to have written music to a Ballet called "Les Nayades;" to have produced an Opera entitled "La Nymphe de la Forêt," in England—"dans lequel," it is said, "il y avait de bons morceaux"—and to have followed this by "Parisina." Now not only is the whole of this information untrue, but the facts are so well known to all the fellow-students of the composer that, even now, they could be elicited from many we could name with the utmost ease. The truth is that Bennett was not educated at Cambridge, that he took pianoforte lessons of no one but Cipriani Potter, and that he never produced, or even wrote, an Opera in his life. Curiously enough, M. Pougin, with that strange disregard of everything relating to English life and manners so characteristic of Frenchmen, accepts all that M. Fétis has written, adds a list of his later works, in which he makes no allusion to the "May Queen," and tells us that Bennett was created a Baronet by her Majesty with two other musicians, M. Julius Benedict and Doctor Elvey. Why the "May Queen" is omitted from Bennett's compositions is afterwards explained, for in speaking of Mr. Chorley (the late musical critic of the *Athenæum*) it is stated that he wrote the libretto of this Cantata, which was composed by "M. Julius Benedict." In the notice of the career of Mr. J. L. Hatton we are told that he wrote Operas entitled "Sardanapale," "Pizarre," "Henri VIII," "Richard II," and "Le Roi Lear;" but M. Pougin says that he does not know whether they have ever been performed. We can scarcely understand how, if M. Pougin is not aware of their having been performed, he could have become acquainted with the existence of such works; for the fact is that whilst Mr. Hatton was Musical Director at the Princess's Theatre (when under Charles Kean's management) he merely supplied the incidental music for these plays; which, so far from being in an operatic shape, were produced as nearly as possible according to the original text. Then, in speaking of Niels Gade, it is said that his Cantata, "The Crusaders," was composed for an English festival (meaning of course that at Birmingham); but the truth is that this was an old work, the composition written expressly for the festival being the sacred Cantata "Zion." In looking through the list of artists included in M. Pougin's "Supplément," we find no mention of J. F. Barnett, Joseph Barnby, or W. H. Cummings; and it cannot but appear singular to the admirers of our "drawing-room vocal music" that "Claribel" should be admitted and "Virginia Gabriel" excluded from the work. Of course it is possible that we might multiply examples of these sins of omission and commission; but we have said enough to prove the desirability of having both the original Biography and the Supplement carefully revised. We know the extreme difficulty of collecting authentic information for a work of this class; but any person undertaking so gigantic a task must not shrink from labour in the cause. In the first place, whenever living artists are mentioned, the incidents of their career should be derived from themselves; and that this has not been done is proved by the fact of all the artists we have enumerated being amongst us at the time their biography was written. Then, where it is found impossible to verify circumstances connected with those who have passed away, they should not be stated authoritatively; for we know how books of reference are copied from, and how impossible it is to establish the truth or falsehood of a statement which has passed current for years. M. Pougin is evidently so earnest in his endeavour to perfect the "Biographie" of his predecessor, that we shall be glad if our remarks have the effect of urging him to reconsider some of the points we have mentioned.

Symphonies. Composed by F. Mendelssohn Bartholdy.
Overtures. Composed by F. Mendelssohn Bartholdy.
Pianoforte arrangement (Duet).
[Novello, Ewer and Co.]

NOTWITHSTANDING the "dead set" which it has been, and is, the fashion to make against Mendelssohn in certain highly developed quarters, the music of that great master and consummate artist keeps its hold on the English public, and every effort to popularise his works by bringing them within easy reach is certain to meet with hearty approval. We have pleasure, therefore, in asking the notice of our readers for a new edition of the Symphonies and Overtures arranged for four hands on one pianoforte—an edition *de luxe* while moderate in price, and so carefully edited that,

although every page has passed under our eye, we have not detected a single error. Arrangements of great works such as these are primarily intended for home use by amateurs, who are enabled to reproduce in the domestic circle the forms, if not the colours, of the magnificent tableaux that delight them elsewhere. It is necessary therefore that the transcription, while sacrificing nothing essential, should be as far as possible within the reach of amateur executive talent. In this respect the arrangement before us is admirable. The outlines of each work are everywhere clear, but there is no crowding in of details calculated to embarrass the performer with difficulties the overcoming of which would involve more trouble than profit, and perhaps turn him from the task altogether. Hence, wherever home pianists rejoice in a fair degree of ability, these Symphonies and Overtures will be received as a precious addition to the store of domestic music and we can conceive nothing more interesting than the task of familiarising their minds with works of so much value and beauty as a preliminary to that full enjoyment which can only be derived from hearing them in the concert-room. In this lies the chief value of transcriptions *à quatre mains*, and we advise those who would listen to Mendelssohn's orchestral works with an intelligent knowledge, and who cannot study them in score, to attain that desirable end through the medium now presented.

The Triumph of Time and Truth. An Oratorio. Composed in the year 1757, by G. F. Handel. Edited, and the pianoforte accompaniment revised from that of the German Handel Society, by Ebenezer Prout, B.A.
[Novello, Ewer and Co.]

Originally written to a little poem by Cardinal Pamphili on the Power of Time, when the young composer was at Rome, this work, as performed at the house of Ottoboni, another Cardinal, who had a private orchestra, conducted by Corelli, could scarcely have borne out the title of "Oratorio;" but in its present shape it claims to take rank amongst the most interesting of Handel's compositions, for some of the Choruses, especially, are in the master's best manner. In 1737 the work as first composed (with some few additions, and with the Italian text) was revived in London; but as it appears in the edition before us, with English words by Dr. Morell—a tolerably close translation of the original—it was the very last composition of Handel, when he was totally blind, and of course therefore must have been dictated to his amanuensis. Mr. Prout, in his "Editor's Preface," gives an interesting account of the pieces which were contained in the Italian Oratorio of 1708, and also those which were afterwards taken from the composer's other works. Dr. Morell's words go so exceedingly well to the music throughout that it is difficult to imagine that they are a translation, the Recitatives more particularly being remarkable for sympathy between the notes and the text. Considering that this Oratorio was previously inaccessible in a cheap and convenient form, the present carefully edited octavo edition will be cordially welcomed by the many Handel lovers who do not limit their admiration to a few of his best-known works.

Octavo Edition of Trios, &c., for Female Voices. [Novello, Ewer and Co.]

Amateurs will be delighted to find that so extensive a collection of what may be termed "home music" as that before us is now included in the well-known "octavo edition" which has helped so many comparatively unknown works into popularity. Trios for female voices are always welcome in a drawing-room; and when we say that forty-two of these are already issued, and that the series is to be continued, it will be seen that there is a tolerably extensive *répertoire* to choose from. Amongst these may be mentioned eleven by Henry Smart, one being the beautiful Chorus, "Hail to thee, child of the earth," from the "Bride of Dunkerron;" eight by Dr. Hiller; four by Hatton; Choruses by Schubert, the Psalm, "The Lord is my shepherd," being included amongst the number; arrangements of the Chorus, "With a laugh as we go round," from Sir Sterndale Bennett's "May Queen;" of the Duet, "I waited for the Lord," from the "Hymn of Praise," the Trio, "Say, where is He born," from "Christus," and the Trio and Chorus, "Hearts feel that love thee," from "Athalie" (Mendelssohn); besides compositions of Mozart, Spohr, Sir H. Bishop, Gounod, Brahms, Wagner, and many others, some of which are by no means so well known as they deserve to be. All these works have a pianoforte accompaniment, that to Brahms's Psalm, "Lord, how long shall I be out of Thy remembrance," being arranged for the organ, or two performers on the pianoforte.

L'Etoile du Nord. An Opera, in Three Acts. Composed by Giacomo Meyerbeer. Edited, and the pianoforte accompaniment revised, by Berthold Tours. The English version by Henry F. Chorley. [Novello, Ewer and Co.]

Originally written for the opening of the new Opera-house at Berlin in 1844, under the title "Ein Feldlager in Schlesien," and produced three years afterwards as "Vielka," at Vienna, this work has now fairly taken its place amongst the composer's Operas as "L'Etoile du Nord," the name given to it when it was represented in Paris, with important additions and alterations. At the Royal Italian Opera, in London, it has become an established favourite, not only from the merit of the music, but from the opportunity it affords of introducing those spectacular effects to which modern operatic audiences are accustomed. The dramatic power evidenced by Meyerbeer in the well-known Operas which preceded this has ample scope in the varied incidents of "L'Etoile du Nord," and its exceptional length is rarely felt, therefore, as an objection. As in all the lyrical works of the series issued by Messrs. Novello, the music has been carefully revised, and the indications of the score given when necessary. The English version of the Opera having been left unfinished by the late Mr. Chorley, it has been skilfully completed for this edition by the Rev. J. Troutbeck.

FOREIGN NOTES.

The inauguration, which took place on the 2nd ult., of the new Royal Court Theatre at Dresden, an institution associated with the practical activity of C. M. von Weber and Marschner, Richard Wagner and Julius Rietz, is an event of more than purely local interest. The new building, which is erected on the site of the old house, destroyed by fire some eight years ago, is pronounced a very fine one, possessing above all most perfect acoustic properties. The architect is Herr Semper. The proceedings of the opening night consisted of a spoken prologue written for the occasion, followed by a stirring performance of Weber's "Jubel" Overture; after which Goethe's drama "Iphigenia" received an adequate representation, which concluded the festive arrangements. For the following day Beethoven's "Fidelio" was selected as the first operatic performance in the new house, wherein, it is hoped, the high artistic principles will continue to prevail which the composer of "Der Freischütz" and "Euryanthe" so earnestly strove to inculcate during the best years of his career. There are but few other events in connection with German operatic establishments to be recorded this month. Herr Richard Wuerst's new Opera, "Die Offiziere der Kaiserin," which was performed for the first time at Berlin at the end of January last, achieved but a qualified success. On the other hand, Herr Ignaz Brüll's operatic work, "Das goldene Kreuz," continues in its progress of popularity, having recently been represented at Hanover and other leading German towns. At the Hoftheater of Schwerin, the production of Herr Wagner's "Walküre" has filled the house to overflowing during the last few weeks. The same composer's "Siegfried" (like "Walküre" a part of the famous Tetralogy) is to be produced on the Munich stage during the present month; and the dramatic prologue to the same giant work, "Das Rheingold," as well as "Walküre," is to be performed at Leipzig in April next, to be followed in the coming autumn by the remaining two works to complete the Tetralogy, viz. "Siegfried" and "Götterdämmerung." Thus it will be seen that German operatic managers are thoroughly in earnest in their endeavours to prove that the elaborate latest music-drama of their famous countryman may be adequately represented, even apart from the special conditions created for the purpose at the Bayreuth Theatre. Madame Christine Nilsson was expected in Hamburg last month, to appear

in a cyclus of operatic performances; Madame Gerster-Gardini is announced to give a series of representations at the Royal Opera at Berlin, commencing on the 21st inst. At the latter institution an important measure of discipline has, according to the *Allgemeine Deutsche Musik Zeitung*, lately been introduced, the directors having prohibited the practice of throwing bouquets, &c., upon the stage during a performance. "Gardeners will lament at the change," the above-quoted journal adds in effect, "*prime donne* will be furious; but the interests of art will gain by it in the end." Another far more sweeping reform in a similar direction is, however, said to be contemplated, the report of which comes to us from Cologne. The director of the Stadt-Theater of the Rhenish town just mentioned is, it is stated, about to convene a congress of German operatic managers, which is to meet at Leipzig, for the purpose of considering the steps to be taken with a view to checking the exorbitant monetary pretensions of modern operatic singers. There can be no doubt that the question is one which commends itself with daily increasing force to the serious consideration of *impresarios*, but—as *Le Ménestrel*, in alluding to the circumstance, justly remarks—nothing short of an *international* congress could possibly lead to practical results. Meanwhile we may thank German operatic directors, should their intended congress become a reality, for publicly drawing attention to the pernicious "star" system of our days, which, while tending eventually to prove fatal to all unendowed operatic institutions, is at the same time inconsistent with the true interests of the art itself.

Pablo de Sarasate, the Spanish violin virtuoso, has during the past month continued his triumphal tour in Germany. The eminent violoncellist Adolphe Fischer has given most successful concerts both at Leipzig and Berlin, in conjunction, at the latter place, with Madame Annette Essipoff, the Russian pianist, of whose remarkable gifts the Berlin journals speak in terms of the highest eulogium.

The principal works to be performed at the forthcoming Music Festival at Kiel will be Handel's "Judas Maccabæus" and Beethoven's Ninth Symphony.

An interesting reprint has recently been issued by the firm of Trautwein of Berlin, under the auspices of the Gesellschaft für Musikforschung, namely, that of the oldest Wittemberg four-part hymn-book, compiled in the year 1524 by Johann Walther, by direction of Martin Luther. It is only some twenty-five years ago that fragments of the book (about the actual existence of which doubts had long been entertained) were discovered in the public libraries of Munich and Dresden, the two supplementing one another, and forming a complete copy of the work. While on the subject of musical bibliography, we may mention that a very rare and curious book bearing upon the art is also shortly to be republished by M. E. Thoinan of Paris, entitled "L'Entretien des Musiciens," the author being Annibal Gantez, and the year of its publication 1643. Apart from its extreme scarcity, the work is chiefly interesting as treating of the musical customs and peculiarities of the period from which it emanates. Only four copies of the original edition are known to exist, one of which is in the possession of M. Thoinan, who thus generously resigns his favoured position for the benefit of the many.

The Berlin Wagner-Verein celebrated its first anniversary last month by a banquet, to which some 500 members and their friends sat down, and which was followed by some highly interesting musical and musico-dramatic performances. A herald, clad in the style of the middle ages, having formally announced the commencement of the performance, a small orchestra composed of eight musicians, under the direction of Herr Wilhelm Tappert, played the oldest-known Overture, that to "Orfeo," by Monteverde; after which the audience were treated to a representation of the most venerable lyric-drama, "Robin et Marion," by Adam de la Hale, which was first played at the Court of the King of Naples in 1282. Some German songs of the fifteenth and sixteenth centuries, a Serenade for violin by Jacob Walther, and a Sonata by Kuhnau, written in 1696, concluded the historic programme.

Gluck's "Armida" was performed last month at the Imperial Opera at Vienna. The grand work of the "father of modern Opera" was, according to the opinion of the press, most worthily represented, Madame Materna's interpretation of the character of the heroine being especially praised.

Herr Heinrich Hoffmann, the successful composer of "Armin," is engaged upon a new Operatic work, which will be entitled "Aennchen von Tharau," for the Hamburg stage.

At a Concert recently given at Hanover, in which Herr Hans von Bülow took part, the programme included a Quartett for pianoforte and stringed instruments (Op. 11), the production of a young English composer, Mr. A. C. Mackenzie. Herr von Bülow played the pianoforte part.

A "Wagner Catalogue" will shortly be published by the firm of André at Offenbach, being a chronological list, with biographical notes, of the whole of "the master's" works, both artistic and literary, as well as of all books, pamphlets, &c., which have ever been issued regarding them. The author, Herr Kastner, has been engaged in the compilation of this elaborate work for the last five years.

M. E. Pessard's Operetta "Le Char," which was performed for the first time at the Paris Opéra-Comique a few weeks ago, seems to have hit the popular taste, and is likely to have a long run. The libretto deals in a trifling spirit with a subject taken from classical antiquity, somewhat after the manner of M. Offenbach's works, the character of Aristotle especially being rather disrespectfully treated. M. Pessard has been a pupil of the Conservatoire. Another novelty in comic Opera is M. Lecocq's "Le Petit Duc," which was produced at the Théâtre de la Renaissance on the 25th of January last, when its complete success was assured. Since then the new work of the composer of "La Fille de Madame Angot" has become the talk of all Paris, and the Renaissance is nightly filled to overflowing. The directors of that institution have, it is said, entered into a further contract with M. Lecocq for two three-act comic Operas, the libretti to be from the pen of MM. Meilhac and Halévy, who are also the joint authors of the libretto to "Le Petit Duc." At the Théâtre-Italien Mdlle. Albani and M. Capoul are just now the chief attraction; a young Hungarian tenor, M. Gassi, who recently made his first appearance at that establishment in "Il Trovatore," met with but a cool reception. At the Grand-Opéra the splendid representations of Meyerbeer's "L'Africaine" continue. The same composer's "L'Etoile du Nord" is in course of preparation at the Opéra-Comique. M. de Flotow's new Opera "La Rosellana" will, it is now stated, not be brought out by the Théâtre-Italien before next winter, the work not being entirely completed. The composer, who has arrived in the French capital, has, however, brought with him another new work, entitled "L'Enchanteresse," originally intended for another lyric stage, which is now in course of preparation at the Italien, and in which Mdlle. Albani will sing a principal part.

A new concert undertaking has been started at the Théâtre Saint-Martin by M. Cressonnois, for the production of minor vocal and instrumental pieces, a feature being made of works dating from the sixteenth, seventeenth, and eighteenth centuries. The concerts have so far been very well attended.

Possessors of Stradivarius violins will be interested to read that at an auction recently held at Paris a superb instrument by the great Cremonese obtained the high price of 22,000 francs.

At the Popular Concerts at Bruxelles selections from Wagner's Operas were given last month, including fragments from "Tristan," "Meistersinger," "Siegfried," and "Walküre." At Rotterdam, too, a great Wagner concert is to be given, in which 200 singers and seventy-five instrumentalists will take part. The poet-composer's "Liebesmahl der Apostel," his "Faust Overture," and "Siegfried Idyl" are among the works to be performed.

Madame Adelina Patti and Signor Nicolini are still singing at the San Carlo Theatre at Naples, the former receiving 7,000 francs, and the latter 3,000 francs for each performance, besides which the lady is entitled to one-half of the proceeds in excess of 20,000 francs. Thus, for instance, on January 29 last, when the receipts amounted to 30,000 francs, she was paid 12,000 francs for the one performance. (See also our opening paragraph on the modern "star system" and operatic managers.)

A young English baritone, Mr. Richard Coker, a pupil of Signori Alary, of Paris, and Ronconi, of Milan, has made a most successful *début* at Lucca, in "La Favorita." The Italian papers speak in the highest terms of his great qualifications for the lyric stage, predicting for him a very brilliant career. Mr. Coker sings under the *nom de guerre* of Riccardo della Rosa.

Maestro Pinsuti's new Opera, "Il Mercante di Venezia" ("The Merchant of Venice"), was recently performed for the first time at the Teatro Pagliano, in Florence, with great success. We have received a number of Italian journals recording the event, and bestowing much praise upon the merits of the work. The Opera, which was originally brought out at Bologna in 1873, is conceived in what is known as the *grand-opéra* style introduced by Meyerbeer.

Weber's "Der Freischütz" is just now on the *répertoire* of the Apollo Theatre at Rome. There was some opposition on the part of the *italianissimi* on the first night of its performance, which however soon disappeared, and on the second occasion the success of the German work was established. The principal parts are in the hands of the sisters Mariani, the tenor Barbacini, and the bass Castelmary.

Madame Marie Roze has in a short time become a favourite with the music-loving public at Philadelphia, where she is just now performing as a member of the opera company headed by the *impresario* M. Strakosch.

We frequently have occasion to notice in American journals the "progressionist" character of concert performances in various parts of the United States, and are agreeably surprised sometimes at the activity displayed by local musical societies and art institutions. Thus we read in a number of *The Sunday Call*, published at Newark (New Jersey), of a variety of concerts of high-class music having recently been held in that town; one of them, given by the "Thomas Orchestra," including such works as the Overture to "Rienzi" (Wagner), Andante from Symphony in C minor (Brahms), ballet music from "Queen of Sheba" (Goldmark), Overture to "Midsummer Night's Dream" (Mendelssohn), and "Danse Macabre" (Saint-Saëns).

We subjoin the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (February 3): Symphony, L'Océan (Rubinstein); Septett (Beethoven); Concertstück for Violin (Sivori); Overture to "Sigurd" (E. Reyer). Concert du Conservatoire (February 10): Symphony in A minor (Mendelssohn); La Prière du Matin et du Soir, unaccompanied chorus (E. del Cavaliere); second and third part of "Roméo et Juliette (Berlioz); Chorus from "Armida" (Lulli); Overture, "Leonora" (Beethoven). Concert Populaire (February 10): Symphony, D major (Beethoven); Fragment from "Iphigénie en Tauride" (Piccini); Minuet (Boccherini); Overture to "Der Freischütz" (Weber). Concert Populaire (February 17): Reformation Symphony (Mendelssohn); Andante (Haydn); Fragments from "Struensee" (Meyerbeer); Concerto in C minor for pianoforte (Beethoven); Prelude (Bach-Gounod). Concert du Châtelet (January 27): "Christophe Colomb," Ode symphonique (Félicien David).

Leipzig.—Gewandhaus Concert (January 17): Overture to "Tasso" (Schulz-Schwerin); Concerto for violoncello (H. Witte); Songs and Air from "Euryanthe" (Weber); Symphony in A (Beethoven). Gewandhaus Concert (January 31): Overture, "Im Hochlande" (Gade); Violin Concerto (Bruch); Symphony in B minor (Schubert). Euterpe Concert (February 5): Overture, Scherzo, and Finale (Schumann); Rhapsody (Brahms); Pianoforte pieces (Schumann, Chopin, and David). Gewandhaus Concert (February 7): Requiem (Cherubini); Forty-second Psalm (Mendelssohn). Gewandhaus Concert (February 14): Overture to "Melusine" (Mendelssohn); Concerto for pianoforte (Scharwenka); Symphony in G major (Haydn).

Berlin.—Bilse Concert (February 6): Overture to "Manfred" (Schumann); March (Lachner); Concerto for violoncello (Vieuxtemps); "Phaëton" (Saint-Saëns); Walkürenritt (Wagner); Symphony in C major (Schubert). Concert of the Symphoniecapelle (February 6): Symphony in C minor (Haydn); Symphony in C minor (Brahms); Fragments from "Loreley" (Bruch); Hungarian Dance (Brahms). Stern'sche Singakademie (February 15): Handel's "Alexander's Feast."

CORRESPONDENCE.

EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Mr. Cummings may like to know that the three copies of the French-Genevan Psalter mentioned by Dr. Rimbault are in the Euing Library at Glasgow. Mr. Brown speaks of them in his letter to which I referred in your last number. One of them seems to be well worth examination. Mr. Brown says that in it "the stave, sol-fa, and figure notations were all used together, with a long explanatory preface." The date of this psalter is 1559. If the edition of 1553 contains the Old Hundredth Psalm-tune, it will make the tune a year older than it was hitherto known to be, but this is by no means unlikely, because the first addition, consisting of thirty-four psalms, made by Beza to the Genevan Psalter, was published *without tunes* in 1551. The 134th psalm was one of those then added.

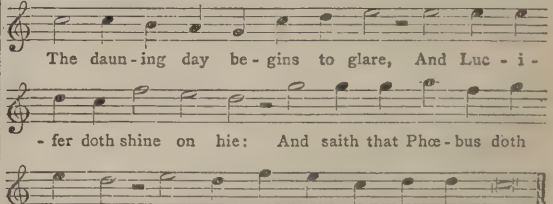
The earliest copy of the Genevan Psalter in the British Museum, so far as I am aware, is one without a date, but which can be referred on internal evidence to 1559 or 1560. All the other editions in the Museum are subsequent to the completion of the psalter in 1562, and are therefore valueless as regards the history of its growth.

This undated edition, like most others of the time, has the initials of the translator at the head of each psalm, but a curious illustration of the care necessary to be used in collating these books is furnished by the fact that in this edition two of Beza's versions are erroneously ascribed to Marot, while, by way of compensation I suppose, two of Marot's versions are left without any initials whatever.—Yours faithfully. G. A. C.

THE OLD HUNDREDTH PSALM.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your learned correspondent G. A. C. remarks "that the first strain of the Old Hundredth tune is a commonplace of the period, and is found in several tunes of perfectly distinct origins." In confirmation of this observation, I submit a copy from "The Courte of Vertue, contayning many holy or spiretuall Songes, Sonnettes, Psalms, Balletts and shorte Sentences, as well of holy Scripture as others. By John Hall. Lond. by Tho. Marshe, 1565," 16mo. This carries identity not only in the first phrase, but to the end of the second line. It is entitled, "A Ditie to be sung of musiciens in the mornyng, at theyr lord or master's chamber doore, or els where of hym to be heard." The time of the notes is here halved, in order to facilitate comparison.


The daun-ing day be-gins to glare, And Luc-i-
-fer doth shine on hie: And saith that Phœ-bus doth
pre-pare To shew him selfe im-me-diate-ly.

2

And the most darke tenebrous nyght
Is fayne to flee and turne her backe,
Whyche can in no wyse byde the lyght
But beares away hir mantle blacke.

3

Wherfore in tyme let vs aryse,
And slouthfulness doo cleane away:
Doyng some godly exercyse,
As seruantes true whyle it is day.

There are eight more stanzas, and after them "A Ditie to be sung at Nyght when men go to bed," which is to be sung "to the tune of In Sommer time when flowres gan spryng," which tune is included in the volume (p. 72). This John Hall is said to have been a surgeon, who practised at Maidstone, in Kent. He has a copy of verses prefixed to Gale's "Enchiridion of Surgery," 1563; and, in addition to works

on his profession, he published in 1550 "Certayne Chapters taken out of the Proverbes of Solomon, with other Chapters of the holy Scripture, and certayne Psalmes of David, translated into English metre." I have not looked into that book to see whether the tunes are there as in the later work. Warton mentions also an edition in quarto of a book dedicated to King Edward VI. with this title, "The Psalmes of David translated into English metre by T. Sternhold, Sir T. Wyat, & William Hunnis, with certaine chapters of the Proverbes and select Psalmes by John Hall." This being in quarto is likely to contain tunes.

The "Courte of Vertue" was intended as an antidote to the "Courte of Venus," which we may suppose to have contained more lively airs. One more observation may be made upon Hall's scarce book—that it includes a translation of Psalm cxiii., "Non nobis, Domine." The first verse runs thus:—

Not unto us, Lord, not to us,
But to thy holy name alwayse,
For thy mercy & truthe, done thus,
Ascribed be all laude and prayse.

Since the tune is not printed to this psalm, we may assume that it was intended for the plain-song, a copy of which I once showed at a *Conversazione* of the Musical Society of London. It is of some interest, as the subject from which Wm. Byrde's Canon was derived.

Wm. Chappell.

[The resemblance to the "Old Hundredth" of the "Ditie" in Hall's "Courte of Vertue" was noticed by the Rev. W. H. Havergal in his "History of the Old Hundredth Psalm," published in 1854. A copy of Hall's work is to be found in the Douce Collection, Bodleian Library. Havergal adds a remark that "the use of the first strain is so common that it would be troublesome to enumerate all the known instances."—*Ed.* Musical Times.]

THE CELTIC ELEMENT IN ENGLISH MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In Mr. Green's interesting paper on the Telephone in your current number he says that "in England the basis of the musical temperament is Celtic." It would be very desirable if he would give his reasons for this statement, as the influence of the Celts on the English race and character is a matter of sharp controversy amongst historians and philologists. If there can be any argument founded on musical temperament, it ought not to be left out of consideration.—Yours faithfully,

W. J. Löwenberg.

Bamford, Rochdale, February 21, 1878.

[The controversy to which Mr. Löwenberg refers is of immense interest. Simply as an outsider in that controversy I venture to agree with Huxley in his opinion that the Celtic element in this country has been underrated. The statement Mr. Löwenberg is good enough to note was made only on the support of common facts of observation. What I implied was this, that neither the average Englishman nor the average German is of an artistic temperament; whereas in Germany the Slav and in Britain the Celt unquestionably is of a more nervous, more delicate, a more impassioned, a more musical and artistic organisation. That individuals of purely Teutonic or purely Anglo-Saxon origin should attain the highest eminence in art is a well-known exception in these discussions which no scientific man takes into account. On the other hand, it would not do to press the mere fact that so many composers of the English school have been Celtic in name or origin, or the equally obvious fact that so many *quasi* German artists are Hungarians or from the southern and eastern districts of Germany. The difficulty in questions of that kind becomes exceedingly prominent from the musical point of view. In matters of race and language we can follow to some extent the process of filtering and permeation of peculiarities from one adjacent country or district to another. But music leaps. Its spirit is so strongly diffusive, or suffusive, that not with the aid of the admirable efforts of Mr. Chappell can I, for one, satisfy myself as to the origin of the melodies he claims as Scotch or English or Irish. Following his guidance as much as possible, one is at times bound to form an independent opinion based on the internal evidence of the songs themselves. These questions have so far been generally treated from an historical or antiquarian point of view. The purely analytical and scientific method has yet to come, as far as music is concerned. It will take the lifetime of any one that attempts it. To show the difficulty of the antiquarian method I will refer Mr. Löwenberg, who seems to take an interest in the question, to one curious instance. There is no popular song more beautiful in its way, and none that either from association or from internal evidence in the music we are more disposed to call "thoroughly English," than "Black-eyed Susan." It is commonly attributed to Leveridge. In vol. iv. of the "Harmonicon" can be found a song called the "Bonny Sailor" by Maurice Greene. The first section of that song is almost note for note the same as "Black-eyed Susan;" and the principal *motivo* of both songs can be seen in a Terzetto by Buononcini, the personal friend of Greene. The mode of the song is a fine specimen of the Dorian! Is it Greek, or Italian, or English? The spirit of the song, the peculiar wail, is undeniably Celtic. We are accustomed to appreciate the musical organisation of certain provinces in England according to their proficiency in choral singing. Offering an individual opinion, I would say distinctly, I refuse that test. Choral singing is firstly a question of physique, in which the Danish and Anglo-Saxon foundation may truly be counted. Secondly, it is a question of *tempo*, as apart from rhythm and accent, and is purely a matter of perception; and proficiency in choral singing is also a question of discipline and steadiness, moral qualities in which the Anglo-Saxon excels. It is not in that direction, however, we must look for the inspiration which is to push us abreast of our continental rivals in art. We must regenerate the spirit of our national melodies, which may, some of them, be Anglo-Italian, and others Anglo-Celtic, but not one of them is Anglo-German; and the essence, I still think, of all of them is Celtic. With an intense love of the music of Bishop, Arne, and Purcell, I believe, after all, the only English music we possess are our "sea songs." And even in Dibdin there is a dash of Erse.—Joseph Green.]

GLASGOW CHORAL UNION CONCERTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I observe in the February number of your valuable paper a short article referring to the recent Glasgow Choral Union Concerts, which as it stands is somewhat calculated to mislead those who are not acquainted with the facts of the case. The paragraph in question (speaking of the final concert) says, "A list of all the works performed during the season was laid before the audience of the last concert but one, and a selection invited from each person, the understanding being that those pieces should be reperformed which met with the greatest favour."

Now it is not my purpose to discuss the merits or demerits of this experiment, but I think it is only fair to state that this concert had nothing whatever to do with the series of Tuesday Classical Concerts, except that the executants were the same; but that it was the last of the series of *Popular* Saturday Concerts, and that the list of music on which the "plebiscite" was taken consisted exclusively of the works performed at these *Popular* Concerts.

I think you will allow that this explanation, which was evidently unknown to the writer of the article, considerably alters the case, and that the selection speaks rather well than otherwise for the advanced state of popular audiences in Glasgow.

I inclose my card, and am, sir, yours, &c.,

A Subscriber to the Classical Concerts.

[We cheerfully give a place to the courteous letter of our correspondent. He is wrong, however, in supposing that we did not know the *répertoire* chosen from was that of the "Popular" and not of the "Classical" concerts. We were fully aware of the fact; but not, let us confess, of the exact character of the rejected pieces, a list of which now lies before us. From it we find that, while musical jokes, Overtures on National Airs, Fantasias, and dance music were chosen, the following works were rejected: the Overture to

"Oberon" (63 votes), Haydn's Symphony in B flat (61), Selection from Beethoven's "Ruins of Athens" (47), Selection from "Prometheus" music (46), Scherzo from "Scotch" Symphony (30), Bennett's Overture "The Wood-Nymph" (16), and Cherubini's Overture "Ali Baba" (13). Here, surely, is reason for dissatisfaction with the popular musical taste of Glasgow—dissatisfaction which true lovers of the art in that great city must share, or they are not what we take them to be. Whether Glasgow is behind other big towns in this respect is a separate question. We wish we could believe that it is.—*Ed.* Musical Times.]

THE VIOLIN AS A LADY'S INSTRUMENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Some of your numerous readers will perhaps give myself and others the benefit of their experience as to the effect of violin practice on the figure of slight and growing girls; and, supposing it to have a tendency to throw one (the right) shoulder down, whether there is any recognised exercise of a counteracting tendency. The violin cannot be thoroughly acquired unless the practice begins at an early age, and therefore the preventive remedy of waiting until the figure is well set must not be thought of, if there is any other antidote.—I am, sir, your obedient servant,

Paterfamilias.

We have received another letter from the editor of the "Parochial Psalter," in which he quotes a passage from the *Times* to prove that there is a difference between stress and emphasis. If, however, he will refer to our last number he will find that we showed from his letter that he had confused stress and *duration*.—*Ed.* Musical Times.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Martin T. Skeffington.—*As the poet McNally, and the composer Hook, were both fond of Thames excursions, we have little doubt that the "Lass of Richmond Hill" lived on the hill in Surrey overlooking the Thames.*

J. W. Ballen.—*The facts forwarded by our correspondent respecting Mr. Curwen's paper read at the Musical Association are extremely interesting; but the demands upon our space prevent the possibility of our giving insertion to so lengthy a communication.*

John Winterbottom,—*We do not believe that there will be an examination for the National Training School until a new scholarship is founded, or one already existing becomes vacant. Students desirous of entering the Royal Academy of Music should apply to any of the appointed local Examiners.*

Charles Churchill.—*"Rule Britannia" was composed by Dr. Arne; see page 686 of Chappell's "Popular Music of the Olden Time."*

H.—*We cannot inform you from what Anthem of Blow's the passage quoted is taken. Jekyll's Anthem, "Behold how good and joyful," has not been printed.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Altrincham.—Mr. Welbye-Wallace gave a concert in the Literary Institution on the 4th ult., assisted by Mdlle. Redeker, Miss Emily Thornton, Signor Brocolini, and Mr. Ignace Gibson. The programme, which was miscellaneous, was well chosen, and excellently rendered.

Barnet.—On Monday the 18th ult. Mr. Broadhouse, Organist of Christ Church, gave a lecture in the British Schoolroom on the "Violin," illustrating his remarks by selections from Corelli, Tartini, Viotti, Rode, Spohr, Paganini, &c. Miss S. A. Broadhouse presided at the piano. At the close of the lecture a cordial vote of thanks was given to Mr. Broadhouse, and the applause of the audience at the conclusion was strong evidence of their appreciation of the lecturer's efforts to instruct and interest them.

Belfast.—The second Concert of the Cecilia Society was given on Tuesday evening, January 29, in the Ulster Hall. The first item in the programme was Ferdinand Hiller's Cantata *Lorelei*, for solo and chorus. The part of Lorelei, or Lurline, was admirably sustained by Mdlle. Thekla Friedländer. The tenor song of the "Fisher Boy," sung by a member of the Society, was well rendered and much admired. The Choruses were very effective, the singing of some old madrigals showing careful training by the Conductor, Mr. H. Stiehl. The first part of the concert concluded with the first portion of Beethoven's Third Concerto, the solo parts being given with brilliancy of execution by Mr. Stiehl. The accompaniments were played by Miss Henrietta M'Gahey in a manner which reflected the highest credit upon the young lady as well as upon her teacher. In the second part of the programme *L'Hommage à Handel*, by Moscheles, for two pianofortes, was the most effective instrumental performance of the evening, Miss C. Ritchie displaying a thorough command of the instrument. The concert concluded with Wagner's March and Chorus, from *Tannhäuser*, which was highly appreciated by the audience.

Birmingham.—The last of the present series of Chamber Concerts under the direction of Mr. Henry Hayward was given on Saturday evening, January 26. In addition to the usual String Quartett, the artists included Miss Hargreave (pianoforte), Mr. James Mathews (flute), and Mr. Bywater (vocalist). The programme contained Mozart's Clarionet Quintett and Trio—the flute being substituted for that instrument); a movement from Molique's Flute Concerto, Op. 43; solos for pianoforte and violin, and songs. The performance was good, and the concert well attended.——Messrs. Harrison's Third Subscription Concert took place in the Town Hall on Thursday evening, January 31. The artists included Mr. Mapleson's company, Mdlle. Marie Krebs (pianoforte), M. Musin (violin), and Mr. F. H. Cowen, (Conductor). The programme was not of special interest, but Mdlle. Valleria, Madame Lablache, and Signori Del Puente, Foli, Runcio, and others had opportunities of displaying their varied styles. Mdlle. Parodi made a very successful first appearance here. Mdlle. Krebs played in her best manner and was encored. The violin solos of M. Musin created an astonishing effect. The hall was crowded and the audience much pleased with the entertainment.——Mr. Frank H. Bradley, Organist of St. James's, Edgbaston, gave a performance of pianoforte music at the Masonic Hall on Tuesday evening, the 19th ult. The programme was exceedingly interesting, comprising among other novelties the Sonata in E minor (Op. 7) of Edward Grieg, and the March and Rondo by the late Dr. S. S. Wesley. Miss Emma Beasley was the vocalist, and gave with taste songs by Bennett, Rubinstein, and Schumann. Mr. T. M. Abbott played, with Mr. Bradley, Beethoven's Violin Sonata, Op. 12, No. 3, and some violin solos. Mr. R. M. Winn officiated as accompanist.——Mr. Stockley gave the first of his Orchestral Concerts for this season at the Town Hall on Thursday evening, the 21st ult. There was an efficient band of about fifty performers, with Miss Robertson and Signor Fabrini as vocalists, Mr. James Mathews solo flute, and Mr. John Cheshire harpist. The novelty of the evening was the manuscript Concerto by Mozart for flute, harp, and orchestra, which was well played and much admired. Mozart's Symphony in E flat, revived after a long neglect here, was the most important orchestral item, the others being the Overtures to *Euryanthe* and *Zanetta*, and a Gavotte by a young musician, a native of Birmingham, Mr. H. W. Wareing. All were well rendered. Miss Robertson gave a brilliant performance of the "Persiani" Variations on an Air by Paisiello, and was enthusiastically encored. She also sang Randegger's "Marinella," and Bishop's "Lo! here the gentle lark," to which Mr. Mathews contributed the flute obbligato. Signor Fabrini, who kindly proffered his services, gave an admirable rendering of "Cujus Animam" from Rossini's *Stabat Mater*, and was recalled. Mr. Cheshire played a brilliant operatic Fantasia, in addition to his part in the Concerto. Mr. Stockley conducted with masterly skill.

Bishop Auckland.—The Members of the Musical Society gave a performance of Mendelssohn's *Elijah* on the 11th ult., with full band accompaniment. The solo vocalists were Madame Arabella Smythe, Miss Collings, Signor Fabrini, and Mr. Henry Pope. The principal instrumentalists were Madame Brousil and Mr. Vincent (violin), Mr. Robinson (trumpet), Mr. A. Brousil (violoncello), Mr. John Henry Brotherton (leader of the band), and Mr. T. Moses (harmonium). The concert, which was most successful, was conducted by Mr. W. Kilburn, jun., who was presented on the last night of rehearsal with a beautiful silver-mounted ivory baton, as a small acknowledgment of his valuable services, rendered gratuitously, as Conductor of this Society since its commencement. The presentation was made by Mr. Thomas Pickering, one of the honorary secretaries.

Brighton.—Mr. George Watts's Benefit Concert was one of the most successful musical entertainments ever given in the Dome. The presence of Midhat Pasha no doubt increased the attraction of the concert; but it was somewhat detrimental to its artistic features. The vocalists were Madame Antoinette Sterling, Miss Robertson, Miss Fanny Robertson (her sister), who was received with marked favour, Mdlle. Neunam, Miss Ellen de Fonblanque, Messrs. Guy, Walter Bolton, and Wadmore; Madame Norman-Néruda being solo violinist, and Mr. Charles Hallé pianist. All these artists were received with the utmost enthusiasm by a large and appreciative audience, the effect of the vocal music being materially enhanced by the skilful accompaniment of Signor Randegger. Mr. F. Kingsbury conducted the choir, and Mr. C. Robey presided at the organ. A collection made during the Concert for the Turkish Compassionate Fund realised £25.

Bristol.—Mr. A. Simmons, Organist and Choirmaster at St. Mary's-on-the-Quay, gave his annual concert at St. Joseph's Hall, Trenchard Street, on the 12th ult. There was an orchestra and chorus, the performers altogether numbering about a hundred. The first part, which consisted of sacred music, opened with Haydn's Chorus, "Distracted

with care and anguish," which was sung with precision and expression. The Duet, "The Lord is a man of war," from *Israel in Egypt*, was well given by Mr. Stuart Higgs and Mr. Dyer; and was followed by a good rendering of the Kyrie and Gloria from Haydn's *Imperial Mass*. Madame Brettelle, Miss Kate Hayes, and Mr. E. T. Morgan were the other vocalists. Mr. Simmons conducted, and Mr. Skelding was an efficient organist.——On Monday the 4th ult. another of the series of Popular Concerts was given in the Colston Hall, with the usual band of about fifty performers, led by Mr. A. N. Naite, and conducted by Mr. George Riseley. The programme included Mendelssohn's "Reformation" Symphony, and the Overtures to *Ruy Blas* and *Son and Stranger*, the latter for the first time in Bristol. The Symphony was finely played. Miss Alice Fripp was the vocalist.—— On the 18th ult. another of the same series of Concerts was given, when Beethoven's Symphony, No 1, in C major, was most satisfactorily rendered by the orchestra. This was the first occasion at which a Symphony of Beethoven's had been attempted. Lachner's "Fest-Overture" was also given for the first time. Miss Ada Jackson was the vocalist, and Mr. George Riseley conducted. That these concerts are improving in the estimation of the public is evidenced by the increase in the attendance since their establishment.

Bromsgrove.—A Concert in aid of the funds of the Bromsgrove Institute was given in the Corn Exchange on Thursday evening, the 21st ult., for which the Committee secured the services of Miss F. St. Clair Taylor (of Birmingham), Messrs. Millward, Dyson, Smith, and Tyers, and Masters Blackford and Hill (of the Worcester Cathedral choir). The programme was highly interesting, and well rendered. Several solos were given, and the Glees, &c. by the Worcester Glee Party were sung with much precision and expression. Mr. J. B. Tirbutt presided at the pianoforte, and played the accompaniments throughout the evening, with his usual judgment.

Chesterfield.— The members of the Choral Society gave an excellent performance of Handel's *Acis and Galatea*, and Van Bree's Cantata *St. Cecilia's Day*, on the 5th ult., in the Market Hall. The soloists were Miss Henrietta Tomlinson, Mr. T. Coopen, Mr. E. Slack, Mr. R. Smith, and Mr. Grayson, of Lichfield Cathedral. Mr. H. Parkin led the band; Mr. Mountney presided at the harmonium; and Mr. H. N. Biggin conducted. The execution of the works was highly efficient, and they were well received by the audience.

Clifton.—On Friday the 1st ult. the third of Mrs. Viner-Pomeroy's Classical Chamber Concerts was given at the Victoria Rooms. The performers were Herr Straus (1st violin), Mr. J. A. Brooke (2nd violin), Mr. J. B. Zerbini (viola), Mr. J. Pomeroy (violoncello), and Mrs. Viner-Pomeroy (pianoforte). The programme opened with Spohr's Quartett, Op. 4, No. 1, admirably interpreted. Mendelssohn's Quartett, Op. 3, for piano, violin, viola, and violoncello followed; and the second part consisted of a violin solo by Mr. Pomeroy (Boccherini's Sixth Sonata), and Haydn's Quartett, No. 1.——On Tuesday the 3rd ult. Miss Farler gave her annual Concert at the Victoria Rooms, assisted by Mdlle. Alwina Valleria, Mdlle. Parodi, Madame Demeric Lablache, Signor Runcio, Signor Del Puente, Signor Monari Rocca, and Signor Foli. All the items in the programme were most enjoyable. Mr. F. H. Cowen conducted.

Cork.—The second Concert of the Orchestral Union for the present season took place at the Assembly Rooms on the 9th ult., when the hall was crowded. The orchestra of the Society, numbering nearly fifty executants, played the Overture to *Fidelio* (Beethoven), Schubert's Symphony in B minor, the Overture to *Les Deux Journées* (Cherubini), and Mendelssohn's Concerto in G minor for pianoforte and orchestra, in which the solo part was excellently played by Miss Annie Atkins. Mr. N. P. Healy performed De Beriot's Tenth Air Varié, for violin solo; and, in conjunction with Messrs. Howard, Pickering, and Jack, Mozart's String Quartett in D minor. The vocalists were Mrs. H. G. Craig, Miss Agnes Power, Messrs. Harvery, McKiernan, and Murphy. Mr. W. Ringrose Atkins was the Conductor. The concert was altogether a success, and reflected much credit upon all concerned.

Dundee.—The first annual Artillery Concert was held in the Kinnaird Hall on the 14th ult. The programme was an exceedingly varied one, and the performances met with hearty applause. The vocalists were Miss Jenny Pratt, contralto; Mr. J. R. Miller, tenor; and Mr. G. R. Adams, baritone; and the instrumentalists Mr. Arthur C. Haden, violin; Mr. F. Richmond, organ and piano; the Campanologists, under the direction of Mr. W. Hill; and the band of the 4th F.A.V; Mr. C. J. Millar, Conductor. Miss Pratt was very successful, and had to respond to frequent encores. Mr. Miller and Mr. G. R. Adams also sang remarkably well. Instrumental solos were given by Mr. Arthur C. Haden on the violin, and Mr. F. Richmond on the organ and piano. The performances of the bell-ringers were very clever, and showed that the pieces had been carefully practised. Under the leadership of Mr. Millar, the band of the 4th F.A.V. played several selections in the course of the evening, and the entertainment was much appreciated.

Dunster.—On Thursday evening, the 7th ult., a Concert was given in the Assembly Rooms at the Luttrell Arms Hotel, it being the third of a series which has been held in the neighbourhood in aid of the Church of England Schoolmasters' and Schoolmistresses' Benevolent Institution. The concert was under the conductorship of Mr. T. J. Dudeney, the Organist of the church, who also played the whole of the pianoforte accompaniments in a masterly manner. The programme consisted of a good selection of vocal and instrumental music, besides several Glees and Part-songs, sung with remarkable expression, showing the most careful practice.

Eastbourne.—A Concert was given at the Pavilion, on Thursday the 7th ult., in aid of the Building Fund of All Saints' Church. The vocalists included Miss Marion Severn, Fräulein Kuge, Mrs. C. N. Hayman, and Messrs. Heisch, Ford, and Pedley. Miss Deane and Mr. George Langley contributed pianoforte solos. The principal feature of the evening was Schubert's String Quartett in G minor (Posthumous), played by Herr Cramer, the Messrs. Cooper, and Mr. Coles. Herr Cramer also performed Beethoven's Romance in G. The concert was in every respect a complete success.

East Twickenham.—The Choral Society gave its second Concert of the season on Tuesday evening, the 12th ult., under the conductorship of Mr. J. C. Dunster, when an excellent performance of Rossini's *Stabat Mater* was given The soloists were Miss Bradshaw (a promising soprano), Miss Helene Arnim, Mr. Stedman, and Signor Adelmann. The choir sang extremely well. In the second part several popular numbers met with great favour, among which was Rosellen's Duet on "Otello," brilliantly performed by Mr. Dunster and Mr. J. C. Dunster; the latter also contributed considerably to the success of the concert as accompanist.

Edinburgh.—The Edinburgh Orchestral Festival, which is now the chief event of the musical season in Scotland, commenced on the 9th ult. Thirty-seven years have passed since the munificence of General Reid secured the annual Concert that bears his name, and twelve years since the first efforts under the present *régime* in the way of reformation. Sir Herbert Oakeley may reasonably be gratified with the substantial improvements he has introduced. This year Mr. Charles Hallé, with his fine orchestra of seventy performers, was again engaged; Mdlle. Thekla Friedländer, whose simple unaffected style contributed as much as the rare purity of her voice to her hearty reception at the last festival, was the soprano, and Madame Norman-Néruda, whose fame in Scotland is now greater than ever, the violinist. A morning Concert began the festival. The second Concert was not less successful than that of the Saturday afternoon. Every seat in the building was occupied, the hall, adorned with choice flowers and plants, presented a festive appearance; and Herr Henschel, the German baritone, made his first appearance. The "Reid" and principal Concert of the Festival was on the 13th. This commemoration Concert has commanded much attention for many years in Edinburgh; but it is entirely owing to the untiring zeal and energy of the present Professor of Music in the University that an indifferent concert has grown to be the nucleus of a regular festival. Herr Henschel, who fully confirmed the favourable impression formed of his powers the previous evening, gave "Happy Hours," by Sir Herbert Oakeley. The Song is scored for orchestra, and the accompaniment is effective. The Song itself, which is in Schumann's style, is full of passion, and Herr Henschel did it justice in every way. The artist also gave a Serenade from Handel's *Agrippina*. He seems to excel in every class of music, and from the bravura passages in Handel's *Almira* to the pathos of Schubert's *Der Neugierige* everything was equally admirable. Mr. Hallé's orchestra was never more efficient. The selections included Symphonies: Mozart's "Jupiter" and Beethoven's "Eroica," and a new work, "A Rustic Wedding," by Goldmark, not yet heard in London. The Overtures were *Il Seraglio, Euryanthe, Coriolanus, Melusina, Le Médecin malgré lui, Le Part du Diable*, and *Tannhäuser*. Also Scherzo from the "Reformation" Symphony, Prelude to *Meistersinger*, Pianoforte Concertos by Beethoven, Mozart, and Chopin, and for violin by Spohr, &c. Madame Néruda's and Mr. Hallé's solos were received with the utmost enthusiasm.

Evershot.—The Annual Concert under the patronage of the Right Hon. the Earl and Countess of Ilchester was given in the new schoolroom on Thursday the 7th ult. The Glees, Part-songs, &c. were given by the church choir, and Solos were contributed by the Countess of Ilchester, whose singing was much admired, Mrs. Wilkins, the Misses Cave, and other amateurs. Mr. J. Manley, the Organist, sang "Nancy Lee," and for an encore Loder's "Diver."

Hastings.—A very successful Concert was given at the Music Hall, on Wednesday evening, January 30, by the members of St. Clement's Choral Society, assisted by eminent artists from London, under the direction of Mr. F. H. Hallett, Organist of St. Clement's Church. The first part consisted of Handel's Ode *Alexander's Feast*, with orchestral accompaniments, the band and chorus comprising about sixty performers. The principal vocalists were Miss Emily Thornton, Mr. Charles Beckett, and Mr. C. E. Tinney. Miss Thornton was highly successful in the several Solos allotted to her. Mr. Beckett sang with a fair amount of success, and Mr. Tinney was heard with admirable effect in "Revenge, Timotheus cries," and other Solos. The Choruses were, for the most part, well sustained, and reflected credit on the members of the Society. The second part was miscellaneous.——Dr. Abram's Benefit Concerts, which took place in the Skating Rink, Cambridge Gardens, on Wednesday the 6th ult., were most successful. The members of the Choral Union, under the able lead of the Organist of St. Paul's, seemed to eclipse all previous efforts, and carried out with marked ability and success programmes of an exceedingly varied and difficult character. The morning concert commenced with a performance of Mendelssohn's *Athalie*. The solo parts were taken by Miss Emily Moore, Madame Poole, and Mr. E. F. Moore. The recitation, by Mr. Henry Bonus, of the lyrics was a feature in the performance. Schubert's *Twenty-third Psalm* was next performed, and the programme closed with Mendelssohn's hymn *Hear my prayer*. The opening Solo was charmingly interpreted by Miss Moore, and the Chorus, "The enemy shouteth," was grandly given by the choir. It was, however, in the concluding Solo and Chorus, "O for the wings of a dove," that the great success was achieved by Miss Moore, whose refined and tasteful singing elicited rapturous and prolonged applause. At the evening concert Haydn's Oratorio *The Creation* was performed, the leading parts being sustained by Miss Emily Moore, Mr. Stedman, and Mr. Thurley Beale. The Choruses were especially well rendered. Mr. Zerbini led the band, and Dr. Abram conducted.

Huntingdon.—The Hunts Choral Society gave two performances of Handel's *Judas Maccabæus* in the Corn Exchange on the 30th and 31st January, under the patronage of the Earl and Countess Sandwich. The success of the instrumentalists (amateurs) was mainly attributable to the professional services of Mr. Villin. The following solos were well rendered: Recitative and Air, "From mighty Kings," Miss Rooper; Recitative and Air, "So shall the lute and harp," Mrs. Ewen; Air, "Father of Heaven," Miss Hopkins; and Recitative and Air, "The Lord worketh wonders," Mr. Boxall. The Choruses went well, especially "Lead on!" Mr. Rees, the talented Conductor, must be congratulated on the great improvement his pupils are making.

Kilmarnock.—On Friday evening, January 25, the Burns Anniversary was celebrated by a popular demonstration in the Corn

Exchange Hall under the auspices of the Burns Statue Committee, the proceeds being applied to the fund for the erection of a monument in Kilmarnock to the poet's memory. The musical talent of the town having been secured for the occasion, an excellent programme of Burns's songs was prepared, which had the effect of attracting a very large audience. Provost Sturrock occupied the chair. On the centre of the platform was ranged a choir of picked voices under the leadership of Mr. Joseph Wilson, Conductor of Psalmody in the Low Church. Mr. Newsome, Organist of Trinity Church, presided at the organ; and Mr. Joseph Wilson, jun., Organist of the Low Church, presided at the pianoforte. The solo singers were Messrs. May, White, Dick, Shields, Williamson, Johnston, and M'Bride.

Leeds.—At the Town Hall Popular Concert on the 16th ult. the celebrated Brousil family was engaged, with Mdlle. Bertha Brousil as leader. The first piece given by these artists consisted of two movements from Mendelssohn's Quartett in D major, which was excellently rendered. Still more successful was Haydn's arrangement of the Austrian National Hymn, which was played with a precision and delicacy that could scarcely have been surpassed. M. J. A. Brousil gave a violoncello solo with much taste and ability, in which he was effectively accompanied by Mdlle. Cicely Brousil; and Mdlle. Bertha Brousil performed a Romanza (G major) by Beethoven. The first of Dr. Spark's contributions was the Chorus, "Blest is the man," from Handel's Oratorio, *Joseph;* and he also performed with much effect three celebrated Funeral Marches. Dr. Spark deserves the thanks and the assistance of every lover of the art for the efforts which he is making to popularise really high-class music.

Liverpool.—Not the least attractive of the Musical Societies of the town is the recently formed private choir of Mr. Frederick Barnes (Organist of St. Margaret's Church), the open rehearsal of which was rendered additionally interesting by the fact that Brahms's *Song of Destiny* was produced for the first time in Liverpool. This work is entirely written for chorus, and proceeds to the end without a break. Its performance was the most successful of the evening, both as regards accuracy and feeling, the long slow piano movement with which the composition begins being given with particular delicacy of expression. Throughout, the choir seemed fully at home amid the difficult and novel effects peculiar to this composer. Much praise is due to the lady who presided at the pianoforte, and to Mr. Barnes himself, who conducted both Brahms's work and Mendelssohn's setting of Psalm cxv. with skill and judgment.

Manchester.—The Misses Clelland gave a Concert in the Memorial Hall on January 28, when the second part of the programme was devoted exclusively to works by Manchester composers. Miss Carina Clelland was highly successful in "Casta Diva" and Dr. Hiles's song, "The Hebrew Mother;" Miss Edith Clelland was heard to advantage in Mr. Hecht's Duet, "Life," as also in Mr. Bradley's melodious ballad, "They tell me flowers are blooming still." Other solos were sung by Messrs. Jones, Whittaker, and White. Dr. Allison played three pianoforte solos, including his Tarantella in A minor.

North Elmham.—On the 19th ult. a very successful musical entertainment, with readings, was given in the National Schoolroom. The audience, though not so numerous as usual at these entertainments, was a very appreciative one, and heartily applauded every item of the programme. All the performers were Elmham people, the singers being the members of the church choir, and the readers the Rev. A. G. Legge, the vicar, and the Rev. W. Watson, of the County School. The programme was of a popular character, and included several Christy Minstrel Songs and Choruses, which were performed with great neatness and precision; but the gem of the evening was Mr. Pearson's Part-song, "Woods in winter," sung by the choir with much taste and feeling. Mrs. Legge played a solo on the pianoforte, and Mr. Pearson one on the violin.

Ockley.—On Monday evening, the 4th ult., Mr. Charles G. Sadler, Organist of the Parish Church, gave his second Annual Concert in the Schoolroom, assisted by Mrs. Calvert, Mrs. Kennedy, Miss Hibbert, Miss Chasemore, Mr. Kennedy, Lieut.-Colonel Calvert, and the choir of St. Margaret's. The programme consisted of Glees, pianoforte solos and duets, and vocal solos. The choir sang Stevens's "From Oberon," and Sullivan's "O hush thee," remarkably well. Mr. Sadler conducted.

Ryde, Isle of Wight.—The Choral Union gave Mendelssohn's *St. Paul*, on January 24, at the Town Hall. Soloists, Miss Jessie Brown, Miss A. Roper, Messrs. Hanson and Cross. The Choruses were well sung, the class fully sustaining the reputation long since obtained for correctness and vigour in attack. Special praise must be given for the rendering of "Help, Lord," "O great is the depth," "The nations," and "Is this he." Mr. Frank Amor led the orchestra, and Miss Margaret F. Fowles conducted.

Scarborough.—On the 6th ult. another of a series of Winter Concerts in aid of the funds for erecting an organ in St. Martin's Grammar School was given in the school. The programme was divided into two parts, the first consisting of Sir Sterndale Bennett's *May Queen*. To Messrs. G. G. Cleather, E. H. Holder, Miss Adelaide Banks, and Mrs. G. G. Cleather all praise is due for the admirable manner in which they rendered the solos. Miss Hutchinson and Mr. W. Creser, Mus. Bac., Oxon., presided at the pianoforte, and Mr. R. H. Turner at the harmonium. The Overture and pageant music were given in admirable style; and the accompaniment of the Cantata on the pianoforte by Mr. Creser was also a feature of the performance. Mr. Menzies, in the second part of the programme, was much admired as an accomplished violoncellist.

Sheffield.—A ballad and instrumental Concert was given in the Albert Hall on the 1st ult. Madame Rose Hersee, Madame Enriquez, Mr. B. M'Guckin, and Mr. E. Tovey were the vocalists, Mr. Keppel the solo flautist, and Mr. Bending the solo pianist and accompanist. The excellent manner in which the programme was gone through was highly pleasing to the audience, and the artists received frequent encores. The concert was a great success.——On the 9th ult. Messrs. Peck and Wainwright introduced the eleventh series of their weekly Concerts at the Albert Hall, the entertainment on this, as also on the following Saturday, being principally orchestral. The performances of the band were rendered in a manner that not only reflected the highest credit on the executants, but elicited the warmest applause of the audience.——On the 18th ult. the Albert Hall was well filled by a fashionable audience, on the occasion of a Concert given by the members of the band and the Sheffield squadron of the 1st W.Y. Yeomanry Cavalry. The bands of the Yeomanry and the 84th Regiment supplied the orchestral music, the vocalists being Miss Smythe, Mrs. Holt, and Mr. R. Hollins. Miss Smythe and Mr. R. Hollins were especially well received, and their several contributions encored. Mr. S. Suckley, the Bandmaster of the Yeomanry, and Herr Bonniseau, Bandmaster of the 84th, conducted; and the manner in which not only the solo passages, but the orchestral pieces generally, were gone through was highly appreciated. Mr. S. Suckley accompanied.

Sherborne, Dorset.—The Musical Union gave a Concert on Thursday evening, the 7th ult., at the Town Hall. The orchestra was filled with a large body of vocalists—about eighty in number—and the soloists were Mrs. R. Ensor, Mrs. F. Ensor, Mrs. Carr Glyn, Mr. Dudley Thomas, and Mr. Frank Thomas, Miss R. Curme presided at the piano, and Mr. Louis N. Parker, Associate of the Royal Academy of Music, conducted. The first part of the programme consisted of Sir W. Sterndale Bennett's Sacred Cantata, *The Woman of Samaria*. The Quartett, "God is a Spirit," was excellently sung by Mrs. R. Ensor, Miss F. Ensor, and the Messrs Thomas, and the audience accorded warm plaudits. The Choruses were almost faultless, the time, expression, and taking up of the parts being strictly observed throughout—the result of the careful, energetic, and persistent drilling by the Conductor at the practices. The second part consisted of selections, and included a Duet, "Come, let me lead thee," from Mr. Parker's Idyll, *Silvia* (well rendered by Mrs. R. Ensor and Mr. Dudley Thomas), and Schumann's "Gipsy Life."

Shildon.—The members of St. John's Church Choir gave a Concert of vocal and instrumental music in the National Schoolroom on Wednesday evening, the 20th ult. The Part-songs were well rendered by the members of the choir, showing the careful training of Mr. W. Dodds, the Choirmaster.

St. Louis, U.S.—Professor Malmene, the well-known musical Director, has been recently presented with a gold-mounted baton, on behalf of the members of the Druid Singing Society. The subscribers to the testimonial, appreciating Professor Malmene's efforts to improve their musical culture, appointed Messrs. H. W. Miche and L. Shellhemmer a Committee. Miss Annie Lorch delivered the presentation address, and the Professor made an appropriate response. The baton is inscribed, "Waldemar Malmene, Mus. Bac., Cantab.," and is in every respect a fine piece of work.

Stratford-on-Avon.—A Concert was given at the Town Hall on the 4th ult., at which the performers were Mr. Charles Hallé (pianoforte), Madame Norman-Néruda (violin), Miss St. Clair Taylor and Mr. S. Betjemann (vocalists). The programme included Beethoven's Moonlight and Kreutzer Sonatas; a Fantasie Caprice in A, by Vieuxtemps; Andante and Rondo in B flat (Dussek); and Barcarole in G, and Scherzo in D (Spohr), all of which were warmly received.—— On the 14th ult. the first Concert of the Choral Society was given at the Town Hall. The first part of the programme consisted of selections from *Judas Maccabæus*, Miss Woolley taking the soprano solos, the others being apportioned to members of the Society. The second part consisted of Part-songs, vocal solos by Miss Woolley and Miss Cox, and a pianoforte piece by Mrs. Luce. Miss Woolley gained an encore for her singing of "Should he upbraid." The accompaniment of Mr. Maries contributed in an essential degree to the success of the entertainment.

Sydney, N.S. Wales.—The third Concert of the present season in connection with the Civil Service Musical Society took place in October last in the Masonic Hall. The first part of the programme consisted entirely of selections from Bellini's Opera *Norma*, the vocalists being Miss Moon, Mr. John Bushelle, Mr. Hinchey, and two amateur members of the Society. The Conductor was Mr. D. Callen; Herr Kretschmann led the orchestra; and Mr. Banks presided at the pianoforte. This Society, which has now been in existence eleven years, possesses a good amount of musical ability, and is capable of greater development than has hitherto been attempted. Miss Moon and Mr. Bushelle, nephew of Wallace the composer, sustained their parts excellently. The second part opened with the March from *Tannhäuser*, which was vigorously performed by the band, and the Chorus attached to it was also well given. A determined encore followed. A violin solo by Herr Kretschmann was brilliantly performed, and loudly applauded. Altogether the concert was one of the best yet given by the Society, and great credit is due to the leading members, and particular praise to those who formed the choir.

Tunbridge Wells.—Morning and evening Concerts were given in the Calverley Assembly Rooms on Wednesday, January 30, when Francis Howell's new Cantata, *Song of the Months*, was performed, the composer acting as Conductor. The principal vocalists were Mrs. G. Gates, the Misses Knight, Mr. Albert James, and Mr. Musgrove Tufnail; there was an efficient band, with Mr. J. Barrett presiding at the piano. The Cantata, which contains several extremely pretty and effective items, received ample justice from the above-named artists, and the Choruses were rendered with great spirit. The second part of the programme consisted of songs, &c. A pianoforte and harmonium combined (designed and adapted by Messrs. Gates and Co.) proved very effective.

Westerham.—One of the best Concerts that has taken place at the Public Hall for some years past was that given on the 12th ult. by Mr. T. Chapman, of Croydon. The vocalists engaged were Miss Perfitt (of the Royal Academy of Music), Mr. J. B. Shakespeare, Mr. T. E. Warner, Mr. T. G. White, and Mr. W. V. Keen. A well-arranged programme had been prepared, and so admirably was every piece rendered that many were redemanded. Mr. T. Warner proved an efficient pianist, and the concert as a whole was highly satisfactory. The proceeds of the entertainment were devoted to the fund for the enlargement of the Westerham Infant Schools.

Weston-super-Mare.—The Amateur Choral Society (a new Society started last autumn) gave a performance of the *Messiah* at their first

Concert on the 6th ult. The Society numbers over eighty voices, under the conductorship of Herr Sondermann, of Bath, and the manner in which the Choruses were rendered reflects great credit on all concerned. The Solos were taken by Mrs. Goldsmith, Mrs. Boyle, Miss Price, Miss A. Poole, Miss M. Price, Mr. Taylor (of Wells Cathedral), Mr. Norvill, Mr. H. F. Davies, and Mr. H. St. B. Goldsmith. Miss Poole presided at the pianoforte, and Mr. Brownell, of Bath, at the harmonium.

Windsor.—A Pianoforte and Violin Recital was given in the Town Hall on the 2nd ult., by Mr. Charles Hallé and Madame Norman-Néruda. The performance was under the patronage of H.R.H. the Princess Christian of Schleswig-Holstein, who was present. The programme was selected from the compositions of Beethoven, Handel, Dussek, Schumann, and Chopin; Beethoven's "Kreutzer Sonata" (piano and violin) elicited the loudest and warmest applause. Mr. Dyson, with whom the arrangements rested, sang two Songs, "The Lotos Flower" (Schumann) and "Twilight is darkening" (Kücken), with good effect. —— The third of Mr. Dyson's Classical Concerts took place on the 19th ult. An excellent programme was provided, containing selections from the works of Raff, Servais, Beethoven, Chopin, Leclair, and Schumann. The performers were Herr Morsch (pianoforte), Herr Wiener (first violin), Mr. Zerbini (viola), and Herr Daubert (violoncello). The execution of the various items was excellent, and was fully appreciated by the audience. The violoncello solo, Adagio and Rondo (Servais), played by Herr Daubert, was especially admired. The vocal music included "O Memory" (Leslie), excellently sung by Masters Lowe and Smith and Mr. Dyson.

Wolverhampton.—An excellent Concert was given by the members of the Festival Choral Society, on Wednesday evening, the 6th ult., at the Agricultural Hall. The programme was of a miscellaneous character, comprising instrumental and vocal selections of the highest class. Madame Norman-Néruda and Mr. Charles Hallé were the leading artists, and their performances were perfect. They were ably supported by Herr Straus (viola), and Herr Franz Néruda (violoncello). Vocal solos were sung by Miss Jessie Royd, and a number of Part-songs by the choir of the Society. The instrumental portion of the concert opened with a Quartett in E flat, by J. Rheinberger, every movement of which was skilfully given. Madame Néruda won honours by her execution of a Polonaise in A, by H. Wieniawski, accompanied by Mr. Hallé, in which her bowing was remarkable for its power and precision. Mr. Hallé's solos on the pianoforte—Minuetto Grazioso and Tambourin (Gluck and Hallé), and "Il Moto Perpetuo" (Weber)—exhibited the manipulative skill for which he is so celebrated. The Spohr Duet by Madame Norman-Néruda and Herr Straus was one of the most remarkable features of the concert. Miss Royd delighted the audience by her rendering of "The soldier tired" and other songs, receiving several encores. The part-singing was highly creditable. Mr. Stockley conducted, and Mr. Mann accompanied, with their customary ability.

Wood Green.—On Friday the 8th ult. the members of the choir and a few friends in the congregation of the Wesleyan Chapel presented the Organist and Choirmaster (Mr. T. H. Bird) with a handsome timepiece, accompanied with a flattering inscription, ornamentally written and framed. The presentation was made by the Rev. W. H. Cooper on behalf of the subscribers, and several of the trustees of the chapel spoke in eulogistic terms of the Organist, and bore testimony to the high esteem in which he was held by the officers and members of the church.

Wortley.—On the 21st ult. an Evening Concert, announced as the last of the season, was given in the Schoolroom before a large audience. The Sheffield Orpheus Quartett (Mrs. House, and Messrs. Berrisford, A. Wilson, and H. Makin) gave, in a highly artistic manner, several vocal pieces, many of which were encored. Master F. Beaumont (a youth of twelve years of age) displayed considerable ability in his rendering of two piano solos. Mr. J. Beaumont was the accompanist.

Organ Appointments.—Mr. John Barrett, jun., to Christ Church, Clifton.——Mr. F. W. Partridge, to Christ Church, Beckenham.——Mr. George Robert Bannister, to the Parish Church, Yalding, near Maidstone.——Mr. Charles Hall, to St. Clement's, E. Dulwich.——Mr. F. H. Taylor, Organist and Choirmaster, to St. Michael's and All Angels' Church, Caldmore, Walsall.——Mr. Frank Spinney, F.C.O., Organist and Choirmaster to the Parish Church, Royal Leamington Spa.——Mr. George Carr, Organist and Director of the Choir to Bloomsbury Chapel. —— Mr. Thomas Forward, to St. Giles's, Northampton.——Mr. Charles Winterbon, Organist and Choirmaster to St. James's Parish Church, Dover.

Choir Appointments. — Mr. H. R. Scott and Mr. B. Hamer (Tenors), and Mr. R. S. Thorpe (Bass), to St. Philip's, Kensington. ——Mr. Robert S. Meynell (Principal Bass), to St. Barnabas' Church, Kensington.

OBITUARY.

On January 22, in Dublin, Mrs. Alban Croft, aged 61.

On January 28, at Ventnor, after protracted suffering, Mr. A. D. Miles, A.R.A.M., Park Street, W., Professor of Music, for six years Organist and Choirmaster, St. Mark's, Grosvenor Square, London (formerly, for many years, of St. Mary's, Lutterworth), eldest son of Mr. G. Miles, Osmaston Street, Derby, in his 37th year.

On the 7th ult., at Beckington Academy, Bath (suddenly), Charles, eldest son of Mr. H. Millington, Organist of Trowbridge, aged 12 years.

On the 11th ult., at King's Heath, near Birmingham, aged 87, Thomas Valentine, formerly a popular composer and teacher of music.

On the 13th ult., at South Richmond Street, Dublin, after a short illness, of acute bronchitis, Mary, widow of the late Samuel James Pigott, of Grafton Street.

DURING THE LAST MONTH.

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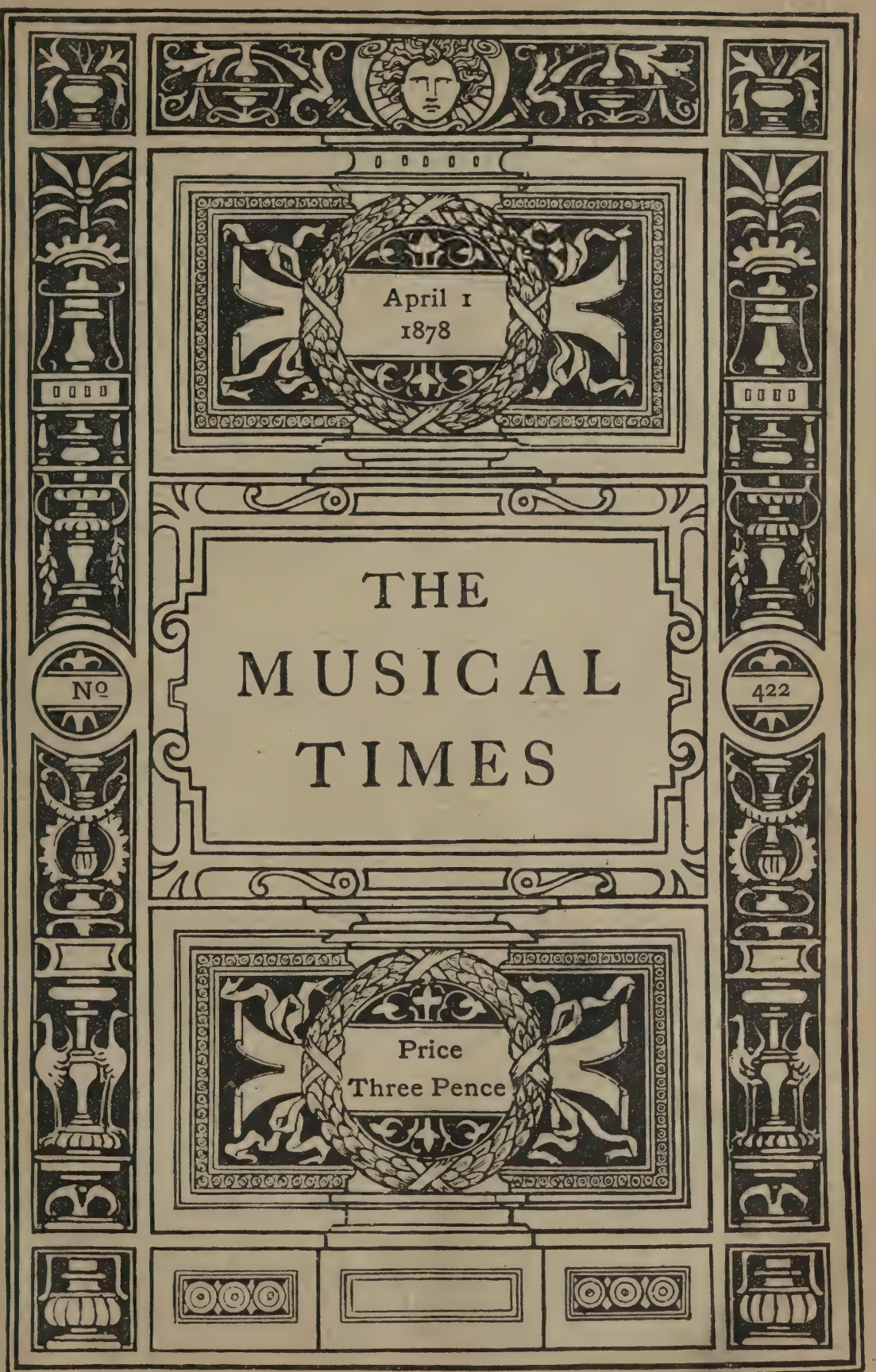

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1878.

A LOST CLUE IN HARMONY.

By Joseph Green.

It must have occurred to any one who has examined the scientific treatises on music which have appeared in Germany and in England within the last few years that in the mode the various systems are explained in regard to some specific object, and reposing as they do on physical and mathematical facts, they are simply indisputable.

Why is it that musicians toss those systems aside one after the other? It cannot be that they are incapable of comprehending them. No one knows his own business better than does a musician. There must be some slight link wanting to unite the technical and scientific methods, as well as to reconcile the different theories of the musicians themselves.

What that missing link appears to be can be shown to some extent even in the limits allotted to an article in this periodical.

In the writings of most commentators* on the Greek system of music it will be observed that they strongly insist on the importance of two points. Firstly, the *conjunct system of tetrachords;* and secondly, *power and position.* As for the first, although it still affects the opinions of different schools of theorists, it is not the point in question, and is besides included in the more important matter, "power" and "position."

As a rule all scientists—that is, modern scientists—work their musical problems more or less in *power.* Whereas musicians unconsciously, or they would have told us more about it, work their problems principally in *position.* The consequence is, the scientist and the musician do not agree, and they cannot agree until the whole question referred to is more plainly set before us, and in a manner adapted to modern requirements.

M. Gevært, in his "History of Ancient Music," of which only one volume has yet appeared, gives us, in the modern notation, a diagram of Ptolemy's, with explanatory remarks translated from that author. In the extracts given Ptolemy not only puts in the clearest light the difference between power and position, but indicates partially what may be called the present system of inversion of sounds; and plainly, our system of transposing into modern notation and in relation to a normal tonic the Greek modes or the Church tones.

By way of illustrating the two methods of modulating explained by Ptolemy—firstly, the *keyboard shift,* which may represent the system of the "movable Doh;" and secondly, *interval or melodic progression,* representing to some extent the principle of the "fixed Doh"—we can resort to nothing better than to the Tonic Sol-fa system in England, or to the Galin-Paris-Chevé system as taught in France, and to the Greek modes as they are transposed by Helmholtz into the modern diatonic scales of C♮, A♭, B♭, &c.

When in the following explanations old terms and old facts reappear it is useless for people to say, "We knew it all before;" firstly, because we are most of us accustomed to that kind of criticism, and have learned to appreciate the moral and intellectual type from which it generally emanates; and secondly, if Gevært, who is one of the most accomplished musicians in Europe, chooses to refer to the subject of Ptolemy's remarks as a question which, as he says, "is to this day so little understood," we may be quite sure that if the facts are as old as history their modern application is still defective. Besides, we have all of us at hand the most recently published systems of harmony by our best musicians, and the most recent theoretical investigations of our scientists, and their *litera scripta* is evidence enough that the subject of this paper has been unaccountably overlooked.

All systems of music or notation, such as the Galin-Paris-Chevé, the Tonic Sol-fa, as well as those found in the older class of instruction-books on harmony, in which the relative minor is given as the exemplar of the minor mode, are revivals of the Greek octave system, and invented, as that system was, for the same purpose of simplification. In that intention, the systems of notation just mentioned are admirable, and will no doubt continue to succeed so long as they do not attempt to go beyond their specific object. When it is an affair of transposition, they should themselves show that as a rule they only employ one method, and that it is not so simple, or so expeditious, or even theoretically so true as the second method. Ptolemy, in the extract given by Gevært, thus describes both devices. He says, "There exist two principal methods of effecting a change of key. The first is that by which we employ the whole melodic scale in a higher or lower octave preserving the mutual relation of sounds. In the second the whole scale is not changed in pitch, but a part of it only changes its original order of consecutive intervals. On that account this method ought to be called change of melodic progression rather than change of key. According to the first method the melodic progression never changes, but the whole scale does. In the second method the melody changes, but the pitch does not change as a question of diapason, but only in regard to the altered notes in the scale." After explaining the double-octave system of conjunct and disjunct tetrachords, with A♮ in the centre as the *mese* of the system, and telling us that sometimes the sounds are named—or, as we should say, sol-faed—or numbered, according to their order in *position* in that double octave, as a, b, c, or 1, 2, 3; and sometimes in *power*, or specific relation to some other sound in the scale, as E♮, which would be renumbered 1, or treated as a new doh, he says: "Adapting the fifteen positions to the fifteen powers composing the non-modulating system (the double octave), and putting the normal system in power and position, the same notes of the scale receiving the denominations common to both, we then transpose the same powers to different positions." In modern phraseology, what Ptolemy means is this: Take our scale of C♮ in the double octave, and number it 1, 2, 3, 4, &c. It is then in power and position to the normal tonic 1, C♮. If we take any other sound, such as E♮, and number its scale or tetrachord—

1, 2, 3, 4
e, f, g, a

it is in power to E♮; and inasmuch as in the octave system the numbers without accidentals as well as the alphabetical symbols still denote C♮, it is in position to the latter tonic. If we take Ptolemy's second method and number the tetrachord of E♮—

e, f, g, a
1, 2♭, 3♭, 4

the numbers are in power and position to E♮; and transposing them in power and position to the normal tonic, we get c, d♭, e♭, f.

* Particularly Mr. Chappell, "History of Music Art and Science."

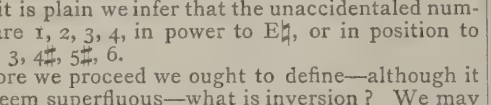
This Ptolemaic system of transposition shows that no system of notation will explain itself without the assistance of another. It is thus that we invent certain signs to be applied to the staff notation to show the ratios; or explain by the aid of that notation the Chevé system of numbering; or discover where we are standing in the Tonic Sol-fa notation by recourse to alphabetical symbols.

It is evident in this "second method" of Ptolemy's that whilst the "change of melodic progression" does not, as he says, shift the keyboard, it amounts in the modern system to the same thing when we have to transpose the numbers 1, 2♭, 3♭, 4, to the normal tonic to show any particular octave genus. Moreover those same numbers, whilst as symbols they suggest to the modern eye the key of A♭, discover by the accompanying alphabetical signs that the key we are manipulating is in reality that of E♮ major with four sharps. A♭ major and E♮ major are "reciprocals." A fact overlooked by the older commentators, who would tell us that the Greek system was purely an octave system of fifteen sounds; and even the most recent commentators have failed to see that by the principle of reciprocity we can get the sharp keys by the same system we get the flat keys. For if in the scale of C♮ we number the tetrachord e, f, g, a, 1, 2♭, 3♭, 4, it is plain we infer that the unaccidentaled numbers are 1, 2, 3, 4, in power to E♮, or in position to C♮, as 3, 4♯, 5♯, 6.

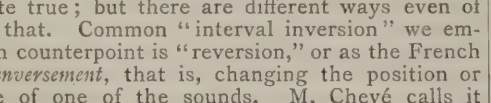
Before we proceed we ought to define—although it may seem superfluous—what is inversion? We may be told that it is only like the schoolboy's form of incantation, reading the scale backwards way. That is quite true; but there are different ways even of doing that. Common "interval inversion" we employ in counterpoint is "reversion," or as the French say *renversement*, that is, changing the position or octave of one of the sounds. M. Chevé calls it *interversion*.

As regards the scale, if we read the *same intervals* backwards way we get 1, 7♭, 6♭, 5, from 1, 2, 3, 4. That is, same intervals, different sounds. In the previous case it was, same sounds, different intervals.

Inversion is either *functional*—in power—or *positional*, according as we adapt the method to the notation; as in this diagram:*—



There is another species of inversion, if we can call it so, employed by Chevé and the old technical school. We may name it *octave inversion*. It is simply remaining in the scale and reading it backwards way in thirds whatever the thirds may be, as—



Of course there is no theory in such a method.

We are now prepared to take certain quotations to begin with from Galin ("Nouvelle Methode," 1818).

He discusses like a true philosopher the question whether harmony alone can fix the tonality, or whether melody also has not this privilege; and he draws attention to the obvious fact that the determination of key does not depend altogether on the sounds which are struck, but on the order in which they are sounded, and also to the equally undeniable fact that in singing the ascending or descending tetrachord the sense of tonality is lodged always on the last note. In other words the tonic is, as the Greeks put it, a point of convergence and not a point of departure. He modestly admits that in his time the laws had not been discovered which would account for the facts. In our time they have been discovered, or pretty nearly so, by Helmholtz; although, as he presents them, they are almost useless to musicians who work by a different method.

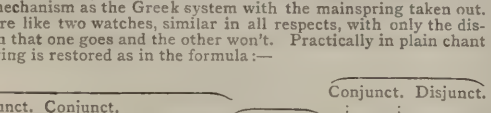
When Galin comes to the point as to how it is that in a major scale we get melodic forms which may be major or minor, or both, and nobody can say what, his method fails completely. Chevé, in trying to explain the same question as regards the resolution of the harmonies of the scale on any other sound but the tonic, makes matters infinitely worse. He says that in those cases "the ear perceives what is not present to the eye." He might as well have said at once that his system of notation was at an end as regards transposition or modulation within the scale. What he wanted to show, Ptolemy would have made clear to him in an instant.

It has already been suggested that, with due deference to Ptolemy, his two methods are pretty much the same. They both can be made to exhibit the principle of the "movable doh;" and by the second method with somewhat more condensed force than by the first. The difference is more a question of mechanism than theory. If the mechanical principle of the first method is that of the lateral shift in a groove, the principle of the second is that of a revolving cylinder which as it revolves registers the new tonic required or indicated by the resolution. That is to say, if we take what Chevé calls a chord of the fifteenth or of a thirteenth, in other words the diatonic scale arranged vertically and in thirds, and resolve any fragment—or *tronçon*, as he calls it—of that scale on any other sound but the tonic, the scale and of course its fragments, its triads and tetrads, twist round as on a pivot. If we resolve on A♮, the indicator says E♭; if we resolve on E♮, it says A♭, and so on.

To show the importance of these well-known facts and to avoid dissertation, it is better to allow our best authorities to exhibit their own notions in their own way.

Helmholtz ("Sensations of Tone," p. 283) says: "As the fundamental principle for the development of the European tonal system we shall assume that the *whole mass of tones and the connection of harmonies must stand in a close and always distinctly perceptible relationship to some arbitrarily selected tonic, and that the mass of tone which forms the whole composition must be developed from this tonic and must finally return to it.* The ancient world developed this principle in homophonic music, the modern world in harmonic music. But it is evident that this is merely an æsthetical principle, not a natural law."

* Average readers, like myself, will have seen in history books over and over again the Greek system of fifteen sounds, and will have smiled at it benignly as an old-world and primitive effort, well enough in the days when those wonderful things, flats and sharps, had not been invented. All I can say is this, that after spending some time in adapting Greek methods to our modern chord system, and not from a scholastic point of view, to which I have no pretension, but using only a common analytical method of working down from our own musical system to that of the Greeks, I remain in amazement at the subtlety and ingenuity of that simple-looking Greek scale. Whichever way we attack the question, from the most simple or most abstruse points of modern doctrine, we find the Greeks are there before us. If we have no documentary evidence to show they have done this or that, we can always see how they could have done it. The Church modes are the same mechanism as the Greek system with the mainspring taken out. They are like two watches, similar in all respects, with only the distinction that one goes and the other won't. Practically in plain chant the spring is restored as in the formula:—



Very true; but the "ancient world" developed the principle in a different fashion. As Helmholtz puts the matter, it is a kind of solar system, one of an infinite number; and on paper it represents a plane section. If we convert it into a scientific toy, once called an orrery, and attempt to work it, we shall find that, as musicians would say, "it won't go." The reason is obvious. As it stands, it represents a system of *finals* arranged as Mr Ellis perhaps would put it, or as any one would put it who is accustomed to work by inversion and transposition. It would consist of a vertical series of seven finals by fifths, the boundaries of which would be A♮, 27 : 16, and E♭, 32 : 27; and a transverse series of seven finals by thirds, the boundaries of which would be B sharp on one side, and D double flat on the other. As a "duodenal system," it is simply perfect. But musicians do not work with duads or with finals, but with the scales these finals represent developed, as Helmholtz would place them. There is, however, a slight difference in method. The subtle Greeks found out that difference at once. To tell us that they employed the Pythagorean system is, in the first place, untrue; and in the second, if it were true, it would amount to nothing. Their musicians made use of that system just as in practice we employ equal temperament; and for the same excellent reasons—reasons which impress us more and more as we investigate the complications of the subject. Like the modern double-octave system, equal temperament is a method of "simplification," with this advantage over its rival, that it is honest. It tells us at once that it is not true, and we must make the best of it.

If we apply the general tonic theory of Helmholtz as it stands, without further explanation, to the Church modes, what are we to do? Here we have inexpressively beautiful melodic forms, wisely adopted in liturgical music, perfectly satisfactory, and no tonic at all to speak of! The answer is plain. If we choose to present them in the double-octave system—that is, in *power and position* to an apparent tonic centre, be it C or F, our 7, 2, 4, 6, or *tronçon*, remaining 7, 2, 4, 6, our *fahs* and *lahs* remaining *fahs* and *lahs*, with all their original attributes or "mental effects" ascribed to them, the sense of the original tonality is lost, but the indication of the tonic remains in the mechanical symbolism. If we put the separate octaves in *power* and *position*, the sense of tonality and the symbols are changed. Our 7, 2, 4, 6 in C♮ become by a twist of the cylinder 5, 7♭, 2♭, 4 in E♮; or our firm tones may become infirm, our desolate tones piercing tones, and so on.* In short, by the Ptolemaic system of transposition, we find that if the central sun is still visible we are not obliged to return to it, as Helmholtz advises—and rightly enough, from his point of view; but we can rest in the octave system on the Doric final E♮, or the Phrygian final D♮, or on their inversions, A♭ or B♭, so long as it is the A♭ or B♭ developed from the centre. If we change one or the other, it is not so much a change of key as change of system or subsystem. In the modern sense we have already changed the key by transposition. The difficulties in that question the Greeks managed by their system of modes; and if we are even to approach just intonation, we must return to that system. But the just intonation is not merely a question of "thirds." It is, indeed, to a great extent a question of "fifths," but more particularly a question of scale. As Helmholtz himself might say, we must sacrifice the planetary eccentricities of intervals for the sake of the system.

In regard to ratio, if our original scale is the ordinary diatonic, the transpositions of the modes will be the same. It is evident Helmholtz implies that much when, after giving us with all his scientific zeal and sagacity the ratios of the Greek modes as far as they can be conjectured, he says (p. 412): "Hence, if we disregard the chromatic and enharmonic scales," &c., "homophonic music developed seven diatonic scales," &c. Then follows his table of modes, which, assuming the scale of C♮ (the mode of the first) to be the common diatonic, the rest are simply the diatonic scales of B♭, A♭, G, F, &c. In other words, if that assumption be correct, he confounds transposition with inversion, precisely what Ptolemy tells us not to do; or, as he would express it, not to confound his first method with his second method of change of key or mode. It is easy to do that, because in theory transposition and inversion are the same. And even in method they are the same, as regards the finals of the modes before they are again transposed to the normal tonic. But when we come to invert the whole scale it is a different affair.

For example, if we take the octave e—e in the ordinary diatonic scale of C♮ and transpose it, we get—

						Major Tone. $\frac{8}{5} \times \frac{9}{8}$			
Octave.....	e	f	g	a	b	c	d	e	
	1	2♭	3♭	4	5	6♭	7♭	1	
Transposed	C	d♭	e♭	f	g	a♭	b♭	C	
						1	2	3	&c. of A♭, with b♭ 9 : 5 to C♮.

But if we simply invert the diatonic scale of C♮, then, without more trouble, we get the scale of A♭ already transposed in power and position to C♮. By that process we get a scale of A♭ with a B♭ 16 : 9 inversion of 9 : 8, showing that it is *qua* position a mode of C♮, and not a transposed scale in power—that is, the scale of A♭ as a new doh!

In other words, if we number a scale 1, 2, 3, 4, and invert it as a normal scale—say C♮—it is in power and position.

If we apply the same process to the scale of F♮ it is the same thing in a different pitch; but following the excellent principle of the Tonic Sol-faists, if we call the F♮ *fah* we understand there is a new relationship to some antecedent fact, the normal tonic. In virtue of the sound being *fah* and not F♮ as a new doh, we number the scale of f, g, a, b♭, not 1, 2, 3, 4, but 4, 5, 6, 7♭ and then invert, and the scale is in position as a mode of C♮.* Nearly all questions are settled if on the strength of facts, historical as well as arithmetical, and on the strength of the practice and theory of some of the best of our living musicians—Gevært himself, I think, amongst the rest—and the subdued and inarticulate growls of nearly all musicians from Grétry upwards, we are allowed to assume that the *normal scale* is that formed on the conjunct system, G—C—F, the tetrachords being alike and

* The elementary effects at the disposal of the musician are the fifths—perfect, imperfect, and chromatic. With those intervals all chords of any kind can be built up. They cannot be built of thirds. The rest is a question of combination, inversion, and change of effect and contrast by change of pitch and contiguity. What is the mental effect of fah in C to F upwards? Evidently that of soh to doh. To exhibit the desolate effect of *fah* we must begin on the dominant (that is in *position*), as soh-te-ray-fah....., and even then the effect depends on the resolution. The elementary mental effects comprised in the triad, major, minor, augmented and diminished, will exhibit themselves by the twist of the scale if we only stay where we are (on the dominant) instead of skipping about the double octave.

* The scales inverted in position are those formed on the tetrachordal sounds 1, 4, 5. Those formed on thirds or sixths are in our system inverted in power as a general rule.

in the ratios usually adopted. If we call that the *tone* (or key) and call the ordinary diatonic or harmony scale the *mode* (an octave in the Dorian and disjunct system), then the *doh mode* gives by inversion the true "mode of the sixth," or Dorian (not a diatonic scale of A♭); and the *fah tone* gives note for note, ratio for ratio, our tonic minor scale, rightly called *minor key*, with the B♭ 16:9, not an octave in the scale of E♭ with a B♭ 9:5, which a modern educated musician will reject, as a Greek would have done. The bad fifth with the E♭ is of no moment compared to the true fifth with the F♯, one of the *fixed sounds* in the normal system, itself a sub-system in the solar arrangement Helmholtz so well explains. If it is a right presentment of his system of modes to consider them all diatonic scales, then Helmholtz abandons his own *italics*, and apparently because he works in power and not also in position, as musicians do instinctively.

"GOD SAVE THE KING."

By William H. Cummings.

(*Continued from page* 130.)

On page 67 of his book, Clark says, "I shall now proceed to prove that Dr. Bull composed the music of 'God save the King' before the year 1613, by the following extract from the old Cheque-book, now at the King's Chapel, which states: *In 1613 John Bull, Doctor of Musique, went beyond the seas without licence, and was admitted into the Arch-Duke's service, and entered upon pay there about Mich.; and Peter Hopkins, a base, from Paul's, was sworne into his place the 27 of December following: his wages from Mich. unto the day of swearing-in of the said Peter Hopkins, was disposed of by the Deane of his Majesty's Chapel.*" Clark adds, "It is not at all probable that he (Bull) should have written any music in honour of the King of England, after having been discharged from the Chapel; he therefore must have composed it previously." Admitting that Bull composed an air with variations called "God save the King," but which has nothing in common with our National Anthem, as I shall presently show, I fail to see why he should not have written it after he had quitted the King of England's service and become one of the musicians in the court of a friendly prince. Bull had a son whom he was anxious to get admitted in the King's chapel, as is proved by a letter in Bull's autograph still extant, and he had therefore every reason for endeavouring to secure the favour of James I., a monarch generally credited with a great liking for flattery and adulation. Clark's crowning proof now comes before us. He says, "The following extract from the manuscript music of Dr. Bull will prove beyond a doubt that he did compose the music of 'God save the King.'" In Ward's lives of the Professors of Gresham College, published in London, 1740, we read as follows: "There is extant a large number and variety of Dr. Bull's pieces in manuscript that make up a part of the curious and valuable collection of music, now reposited in the library of Dr. Pepusch; of which I shall here add the following account, as communicated to me by the Doctor." Clark then copies from Ward's account the index to a large folio of music "for the organ or harpsichord," also of a second volume, large quarto, but as these contain nothing to the point I shall pass them over and come to the third volume quarto, of which the index stands as follows:—

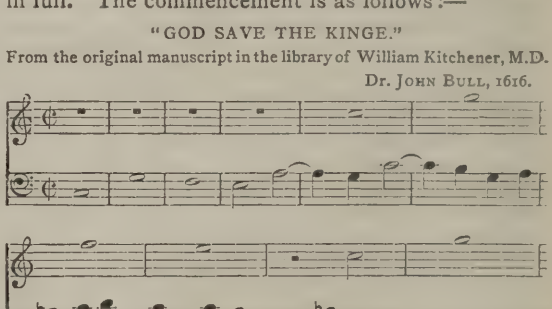
Folio.
1. Præludium to the fantasia, Felix namque offertorium.
1. Fantasia, Felix namque offertorium.
8. Galliard, Madamoyselle Charlotte de la Haye.
15. Tres voces in unum, Salvator mundi.
56. GOD SAVE THE KING.
63. Gloria tibi, Trinitas.
77. Fantasia on a chromatic subject, a 4vo.
86. Door Dr. Bull gemaekt, ter eeren Van Goduart Van Kappell.
88. Dr. Bull voor gemaet, En ravenant.
92. Lavez vous, cœur.
98. Air.
101. Ballet, die partyen door Dr. Bull op superius gemaekt.
102. Philis heeft myn hert getoolen, voor my gemaekt.
103. Gemaekt op * *.
105. Courante de chapelle primi toni, ann. 1619.
105. Courante de chapelle.
106. Galliard op die eerste courante.
107. Almand de chapelle primi toni.
109. Galliard de chapelle primi toni.
110. Galliard.
111. Allmand op die voor gaende galliard.
113. Fantasia.
114. Fantasia.
116. Den lustelycken Mey, imperfect.

Clark proceeds to say, "Here then (on folio 56) is a positive, incontrovertible, and undeniable claim by Dr. Bull to the tune of 'God save the King,' as composed by him in honour of King James the First. *It must be the same tune which is sung at the present time.*" This was a strong assertion to make and an unfortunate one, Clark never having seen the volume to ascertain what the music really was like. Fortunately the identical book was then in the possession of Dr. Kitchener, a medical man by profession, but also an enthusiastic musical amateur of moderate musical ability, who, excited by Clark's account, examined folio 56 of Bull's MS., and finding Clark's statement wholly untrue, he employed Edward Jones, the well-known musical antiquary and harpist, to make a copy of the music, which Dr. Kitchener published in 1823 with the following note: "This is an accurate copy of the 'God save the Kinge' mentioned in the above index, which Mr. Edward Jones, Bard to the King, was so obliging as to transcribe, putting it at the same time into our modern notation. Dr. Bull's, being on six-line staves with a multiplicity of clefs, in its original form was illegible, except by a musical antiquary, and too complicated to be playable without such an arrangement." The editor briefly remarks that "Dr. John Bull's composition is a sort of ground or voluntary for the organ, of the four notes C, G, E, F, with twenty-six different basses! and is no more like the anthem now sung than a frog is like to an ox." The composition consists of 119 bars, and is printed in full. The commencement is as follows:—

"GOD SAVE THE KINGE."

From the original manuscript in the library of William Kitchener, M.D.

Dr. John Bull, 1616.



It is important to notice the date given, 1616, for although this is not appended to folio 56 in Ward's index, the omission, for which Dr. Pepusch is responsible, was probably accidental; this certainly was the case with one of the Bull volumes referred to and described in Ward's list, which having recently personally examined, I have detected an omission of no less than twelve dates. If then the date of the composition be 1616, it could not possibly have been performed at the Merchant Taylors' Hall in 1607. One would have supposed that the publication of Dr. Kitchener's evidence would have sufficed not only to have convinced Clark of the blunder he had made,

but also to have kept him silent; he however seems to have accepted the fact that the tune was not what he had described, but at the same time he endeavoured to cover his retreat by venturing on the following assertion: "The ground lately produced by Dr. Kitchener, composed by Dr. Bull, bearing the title of 'God save the King,' proves what I have before stated, that the first naming a tune or piece of music in honour of the king was by Dr. Bull."

It will be seen that the above tune composed by Dr. Bull, under the title of "God save the King," may be taken to represent either a chant to the four words, or a musical embodiment of the cry of the populace. The short phrase "God save the King" must have been in frequent use in the house of God, in the palace, and in the streets, from the time of King Solomon downward.*

From the year 1823 the question of the authorship of "God save the King" frequently cropped up in the public journals, and at length the *Gentleman's Magazine* of 1836 devoted several articles to its consideration, and finally closed with the following sentence: "We are therefore arrived at the close of our inquiry, and the result appears to be that the original music of "God save the King" was an anthem prepared by Purcell or Blow for the Chapel of James the Second."

This brought Clark again into the front of the fight, and in August, 1837, he published a short pamphlet addressed "to the lovers of research, the historian, and the impartial critic." It will be unnecessary to say much of this extraordinary production, excepting that Clark roundly asserts "no doubt the melody was as popular then (in Purcell's day) as it is at this time," and that Purcell had avowedly imitated Bull's melody.† He adds, "A continuation on this subject nevertheless will shortly appear. In the meantime, R. Clark respectfully assures his Royal, Noble, and Honourable Subscribers, and especially the Master, Wardens, and Court of Assistants, of the Worshipful Company of Merchant Tailors, that his former account is correct, and that the National Anthem and National Grace, 'Non nobis Domine,' were written in Latin by Ben Jonson to please King James the First, he being considered a good Latin scholar, and were first sung in their Hall." I have already examined the truth of most of the foregoing myth, and do not think it worth while wasting many words over the supposition that Ben Jonson wrote the first verse of Psalm cxv., "Non nobis Domine! non nobis, sed nomini Tuo da gloriam." After this publication of Clark's (1837) there seems to have ensued a short truce, but the subject was reopened by a letter of inquiry addressed to a musical journal, September, 1839, whether written from a spirit of mischievous fun or really from a desire for more accurate knowledge it is now impossible to conjecture, but certain it is there soon followed letters from John Parry and others, notably Dr. Rimbault, who dealt mercilessly with Clark's unwarranted assertions. Matters became more complicated by the appearance in the *Musical World* (November 21, 1839) of a remarkable letter signed James Henry Saville, of Bishopsgate Street Within; it detailed the discovery of certain curious old hymns or songs of the time of Henry VII., on the subject of "Long lyve ye Kinge" and "Godde preserve ye Kinge," and on the following 12th of December the excitement was intensified by the publication of the following:—

Sir,—I beg to trouble you with the following account of a very curious manuscript I have lately come into the posssesion of. In my preambles about town I had occasion (feeling hungry) to go into a cheesemonger's shop in the neighbourhood of Clerkenwell to purchase a piece of cheese; perceiving that the shopman had served the little girl with some butter wrapped up in a piece of music in manuscript, I asked him if he had any more music of that kind; he stated that he had had a great quantity that he purchased for waste-paper, some written and some printed, and produced the one I am now about to describe, which was the last he had left, which he said if it was of any use to me I might have; the paper is very old, about the time of James or Charles I., one side is blank, with the following number at the corner, 141. On the side which is not paged is the music, the staves have five lines, but on the music side a sixth had been added with the pen; at top is written the "King's Anthem," "Dr. Bull." For a long time I was not able to make these words out, except the words "King's" and "Dr. Bull," which are plain enough; but on account of the *h* in the other words being carried down like a *y* it puzzled me for some time; at the beginning of the stave is the sign for common time, with a dot and a figure of three underneath it: the music is barred with six minims in a bar for the first seven bars only, which seven bars contain the tune of our present "God save the King," only the tune appears to be different to that which is played now; the tune has harmony to it, either for the organ, or as I suppose another keyed instrument (perhaps the virginal, as I have heard of such an instrument), but as I only play the fiddle a little I am not sufficiently able to judge. Underneath the first bar (with the aid of a glass), for the writing is so small it can scarcely be traced with the naked eye, is the following words: "God save oure mightye Kinge." After the first seven bars, which contain the whole of the tune, there is other music, apparently in a different time, beginning with the words, "*In the O Lorde.*" There is not the whole of the anthem, but in the whole page, containing twelve staves, there are thirty-four bars very closely written, and very full (I mean of harmony). The tune of "God save the King" is in the key of G, with the sharps placed before the notes. Should anybody wish to see it I shall be happy to forward it to your office, if you will put a notice to that effect in your answer to correspondents.—Yours,

Thomas Hunter.

Gray's Inn Lane.

(*To be continued.*)

* I am indebted to my friend Mr. Wm. Chappell for the following curious note, now first printed: "*Entered at Stationers' Hall to Master Marriott, 29th March*, 1639, *a sermon, called 'God save the King,' by Henry Valentine, D.D. Preached at St. Paul's on 27th March*, 1639."

† We shall consider how far any music by Purcell resembles "God save the King" hereafter.

MUSIC IN CONNECTION WITH DANCING.

By Charles K. Salaman.

(*Continued from page* 137.)

Dancing, songs, and instrumental music were the very essence, so to speak, of the ancient May festivities of England. Every town and village green had its permanent maypole, around which gathered, in the genial May season—and on all occasions of merriment and festivity—the lasses and lads of the place and its surrounding neighbourhood, to sing, to dance, and divert themselves with the national sports and pastimes of the period. "The evening dances on the village green," says Chappell, "were from Whitsuntide to Lammas-day. Harvest was then close at hand, and with harvest came rejoicings from farm to farm. Christmas furnished its indoor amusements and dances; Easter its holiday gambols. Musicians were in request at fairs, and especially so on the famous old May-day, which, corresponding with our 13th of May, was more genial to outdoor amusements than May-day according to the new style." Then, indeed, was "Old England" merry, and the people were contented and happy. They had few wants, and fewer cares. The institution of maypoles decorated with garlands of flowers is supposed to have had a heathen origin. In 1598 there was one standing in Cornhill. On the 1st of May, 1663, Samuel Pepys noted down in his famous "Diary," that he witnessed Morris-dancing in Leadenhall Street, which he had not seen for a great while; and that he set up his horse in order to enjoy it. From Douce's dissertation on the old English Morris-dances we learn that "both English and foreign glossaries concur in ascribing that dance to the Moors." Strutt, another eminent antiquarian, makes no doubt that the Morris-dance, which afterwards became exceedingly popular in this country, originated from the "fools' dance," and thence he traces the bells which characterised it. Hawkins says that to dance a "*Morisco*, is a term that occurs in some of our old English writers." This fact appears to have confirmed him in the opinion that the Morris-dances

originated with the Moors. Ritson says: "The Morris-dance is supposed to have been originally derived from the Moorish-dance." When performed around the maypole on May-day, the Morris-dance —or, as it is sometimes spelt, *Morrice*-dance—consisted of the May Queen, the Jester or Fool, and about ten or twelve dancers, accompanied by the Piper and Taborer. At the Robin Hood pageants there was a larger assemblage of dancers, which included Robin Hood, Little John, Friar Tuck, and Maid Marian, and sometimes a Bishop and a Beggar. Ritson, in his "Notes and Illustrations to the Life of Robin Hood," says: "Some of the principal characters of the *Morris* seem gradually to have disappeared, so that at length it consisted only of the dancers, the Piper, and the Fool." It may be here mentioned that the more ancient "Fools' dance," of which Strutt gives a delineation—taken from a very ancient illuminated manuscript in the British Museum, —was accompanied by the regal—a small portable organ, and a bagpipe. In a scene of "Jack Drum's Entertainment," an old play, first printed in 1601, "*The tabor and pipe strike up a Morrice.* A shoute within: 'A lord! a lord! a lord! who?'" (This was a usual cry on occasions of mirth and jollity.)

Ed. Oh, a Morrice is come: observe our country sports. 'Tis Whitson-tyde, and we must frolick it.

Enter the Morrice.

THE SONG.

Skip it, and trip it, nimbly, nimbly,
Tickle it, tickle it lustily.
Strike up the tabor for the wenches' favour,
Tickle it, tickle it lustily.
Let us be seen on Hygate Greene,
To dance for the honour of Holloway.
Since we are come hither, let's spare for no leather,
To dance for the honour of Holloway.

(*The Morrice sing, dance, and exeunt.*)

The county of Norfolk was famous for Morris-dancing about two centuries and a half ago. Will Kemp, an actor and celebrated Morris-dancer, danced a "*Morris*" from London to Norwich in nine days, of which "wonder" he published, in 1600, an account, "to satisfy his friends," under the following title:—"Kemp's nine daies wonder performed in a daunce from London to Norwich. Contaynynge the pleasure, paines, and kind entertainment of William Kemp, between London and that city in his late *Morrice*, &c." On the title-page is the figure of the author attired as a Morris-dancer, "preceded by a fellow with a pipe and drum, whom he calls Thomas Sly, his taberer." In a curious old black-letter tract, published in 1609 by William Rowley, dramatist, entitled, "A Search for Money, or the lamentable complaint for the losse of the wandring knight *Mounsier l'Argent;* or, come along with me, I know thou louest money; Dedicated to all those that lack money," there is an allusion to Kemp's famous Morris-dance: "Yee have been either eare-or-eye-witnesses, or both, to many madde voiages made of late yeares, both by sea and land, as to travell to Rome with the return in certain daies, *the wild Morrise to Norrige*, the fellowes going backward to Barwick, another hopping from Yorke to London; and the transforming of the top of Paules into a stable, &c."

The Morris-dance was performed by young men without their coats, and with their shirts and other garments decorated with ribbons of various colours, and with bells of various tones attached to their caps, knees, and feet. The tinkling of the bells, together with the sounds from the lively pipe, and the measured beat of the tabor, animated the spectators no less than the dancers. The "Staines Morris-dance" tune may be specially named as one of the most melodious and characteristic among the many spirited Morris-dances extant. It is to be found in Chappell's "Popular Music of the Olden Time," charmingly harmonised by Professor Macfarren, who is always in sympathy with England's national music.

In Playford's "Dancing Master," which, in a little more than half a century, passed through eighteen editions, the first of which appeared in 1652, there are hundreds of dance tunes in almost every possible measure adapted for dancing, with full directions as to the method of performing every dance. Many of these fine old characteristic English tunes have been rescued from oblivion by Mr. William Chappell, Professor Macfarren, and the late Dr. Rimbault, to whom Englishmen owe a large debt of gratitude, not only for the revival and preservation of the tunes, and for presenting them to the public in an intelligible and acceptable form, but for dispelling an illusion, and disturbing a fallacy which has too long prevailed, that England does not possess a national music. I would refer those who may be interested in tracing the dates, and other particulars relating to our prolific repertory of fine old English dance music, to the notes of the compiler and editor, with which Chappell's "Popular Music of the Olden Time" is richly furnished.

To trace the extensive influence which dancing has exercised upon every kind of instrumental and vocal music is a study of considerable interest. The instrumental music of ancient times, with the exception of preludes and fantasias, canons and fugues, consisted of dance measures pure and simple, or music of the same kind varied in restricted harmony, or by passages in the dry fashion of the age. In the sixteenth and early part of the seventeenth century, the harmonies and passages were written in the diatonic scale, so that the variations in modulation were slight, and consisted principally in certain devices in imitation, more notable for pedantry than for elegance and beauty. As the art progressed, and the chromatic scale became more mingled with the diatonic, monotony gradually yielded to an increase of charm both in melody and harmony, and in the invention of passages of a more varied character.

The instrumental solos of the sixteenth, seventeenth, and early part of the eighteenth centuries, composed for the popular musical instruments of the period—the virginals, clavichords, spinet, single and double harpsichord, called in Italy *spinetto* and *cembalo*, in France *épinette* and *clavecin*, in Germany *Clavier*, and the theorbo, lute, and violin—consisted of short movements composed in the measure, and called by the names, of the respective popular dances of various countries in Europe, to which reference will presently be more particularly made. Christopher Simpson, in his "Compendium of Practical Music," informs us, that, with the exception of fantasias and symphonies, instrumental music, in its several kinds, was derived from the various measures in dancing. The composers who played upon and wrote for the several musical instruments above mentioned were the following: In Italy—Girolamo Cavazzoni, Luzzascho Luzzaschi, Claudio Merulo, Girolamo Diruta, Giuseppe Guami, Annibale Paduano, Andrea and Giovanni Gabrielli, Frescobaldi, Bernadino Pasquino, Alessandro and Domenico Scarlatti, Benedetto Marcello, Gian Battista Martini, Durante, Porpora, Corelli, Tartini, Geminiani, Hasse, Pescetti, Galuppi, and Paradies; in England during the same period—Tye, Tallis, Byrde, Bull, Orlando Gibbons, Dowland, Wilbye, Weelkes, Morley, Munday, Giles Farnaby, Blithman, Peter Phillips, Robert Johnson, Richard Farnaby, Tisdall, Hooper, Edward Johnson, Henry Lawes, Ford, Henry Purcell, Arne, Avison, Blow, and others; in Germany—Froberger, Kuhnau, Muffat, Buxterhude, Jean-Gaspard de Kehl, John Sebastian Bach, Friedman, and Emanuel Bach,

Handel, Nichelmann, John Phillip Sack, Marpurg, Gluck, &c.; in France—Louis Couperin, Chambonnières d'Anglebert, L. Bègue, Rameau, François Couperin, Lully, Mondonville, and others.

In 1607 Thomas Forde published in London, "Musicke of sundre kindes set forth in two books, &c. . . . The second are Pavens, Galiards, Almaines, Toies, Jiggs, Thumpes, and such like, for two basse viols, the liera way, so made as the greatest number may serve to play alone, very easy to be performed." The *Thumpes* here mentioned was not the dance called *Dump*, or *Dompe*, which was a melancholy one. William Corkine published also in London, in 1610 and 1612, in two parts, "Ayres to sing and play to the Lute and Basse Violl, with Pavins, Galliards, Almaines, and Corantes for the Lyra Violl."

The following are the principal dance measures, sometimes called "ayres" or "airs" (a term derived from Italy), which were used by the instrumental composers of the sixteenth, seventeenth, and early part of the eighteenth centuries, sometimes alone, and later in a collection of lessons with a prelude, called *suites de pièces*. The titles were variously spelt at different periods and in different countries, but, despite their orthographic variations, they are always to be recognised. These airs are the *Pavan*, *Saraband*, *Galliard*, *Chaconne*, *Coranto*, *Bourrée*, *Passepied*, *Passecaille*, *Passamezzo*, *Louvre*, *Menuet*, *Gavotte*, *Rigadoon*, *Tambourin*, *Ballet*, *Siciliana*, *Rondeau*, *Canaries*, *Jig* or *Giga*.

John Dowland, the famous lutenist—Shakespeare's friend—published, about 1603, a work with the following title: "Lachrymæ, or Seven Teares, figured in seven passionate Pavanes, with divers other Pavanes, Galiardes, and Allemandes set forth for the Lute, Viols, and Violins, in five parts." The *Pavan*, a grave and majestic dance, is supposed to have derived its name from *pavo*, a peacock, and to be of ancient Spanish origin. The Italians also lay claim to the invention of this dance as derived from *Padua*. It was a favourite measure of Francis I. and Henry VIII.—suited to kings and queens. It was performed by princes in their mantles, by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail; barristers performed the dance in their wigs and gowns; unprofessional gentlemen in full dress, with cap and sword. The *Pavan* is a slow, dignified movement in four minims, or four crotchets in a bar—a kind of slow march. It was succeeded by a dance of a lighter character in triple time called a *Galliard*.

In ancient times, in England and elsewhere, men of the gravest character did not deem it inconsistent with their professions to dance. The judges, in compliance with an ancient custom, danced annually on Candlemas-day in the hall of the late Serjeants' Inn. Sir William Dugdale, alluding to the ancient revels at Lincoln's Inn, says: "And that nothing might be wanting for their encouragement in the excellent study (the law), they have anciently had dancings for their recreation and delight. . . . Nor were these exercises merely permitted, but thought very necessary, as it seems, and much conducing to the making of gentlemen more fit for their books at other times; for by an order made 6th February, 7 Jac., it appears that the junior barristers were, by decimation, put out of commons for example's sake, because the whole bar gave offence by not dancing on Candlemas-day preceding, according to the ancient order of this society, when the judges were present: with this, that if the like fault were committed afterwards they should be fined or disbarred." Specimens of the ancient style of *Pavan* and *Galliard* are to be seen in Stafford Smith's "Musica Antiqua;" in "Parthenia," the first book of virginal music ever printed, by William Byrde, John Bull, and Orlando Gibbons, the three most eminent masters of the period—1611; and in other works by the early English composers. It was usual to distinguish *Pavans*, *Galliards*, *Corantos*, and other dance measures, by associating them with the names of noted persons—thus: "King Harry the 8th's *Pavyn;*" "The Emporse *Pavyn;*" "The Earl of Salisbury's *Pavan;*" "Mr. John Langton's *Pavan;*" "The Earl of Essex, his *Galiard;*" "Captaine Piper, his *Galiarde;*" "Mr. George Whitehead, his *Almand;*" "Mr. Bucklon, his *Almand*." The *Saraband*, or *Zarabanda*, is a Spanish dance of great antiquity, derived from the Moors when they inhabited Spain. From that country it spread throughout Europe. It is a very slow dance, and the music is generally marked *adagio;* it should be a very expressive movement. As an additional proof of the Moorish origin of the dance, Sir John Hawkins states that a *Saraband*, danced by a Moor, was constantly a part of the entertainment at a puppet-show. It was danced to the accompaniment of the castanets, an instrument of percussion truly Moorish, formed of the wood of the chestnut tree—*castaña*. We are told that when, in the seventeenth century, Hamet-ben Hadji, the Moorish ambassador, visited England, an English beauty danced a *Saraband* before him, accompanying herself with "a pair of castanets in each hand, and that his Excellency was so entranced with her performance, and probably also by her beauty, that, as soon as she had concluded the dance, he ran towards her, took her in his arms, and kissed her, protesting that she had almost persuaded him he was in his own country."

The Saraband is usually the second measure in a *suite de pièces*. It is written in triple measure, either three minims or three crotchets in a bar, the last minim or crotchet being longer by a dot than the first. In Handel's first Opera, entitled "Almira," composed by him at Hamburg in 1703, there is a *Saraband*, the original of the very melodious air, "Lascia ch' io pianga," which, eight years later, he introduced into "Rinaldo," the first Italian Opera he produced on the London Italian stage. The vocal version of this expressive melody differs but slightly from the original instrumental composition. The first few bars of the introduction to Beethoven's Overture to "Egmont" is of the same measure as a true *Saraband*. The ancient dance measures are again becoming familiar to musical ears since the revival of a taste for the fine old virginal, harpsichord, and violin music of Handel, John Sebastian Bach, Corelli, Tartini, Rameau, and other great masters of the seventeenth, and early part of the eighteenth centuries. After a long period of fulness, and perhaps of an exuberance of wealth in composition, a return to simplicity of form becomes as welcome as it is refreshing and invigorating to the spirit of a conscientious composer. The fine old dance measures of our musical ancestors, which have offered valuable suggestions to the great masters who flourished towards the end of the last, and in a part of the present century, may once more present ideas to more modern masters in composition, whose genius may possibly again develop them into great and enduring works, and perhaps invest them anew with hitherto undiscovered features. The dance measures of the sixteenth and seventeenth centuries will remain a standing protest against such modern compositions as are "without form, and void,"—music-chaotic, confused, and without grace and beauty.

The *Chaconne* was a famous dance of old Spanish-Moorish origin. Some have traced it to Persia and its name to *shach*—or shah—a king, and from thence it has been termed a royal dance. Its musical measure is bold and noble. It consists of four bars

in slow triple time, which are varied without limit. The *Chaconnes* of Bach and Corelli for the violin, and those of Handel and François Couperin, are magnificent specimens of the measure. A *Chaconne* is to be found in Purcell's Opera of "Dioclesian," in four parts. The *Passecaille*, or *Passacaglio*, resembles it in some respects, being a short air with variations. They are both composed in the minor mode. In Handel's seventh *suite de pièces* for the harpsichord is a fine specimen of the *Passecaille*. The *Passepied* is a kind of quick minuet, usually written in three quavers in a bar. A *Paspe* is also to be found in Purcell's Opera just named. It is a brisk French dance, and was invented in Bretagne. In Playford's "Dancing Master," the seventeenth edition, there is a specimen of this dance measure, called also "*A Paspe*," written in $\frac{2}{4}$ measure, in fifteen bars; the first part ending in the dominant of the key, C. The dance is headed, "Longways for as many as will," which indicates a kind of country dance. At the foot are full directions how to perform the dance, which to me appear to be very complicated. Ferdinand Hiller and Edward Silas have composed some charming *Passepieds*, in which they have preserved the true character of the dance measure without a particle of plagiarism. The *Passamezzo* was a kind of indolent walking—something like the more modern quadrille. The *Allemande* was a production of Germany. Sir John Gallini, in his "Treatise on the Art of Dancing," describes the manner of its performance a century ago. He says: "Each man, holding his partner round the waist, makes her whirl round with almost inconceivable rapidity: they dance in a grand circle, seeming to pursue one another, in the course of which they execute several leaps, and some particularly pleasing steps when they turn, but so very difficult as to appear such even to professed dancers themselves. When this dance is performed by a numerous company, it furnishes one of the most pleasing sights that can be imagined." The *Allemande* is always the first movement in a *suite de pièces*. The *Allemandes* by Handel, Bach, Couperin, Martini, Corelli, Geminiani, and Rameau, are fine specimens of this class of composition. They are generally in the minor mode, and are characterised by much sentiment combined with dignity; although the constant flow of semiquavers when written in four crotchets in a bar, and quavers, when written in four minims, might appear to deprive it of sedateness of character. There are many specimens of *Allemandes*—called severally, *Almands*, *Almaines*, *Almans*—to be found in Stafford Smith's and Dr Crotch's specimens of ancient music, written in a different manner from the *Allemandes* of the great harpischord performers.

The next dance measure to be named is the *Coranto*, or *Corante*, or *Courante*. As its designation implies, it was a kind of running dance. It was very fashionable in the seventeenth and eighteenth centuries, and the specimens of the dance measure by the great masters of the olden time are numberless. Cardinal Aldobrandini, in his "Diary," gives an account of the festivities consequent on the espousals of Mary de Medicis with Henry IV. of France at Florence in 1600, when, by the way, was performed the first Opera in Italy—the "Orfeo," by Jacopo Peri. The Cardinal says: "The king began with the queen a *Chiarentana*, then followed a *Galiardo;* next came a *Coranto*, in which the gentleman, nearly running, leads his lady round in a circle and to the place where he wishes to set her. Here he seizes her, lifts her somewhat from the ground, and at the moment when she again stands on her feet, she is hurried on in a similar course by another partner. The gentlemen at last take their ladies under their arms, turn round in narrow circles, and lift them from the ground in time to music. The king took part only in the first dance, moving and dancing and following the music with gesture and position." The Lord Commissioner Whitelock, in the reign of Charles I., composed a *Coranto* which was very popular for thirty years. Charles II. was passionately fond of dancing and music. His knowledge of music was not extensive, but he could sing from notes with a voice which is described as a "plump bass." A letter written by him from Bruges to his friend Henry Bennett, afterwards the Earl of Arlington, contains the following directions: "Pray get me pricked down as many new Corantos, Sarabands, and other little dances as you can, and bring them with you; for I have got a small fiddler who does not play ill upon the fiddle." The musical measure of the *Coranto* is in three crotchets in a bar, or in three minims, with a constant flow of quavers or crotchets according to the time-signature of the composition, which may be written either in the minor or major mode. There are so many charming *Corantos*, pathetic, melodious, and elegant, in the *suites de pièces* of François Couperin, surnamed "Le Grand," of Handel, Henry Purcell, Sebastian Bach and his sons, Friedmann and Emanuel Bach, Gian Battista Martini, Rameau, Corelli, and others, that it is almost invidious to draw special attention to any one in particular. It was evidently a favourite measure with the old composers. The spirit and grace of the old *Coranto* measure is preserved in the minuet-movement in Mendelssohn's "Italian Symphony." It may be traced also in many of the compositions of the great symphony-writers. The *Lavolta*, the precursor of the German *Waltz*, is mentioned by Massinger, and other dramatists of Shakespeare's time.

The *Jig* has always been a popular dance, and a popular musical measure in every European country. It is said to be of pure British origin. The measure has been very generally adopted by all the great composers of the sixteenth, seventeenth, and eighteenth centuries. It was generally written in $\frac{6}{8}$, or $\frac{3}{8}$, or $\frac{12}{8}$ measure. It was usually the final movement in a *suite de pièces*, and was often introduced by Handel into his Overtures, whether secular or sacred. "Rejoice greatly," in the "Messiah," in its original form, was a vocal *Jig*. The passages were subsequently altered from triplets in quavers to four semiquavers. In a very early score it may be seen in both ways, the altered mode being, with other modified numbers, in an appendix. The Irish *Jig* is too familiar to require any comment. It is yet danced by the finest "pisantry in the world," and nothing more exhilarating than its music can be heard.

Scotch jigs are mentioned by early English writers as well as by Burns, who, in his "Jolly Beggars," has:—

> Wi' hand on haunch, and upward e'e,
> He crooned his gamut, ane, twa, three,
> Then, in an *Arioso* key,
> The wee Apollo
> Set aff, wi' *Allegretto* glee,
> His *giga solo.*

The *Reel* and *Strathspey*, peculiar to the Highlands of Scotland, bear no resemblance to the dance of any country, and the music which accompanies those dances is equally special and peculiar.

"Tullochgorum" is as fair a specimen of a *Reel* tune as can be named. The *Strathspey* is of the same musical measure, but slower in movement. "Tam's Highland Fling" well represents the *Strathspey* tune. Its title is doubtless borrowed from the little town of that name in Invernesshire.

Notices of the old English and French dances are postponed to a future number. Space will admit but of a hasty glance at two dances of French origin.

The *Bourrée*, the measure of which has become familiar to modern ears by frequent performances on the violin and pianoforte of some of Bach's fine specimens, was invented at Auvergne, where it was yet danced in the middle of the eighteenth century. Rousseau describes the *Rigadoon* as a lively dance, the air of which is in double time, and generally divided into two repeats, phrased in four separate measures, and commencing by the last note of the second time. The inventor is supposed to have been a professor of dancing named M. Rigaud. There is a *Rigadoon* in Handel's first German Opera, "Almira," and many favourable examples of this dance-measure in Playford's "Dancing Master."

The *Siciliana* was an ancient dance of Sicily. The old composers have profusely adopted the measure in their vocal as well as in their instrumental compositions. "Let me wander not unseen" (Handel) is a *Siciliana*. The *Canaries* is supposed to be of English origin. A specimen is to be found among François Couperin's compositions for the clavecin. Purcell introduced into his Opera "Dioclesian, or the Prophetess" (1691), among many dances, the *Canaries*, scored for two violins, tenor, and bass. It is a gay, melodious dance, always in brisk movement, written in three quavers in a bar, the first quaver in each bar being dotted. Shakespeare alludes to this dance as well as to the dance called the *Brawl*, of which Stafford Smith gives two specimens in his "Musica Antiqua," one slow, "for old people;" another more rapid, for "young married people." It was a dance characteristic of contention. It is written sometimes *Branles*. During the reign of Louis XIV., who was considered to be the finest dancer in Europe, the most favourite amusement at his court was the performance of dramatic pieces called *Ballets*. Dialogue was occasionally admitted into them, but dancing, gesture, and music were their salient features. The renowned master, Jean-Baptiste Lully, became celebrated for his music composed for those entertainments. Lully not only contributed in many ways to the improvement of instrumental music (he was the inventor of the Overture), but, in his capacity as director of the king's band, he, like the immortal Æschylus and Sophocles, had the arduous task not only of teaching the performers to play and to sing, but to instruct the dancers.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. IV.—BEETHOVEN.

It is unfortunate for such a purpose as mine that neither Herr von Köchel nor Dr. Ludwig Nöhl was able to include in his published collection of Beethoven's letters more than a very few written during the sunny time of the composer's youth. We have learned to associate Beethoven so closely and uninterruptedly with "storm and stress" that it is hard to believe there ever was for him a period when, to use a homely English saying, the Black Ox of Care had not trodden on his foot—a period when, as Carlyle puts it, "the sacred air-cities of hope had not shrunk into the mean clay hamlets of reality." Yet the master must have had an experience common to us all, and if no record of it from his own pen exists, one essential means of estimating his character on the best of evidence is lost. As it is, the letters open painfully. We take them up expecting to find at the outset a cheery Beethoven, setting forth on his career with prospects coloured by the roseate glow of youth. Instead thereof we hear a lad of seventeen talk of his declining health, complain of settled melancholy, and give reasons why he cannot repay certain borrowed monies. A grimly prophetic start truly! At once we are *en rapport* with the traditionary Beethoven, and know that the way along which we have to travel in his company will offer no relief from clouds and darkness.

Taking into consideration first the letters written between 1783 and 1815, two broad black lines are found running through them. The one signifies health trouble, the other money trouble. These were to Beethoven the "lines of fate"—the spectres that dogged his steps and never left him till he sank into his grave. Let us see how they arose, and mark the initial years of their victim's torment, taking the health trouble first. Beethoven seems always to have been sensitive as regards bodily ailments, if not absolutely inclined to hypochondriasis. We gather thus much from the letter referred to above, in which he addresses a Dr. Schade of Augsburg on the subject of his mother's death. The young musician, then seventeen years of age, having been summoned from Vienna to witness the last moments of his beloved parent, passed through Augsburg, and borrowed three carolins of the doctor for travelling expenses. In explaining why the money had not been repaid, we find him using such language as this: "I must tell you that from the time I left Augsburg my cheerfulness as well as my health began to decline; the nearer I came to my native city the more frequent were the letters from my father, urging me to travel with all possible speed, as my mother's health was in a most precarious condition. I therefore hurried forward as fast as I could, although myself far from well." Subsequently he adds: "I have passed very few pleasant hours since my arrival here, having during the whole time been suffering from asthma, which may, I fear, eventually turn to consumption; to this is added melancholy—almost as great an evil as my malady itself." It was of consumption that Beethoven's mother had died, and here we find the boy—for he was nothing more—morbidly anticipating a similar end, while actually suffering from symptoms which might have been caused by the influence of mental moods upon a sensitive nervous organisation. Consumption, as we all know, never laid its lank chill finger on the master, nor did it ever threaten him; but thirteen years later that happened which was almost worse than death. A letter written by Beethoven to his friend, Pastor Amenda, gives us the first intimation of the disease which barred against him the gates of the world of sound. He had long been aware of its insidious approaches, but had said nothing. Probably he had tried to keep the matter secret even from himself, shutting his eyes to it, and chasing away the horrible anticipations it must have excited. But the malady crept on, and at last Beethoven could no longer live without the sympathy of his kind. He felt, as we all feel under like conditions, a craving for human consolation. He *must* tell somebody; not however any of his friends in Vienna, the news would be sure to get abroad, and he shrank with infinite pain from such publicity. So the master unburdened himself to the worthy pastor in distant Courland, and here are his words, beginning with the pathetic cry, "How often I wish you were with me, for your Beethoven is very unhappy":—"You must know that one of my most precious faculties, that of hearing, is become very defective; even while you were still with me I felt indications of this, though I said nothing, but it is now much worse. Whether I shall ever be cured it remains yet to be seen: it is supposed to proceed from the state

of my digestive organs, but I am almost entirely recovered in that respect. I hope indeed that my hearing may improve, but I scarcely think so, for attacks of this kind are the most incurable of all. How sad my life must now be!" Diverging at this point to speak of his improved pecuniary condition, he soon returns to the all-absorbing theme: "Oh, how happy should I now be had I my full sense of hearing! I would then hasten to you; but as it is I must withdraw from everything. My best years will thus pass away without effecting what my talents and powers might have enabled me to perform. How melancholy is the resignation in which I must take refuge! I had determined to rise superior to all this, but how is it possible? If in the course of six months my malady be pronounced incurable, then, Amenda, I shall appeal to you to leave all else and come to me, when I intend to travel (my affliction is less distressing when playing and composing, and most so in intercourse with others), and you must be my companion. . . . You will not, I know, refuse my petition; you will help your friend to bear his burden and his calamity. . . . I beg you will keep the fact of my deafness a profound secret, and not confide it to any human being. Write to me frequently; your letters, however short, console and cheer me, so I shall soon hope to hear from you." With the utterance of this great cry, *de profundis*, the master seems to have found natural relief. His affliction was no longer a dreadful secret, gnawing, like the fox of the Spartans, at the very springs of life, and we soon find him discovering it to another friend, Herr Wegeler, but with an equally strong injunction against publicity: "That malicious demon, bad health, has been a stumbling-block in my path; my hearing during the last three years has become gradually worse." He then goes on to speak of the various remedies tried by, amongst others, an army surgeon named Vering, and adds: "I certainly do feel better and stronger, but my ears are buzzing and ringing perpetually, day and night." He does not, however, feel very hopeful: "I can with truth say that my life is very wretched; for nearly two years past I have avoided all society, because I find it impossible to say to people, *I am deaf*. In any other profession this might be more tolerable, but in mine such a condition is truly frightful. . . . To give you some idea of my extraordinary deafness, I must tell you that in the theatre I am obliged to lean close up against the orchestra in order to understand the actors, and when a little way off I hear none of the high notes of instruments or singers. It is most astonishing that in conversation some people never seem to observe this; being subject to fits of absence they attribute it to that cause. I often can scarcely hear a person if speaking low; I can distinguish the tones but not the words, and yet I feel it intolerable if any one shouts to me. Heaven alone knows how it is to end. Vering declares that I shall certainly improve, even if I be not entirely restored. How often have I cursed my existence! Plutarch led me to resignation. I shall strive if possible to set Fate at defiance, although there must be moments in my life when I cannot fail to be the most unhappy of God's creatures. I entreat you to say nothing of my affliction to any one, not even to Lorchen. I confide the secret to you alone, and entreat you some day to correspond with Vering on the subject. If I continue in the same state I shall come to you in the ensuing spring, when you must engage a house for me somewhere in the country amid beautiful scenery, and I shall then become a rustic for a year, which may perhaps effect a change. Resignation! what a miserable refuge! and yet it is my sole remaining one." One hears in this letter the strong man's cry of despair. It is evident that Beethoven's consciousness advised him better than the doctors as to the issue of his malady. He knew that hope, though talked about at present, had fled, and that nothing remained for him but such resignation as Plutarch could counsel and his own firmness of soul conquer. But that was not much. The master, looking into the future, could see himself defiant of Fate, or perhaps even acquiescing in its stern decree with the wisdom of Seneca when he said, "That which is a necessity to him who struggles is little more than choice to him who is willing." But he could also see himself at times "the most miserable of God's creatures," with no support from philosophy, and no innate sustaining power under the load of affliction. As regards the nature of his mental suffering, take the picture drawn in the quotation just made. Beethoven is fast becoming the "lion" of Viennese art-circles. Men and women are eager for his notice. To converse with him is an honour. But when they speak, he turns upon them eyes full of an expression not understood, and his lips remain firmly closed. "How absent he is!" they whisper, and turn away. Absent! Ah, if it could be only known how keenly he is present, and how, made conscious anew of his great trial, he, like another Job, is cursing the day wherein he was born! Who can gauge the anguish of such a man in moments like these? It belongs to himself alone, "and a stranger meddleth not therewith."

A second and still more remarkable letter to the same friend (Wegeler) now invites notice. Five months elapsed between the two epistles, and in that time much had happened. Beethoven's deafness remained uncured, and the master cast about for new and strange remedies. "The ringing and buzzing in my ears," he wrote, "have certainly rather decreased, particularly in the left ear, in which the malady first commenced, but my hearing is not at all improved; in fact, I fear that it has become rather worse. . . . Vering will not allow plunge baths, but I am much dissatisfied with him; he is neither so attentive nor so indulgent as he ought to be to such a malady; if I did not go to him, which is no easy matter, I should never see him at all. What is your opinion of Schmidt (another army surgeon)? I am unwilling to make any change, but it seems to me that Vering is too much of a practitioner to acquire new ideas by reading. On this point Schmidt appears to be a very different man, and would probably be less negligent with regard to my case. I hear wonders of galvanism. What do you say to it? A physician told me that he knew a deaf and dumb child whose hearing was restored by it in Berlin, and likewise a man who had been deaf for seven years and recovered his hearing. I am told that your friend Schmidt is at this moment making experiments on the subject." In this extract we have the first signs of the fretfulness and suspicion with which Beethoven regarded all efforts to serve him when the expectations of his impatient spirit were not at once met. But the tone of the letter is more hopeful, buoyant, and manly than that of its predecessor, for the simple reason that the master had fallen in love. He made no secret of the fact to Wegeler: "I am now leading a somewhat more agreeable life, as of late I have been associating more with other people. You could scarcely believe what a sad and dreary life mine has been for the last two years; my defective hearing everywhere pursuing me like a spectre, making me fly from every one, and appear a misanthrope; and yet no one is in reality less so. The change has been wrought by a lovely, fascinating girl who loves me, and whom I love. I have once more had some blissful moments,

and for the first time I feel that marriage could make me happy. Unluckily she is not of my rank in life, and, indeed, at this moment I could marry no one. I must first bestir myself actively in the world. Had it not been for my deafness, I would have travelled half round the globe ere now, and this I must still do. For me there is no pleasure so great as to promote and to pursue my art." Under the influence of his new passion—a vain dream as it proved—Beethoven rose superior to affliction, for

> "There is comfort in the strength of love;
> 'Twill make a thing endurable, which else
> Would overset the brain, or break the heart."

We see this in the tone in which he refers to his future career: "I feel that my youth is only now commencing. Have I not always been an infirm creature? For some time past my bodily health has been increasing, and it is the same with my mental powers. I feel, though I cannot explain, that I daily approach the object I have in view, in which alone can your Beethoven live. . . . Oh, it is so glorious to live one's life a thousand times over! I feel that I am no longer made for a quiet existence." The exaltation of love appears in every line of this, but it only made more acute the pain of reflecting upon what might have been but for his affliction. Then the master cried, like another Paul: "O wretched man that I am, who shall deliver me from the body of this death?" Speaking of an invitation to revisit Bonn, he exclaims: "What would be my thoughts amid the glorious scenery of my fatherland?—thoughts alone of the happier future which would have been mine but for this affliction. Oh, I could span the world were I only free from this! . . . Were I only half cured of my malady, then I would come to you, and, as a more perfect and mature man, renew our old friendship. You should then see me as happy as I am ever destined to be here below. Not unhappy. No; that I could not endure. I will boldly meet my fate; never shall it succeed in crushing me." A little while longer and the clouds settled thicker and darker than ever above the unhappy composer's head. In the early part of 1802 he was taken ill, and after gaining much benefit from the treatment of Herr Schmidt—the surgeon already mentioned, to whom was dedicated the Trio, Op. 38—he removed to Heiligenstadt for country air. But nothing could cheer him in the absence of hope about his deafness. And there was no hope. Not a ray lightened the prospect of his future years. Was life worth having under the circumstances? Was it not better to shuffle off so heavy a mortal coil in hope that the burden of the Hereafter would be less, since it could not well be greater. Beethoven discussed the question with himself. Disappointment and Despair urged him one way, Art and Virtue prompted the other, and they conquered. But the struggle left the master a wreck, anticipating death as a release, and only anxious to set himself right with a world he had refused to take into his confidence. It was under these conditions that he wrote the famous letter to his brothers Carl and Johann, a letter to be opened when he had passed away, and therefore embodying, we may presume, his most genuine feeling. There is something inexpressibly pitiful in the cry with which it opens: "Oh, ye who think or declare me to be hostile, morose, and misanthropical, how unjust you are, and how little you know the secret cause of what appears to you! My heart and mind were ever from childhood prone to the most tender feelings of affection, and I was always disposed to accomplish something great. But you must remember that six years ago I was attacked by an incurable malady, aggravated by unskilful physicians, deluded from year to year, too, by the hope of relief, and at length forced to the conviction of a *lasting affliction*, the cure of which may go on for years, and perhaps after all prove impracticable." This was the revelation he had to make to the world—the great secret he so long kept locked within his breast, or only confided to two or three distant and faithful friends. The mere statement would surely have sufficed; but Beethoven went on to dwell with painful minuteness upon the miseries he suffered: "Alas! how could I proclaim the deficiency of a sense which ought to have been more perfect with me than with other men—a sense which I once possessed in the highest measure, to an extent, indeed, that few of my profession ever enjoyed. Alas! I cannot do this. Forgive me, therefore, when you see me withdraw from you with whom I would so gladly mingle. . . . Completely isolated, I only enter society when compelled to do so. I must live like an exile. In company I am assailed by the most painful apprehensions, through the risk of my position being exposed." In the country wretchedness still flowed from the same prolific source: "What humiliation when any one beside me heard a flute in the far distance and I heard *nothing*, or when others heard a *shepherd singing* and I heard *nothing*. Such things brought me to the verge of desperation, and well-nigh caused me to put an end to my life. *Art! art* alone deterred me. Ah, how could I possibly quit the world before bringing forth all that I felt it was my vocation to produce?" No; Beethoven, who had then begun the Eroica Symphony, remained faithful to his mission. He would "suffer and be strong," but ready for death in God's own time: "I joyfully hasten to meet Death. If he come before I have had the opportunity of developing all my artistic powers, then, notwithstanding my cruel fate, he will come too early for me, and I should wish for him at a more distant period; but even then I shall be content, for his advent will release me from a state of endless suffering. Come when he may, I shall meet him with courage." Meanwhile, the master invoked the aid of sublime Patience: "It is decreed that I must now choose *Patience* for my guide. This I have done. I hope the resolve will not fail me stedfastly to persevere till it may please the inexorable Fates to cut the thread of my life. Perhaps I may get better; perhaps not. I am prepared for both." On the outside of this affecting letter, and at a later date, when the prospect was blacker than ever, Beethoven added the words of an "exceeding great and bitter cry": "The fond hope I brought with me here (Heiligenstadt) of being to a certain degree cured, now utterly forsakes me. As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage that so animated me in the lovely days of summer is gone for ever. O Providence, grant me one day of pure felicity! How long have I been estranged from the gladness of true joy! When, O my God! when shall I again feel it in the temple of nature and of man? Never! Ah, that would be too hard!" The master now knew the worst. The inevitable had revealed itself in all its grim proportions, and thenceforth his letters contain but few and slight references to the cause of so much misery. Writing to the Baroness von Drossdick about 1809, he says: "I live in entire quiet and solitude, and even though occasional flashes of light arouse me still since you all left this, I feel a hopeless void which even my art, usually so faithful to me, has not yet triumphed over." To Wegeler he remarked later on: "For the last two years my secluded and quiet life has been at an end, and I have been forcibly drawn into the vortex of the world: though as yet I have attained no good result from this—nay, perhaps, rather the reverse. Still, I should not only be happy, but the happiest of men, if

a demon had not taken up his abode in my ears. Had I not somewhere read that a man must not voluntarily put an end to his life while he can still perform even one good deed, I should long since have been no more, and by my own hand too. Ah, how fair is life! but for me it is ever poisoned." In the first letter to Bettina Brentano, the composer's life trouble is also more than once referred to: "I am a wretched creature," he writes, "and yet I complain of others. . . . . Hope sustains me, as she does half the world; through life she has been my constant companion, or what would have become of me?"

(*To be continued.*)

MUSIC AT THE PARIS EXHIBITION.

In the original design of the French Exhibition of 1867 music prominently figured, a series of performances on a varied scale having been contemplated. But little or nothing came of it. The Imperial Commission bit by bit abated their scheme, difficulties arose as to the apportionment of the funds accorded, and finally the mountain brought forth the smallest of mice. This precedent may have had some influence upon the present Commission. We cannot say. But anyhow they did nothing for the exposition of music as an art till a comparatively recent date. Then, however, as though bent upon retrieving the *fiasco* of 1867, the authorities set to work in good earnest by appointing a *Commission des Auditions Musicales*, having MM. de Chennevières and Ambroise Thomas as presidents, and including among its members MM. Jules Cohen, Deldevez, Délibes, Gounod, Guilmant, Halanzier, Massenet, Saint-Saëns, and Wekerlin. The general idea which these eminent gentlemen were desired to carry out aimed at the representation of music in all its elevated forms, but especially at the encouragement of living composers, without losing sight of great and accepted classical works. With this comprehensive direction, and an assurance that 250,000 francs had been set apart for the encouragement of French music, the Commissioners were dismissed to their task.

The first subsequent act was the appointment of six sub-committees: No. 1 being charged with the finances and general administration, No. 2 with the *Sociétés libres Françaises* and foreign music, No. 3 with organ music, No. 4 with chamber music, No. 5 with the Orphéon Societies, and No. 6 with popular and national music. Each of these made a statement in due course to the Commissioners, who embodied it in a general report to the Government. That report having been "seen and approved," and published to the world, is now authoritative. From it, therefore, subject of course to modification, we may obtain a clear idea as to the musical department of the Exhibition.

The Financial Committee decided as follows: first, to engage an orchestra of 350 executants—band 150, chorus 200; second, to give ten concerts of French music with orchestra alone, or voices and orchestra combined, in the Grande Salle des Fêtes of the Trocadero, setting apart for that purpose 181,000 francs; third, to spend 10,000 francs upon concerts of French chamber music, 30,000 francs upon the choral music of the Orphéon Societies, &c., 4,800 francs upon organ performances, and 3,000 francs upon popular and national music. These arrangements, with expenses incidental thereto, will absorb the quarter-million of francs put at the disposal of the Commission.

The second sub-committee, of which M. Gounod was honorary president, found some difficulty in dealing with the matter of foreign music. They started with the notion that grave inconvenience would arise from the employment of the Exhibition orchestra in the performance of such music, and concluded that the best plan was to invite foreign orchestras to attend, give them the free use of the Grand Salle, and leave them to make what they could out of the speculation. By this plan alien composers would be able to rehearse their works at home, and preserve for them an interesting and varied national character. The idea was, no doubt, an excellent one, but when the delegates from abroad met their French colleagues it soon appeared impracticable. No assurance could be given as to the co-operation of foreign orchestras, and rather than forego the plan of an international exposition of music the committee determined that the Exhibition orchestra should be placed at the disposal of foreign composers for a series of ten concerts, no nation to claim, in the first instance, more than one, or to be allowed more than three rehearsals, and all responsibility in connection therewith to rest upon the delegates of the nations concerned. This, however, was not to exclude other orchestras if any chose to attend, and the committee point with pleasure to the action already taken by the Viennese Philharmonic Society in view of a series of performances in the Grand Salle. It is perhaps a vain hope that the orchestra of the Crystal Palace may be sent over by the subscriptions of our musical public; but England ought at least to be represented at one of the ten concerts, and Messrs. Arthur Sullivan and Cunliffe Owen, our delegates, may depend upon it that so much, if not more, is expected.

The sub-committee for organ music, presided over by M. Guilmant, had a very brief report to make. They recommend a series of performances "semblables aux séances connues en Angleterre sous le nom de *Recitals*," the public to be admitted without payment.

The fourth sub-committee, having in charge the interests of chamber music, announce arrangements for sixteen concerts in one of the smaller halls of the building, seven places in the sixteen programmes being reserved for unpublished works, to be chosen by a jury of taste. These concerts will take place every Friday from June 7 to September 20.

Among the arrangements made by the fifth sub-committee is a grand festival and international competition of Orphéon and other choral societies, to be held on July 21 and two following days. A festival of fanfares and military music is also proposed for three days in the month of September.

The report of the sixth sub-committee states that Austria-Hungary, Russia, Sweden, and Norway are arranging to have their national music represented at the Exhibition. But nothing in this department has as yet been decided, owing to the difficulty of making the requisite preparations.

Such, in brief, is the plan upon which music will be represented at the new World's Fair; and few will dispute that it does honour to the spirit and artistic zeal of our neighbours. The result cannot be foretold, but we shall watch the matter closely and keep our readers well informed with regard to it.

EXPERIMENTS ON ANCIENT INSTRUMENTS.

By W. H. Stone.

There is something weirdly attractive in endeavouring to elicit from an old musical instrument its long silent and forgotten tones. Whatever opinions individual musicians may hold as to the "music of the future," it is undeniable that the music

of the past, thus made present to us, carries with it a fascinating savour of antiquity. It is not unlike the abstracted forgetfulness of things around which is instinctively produced in the mind of a scholar by the realistic pictures of Gerôme or of Alma Tadema. Whether we see the gladiators "Morituri" saluting the bloated Cæsar, the matrons turning down their thumbs as death-warrant of the craven fighter, or the too lithe and pretty Tibicina, with double pipe in hands and *capistrum* round her rosy cheeks tripping in the wedding procession, we cannot but feel ourselves transported to the time when all these things were real and of everyday occurrence. To the mind of a musician "the sound of a voice that is still" for over three thousand years is perhaps even more full of association and ideality. An interesting study in this department has recently been added to our former stock by M. Victor Mahillon, the Conservator of the Museum attached to the Conservatoire of Music at Brussels, and by M. Gevært, its well-known Director. These gentlemen undertook to determine the tone and compass of one or two of the four ancient flutes preserved in the Museum at Naples. "In making a copy of a Pompeian flute," says the *Pall Mall Gazette* of March 18, "M. Mahillon had a great difficulty to contend with, as they were all unfortunately incomplete with regard to the reed." The flute, or rather reed-pipe, which he undertook to examine measures exactly twenty-one English inches, is entirely of ivory, the bore cylindrical throughout its length, and the ivory tube is covered with metallic rings of bronze and silver, which turn to the right and left, but are kept from moving up and down by a fixed ring below them holding them in their respective positions. By means of these turning sockets, which are each pierced with a side hole establishing connection with the corresponding hole in the ivory tube, the performer was able to exclude at will sounds he did not wish to employ.

"It is plain," says M. Mahillon, "from the shape, that the instrument was intended to contain a reed, but the question was, what sort of reed?" He was, however, acquainted with the Egyptian *Arghoul* flute, which is of cylindrical bore, pierced with lateral holes like the Pompeian. No doubt the latter is of Greek origin, though, like other Greek instruments, originally borrowed from Egypt.

M. Mahillon chose the reed of the Arghoul, which is of the "striking" or "beating" kind, and after one or two trials, succeeded in making the pipe speak as he desired. He chose the single instead of the double reed, like those of the oboe and bassoon, on account of the two latter being always connected with conical and not cylindrical tubes. Admitting that the chromatic scale was known to the ancients, and the division of the tube by thirteen rings being given, it was permissible to believe that the right reed was found if the thirteenth sound was the octave of the first. This being done, B on the second line of the bass clef was obtained as the grave or lowest note of the instrument; by opening successive lateral holes, the following sounds were produced: C sharp, D, E, F, F sharp, G, G sharp, A, B flat, B natural. The absence of the C and D sharp is accounted for by the fact that the second and fifth of the rings are not bored. The hole which on being opened gives B flat, is on the other side of the instrument, and is closed by the thumb of the left hand. When the ring which opens the A is turned round, it opens a lateral hole pierced in the tube a little above that which gives G sharp, and produces a second G sharp a little higher than the first.

Since the first experiment M. Mahillon has reconstructed the most perfect of the four flutes, again using the beating reed of the Arghoul, and has obtained the following sounds:—B, C, C sharp, D, D sharp, E, F, F sharp, G, G sharp, A, B flat, B natural, C, C sharp.

M. Mahillon has also made copies of the Roman trumpets in the Museum at Naples, and has found them to have the following compass, starting from G below the line in the treble clef, B, E, G, B flat, C, D, E, F sharp, G, the real effect being just a quarter of a note below that written.

It is curious to compare the description of the pipe here given with that of the Roman *Tibia*, of which Horace speaks. Referring to the good old times, he says:—

> Tibia non, ut nunc, Orichalco vincta, Tubæque
> Æmula, sed simplex, et parva, foramine pauco.

The words "orichalco vincta," usually supposed to indicate a combination of bronze with more precious metals, correspond well with the "metallic rings of bronze and silver" described above.

It will be remembered that Mr. W. Chappell brought a similar set of experiments before the notice of the scientific public at the Loan Exhibition at South Kensington in 1876, in conjunction with the writer. He experimented on some Egyptian pipes found in the tombs. "It was the custom," he says, "of the Egyptians in the early dynasties of the empire to leave a pipe in the tomb of a deceased person, and to lay by it a straw of barley, by which the player might make fresh reeds when he awoke." Copies of these pipes from the British Museum and that at Turin were fitted with reeds made from fresh green straw, cut at a knot, with a single beating vibrator cut from one side, just in the fashion that children still make them in the fields. One pipe has six notes in the major scale, another has a diatessaron with the semitone at the top, none of them possesses the whole octave. They evidently represent a far earlier condition of the musical scale than the Roman instrument. The writer has since found an interesting coincidence which throws considerable light on another Egyptian instrument preserved in the British Museum. It consists of a large bored flute with four finger holes, but no lateral *embouchure* for the lips. In consequence of this deficiency it had been considered by Dr. Birch, the learned Egyptologist, as probably a forgery. But Mr. Girdlestone, of the Charterhouse, brought to the writer from a trip on the Nile an exactly similar instrument, except that it possessed six finger holes. On examination, the top rim of the tube was found to be thinned to a feather edge; it was also found that a stream of air directed against this produced a perfectly appreciable note. It thus appears that the *Nay*, as it is called—still played on the banks of the Nile—is a lineal descendant of its older progenitor now in the British Museum, with the exception of the enlarged scale. On looking at the plaster mural pictures, also in the Museum, the oblique manner of holding the instrument so as to allow the stream of air to impinge on the sharpened upper margin is perfectly distinct.

When we find that so accomplished an author as Charles Lamb, in his "Chapter on Ears," tells us that although he often attempted to whistle "God save the King," he never arrived "within many quavers of it," and that sometimes on hearing music he contrived to guess at the "thorough-bass," we cease to wonder at the mistakes we meet with on musical matters in the works of other writers. But then we must remember that Charles Lamb did not occupy the position of musical critic, and the frank acknowledgment of his ignorance of the art therefore causes no surprise. But if persons undertake to write upon music with the ostensible purpose of instructing

others, we reasonably imagine that they have some special qualification for the task. We have frequently quoted some of the peculiar criticisms which appear in the local newspapers; and now we have before us a colonial journal containing a notice upon the performance of the "Messiah," which is printed as a "leader." After stating that part of the success of the work was owing to the atmosphere being "peculiarly vibratory," a compliment is paid to the singers, who, being "ladies and gentlemen," are said not to "live fast and immoderately, as most artists do, to keep up the due tension of the vocal chords and pulmonary endurance." "Our amiable amateurs," says the critic, "sang free and easy," and produced their effects by "reaching within the precincts of the soul of every appreciative person present." The air "Comfort ye, my people," "was brought out in full body of note by a barefaced youth, who would have silenced his father had he been a musician." The choruses were "marvels of precision, comparable to circles interlacing, as the orbits of the heavenly bodies," and "the basses were as full and imposing as any lion of a John Bull can be expected to take in his basement stand, even in music." Only once "the organist failed to give the key-note of a chorus; but the gents soon got into tone." "Specially speaking," it is said, "Handel is immortal in his 'Hallelujah': on his finishing that he must have felt faint." We confess to a similar sensation upon finishing this notice upon it.

In a recent number of the *Tonkunst*, published at Königsberg, the following paragraph appears: "Reading in the London *Musical World* the advertisements of both the Royal Academy (of Music) and the London Academy, one cannot help discovering from their tenor how much better the former is situated in comparison; for while the latter seeks to make matters particularly easy to their pupils the former proceeds with great independence. This is owing to the 'immediate patronage of her most gracious majesty' the Queen and her family. But is it right that the heads of state should be drawn into school competition?" The writer of the article then goes on to say that "this speculative use made of the highest names" has its drawbacks; and points out (with reference to the probability of this "English peculiarity" being introduced into Germany) that "the names of those who are called upon to occupy the foremost position in the state should be more respected." Now it is very natural that the editor of a foreign journal, seeing two academies advertised side by side in an English newspaper, with a list of professors occupied in the educational department of each institution, should conclude that they were on an equality in position; and he might reasonably wonder that one only should be under Royal patronage. We hasten, therefore, to inform him that the Royal Academy of Music was formed in 1823, the King being one of its most earnest patrons; that in 1830 it was incorporated by Royal Charter as a national institution; that it has produced very many students who have achieved a world-wide reputation, and that the patronage of the reigning Royal family has been accorded to it from its foundation. The London Academy of Music, on the contrary, is the private speculation of an artist who has always been himself at the head of it, and who engages a staff of professors on his own responsibility. The author of the remarks we have quoted will see therefore that the Royal Academy of Music makes no "speculative use of the highest names," but merely announces the fact that it is a chartered institution, and publishes a list of those who have ever been its warmest supporters.

We have lately had occasion to comment upon the proceedings of a trial in which it was proved that plates with the name of Broadwood were manufactured for the purpose of "putting on old pianos," and that others which contained the words "Collard and Collard model" (with the word "model" in very small letters) were used by makers of pianofortes shaped like those of Messrs. Collard. A recent case, however, which was tried at the Manchester assizes, enables us to say a word in defence of a tradesman who was himself deceived as to the real value of an instrument. It appears that a solicitor owned a violoncello which he believed was a genuine Stradivarius, and that a well-known collector of musical instruments commissioned a dealer to buy it for a very large sum, which he did, obtaining a receipt from the possessor of the cello in which he spoke of it as a Stradivarius. Some time afterwards the collector had occasion to dispose of his instruments, and before the sale several experts pronounced that instead of being a Stradivarius the cello was by an inferior maker named Ruggerius. The dealer, who found his credit at stake, immediately entered an action against the solicitor; but as neither plaintiff nor defendant could be pronounced legally to blame, it was suggested that the matter should be settled by arbitration, which was accordingly done. Now it is obvious that, although the purchaser was deceived in this transaction, there was no dishonesty on the part of either the dealer or the owner of the instrument; and we cannot but think therefore that, as the value of a stringed instrument can only be determined by the opinion of competent judges, the mere unsupported word of a dealer should have but little weight. Had the "experts," for instance, tried this doubtful cello before instead of after its purchase by the collector, its worth would have been decided, the dealer and the solicitor would have been undeceived as to its origin, and the vexatious action would never have been brought.

Those composers who write especially to supply the wants of the day should take a lesson from the catalogues of the American publishers; for, if we may look upon the one now before us as a fair specimen—termed a "live list" of the works of those "most wide awake to the demands of the times"—it will be at once seen how much the effect, even of a catching title, may be heightened by a racy little description of the general character of the pieces. For example, "The Alpine Shepherd's Lament. *An Arcadian Shepherd with his flock. Sweet music. We lament when it is over;*" "Unique Galop. *Brilliant Galop, with a strange, bad, bright face on the title;*" "Diamond Eyes, Polka Redowa. *The owner of the eyes in question will delight to dance to it;*" "Musical Echoes, Mazurka. *The Mazurka furnishes the romance to dance music, and this does it finely;*" "Benedictus, Sacred Quartett, '*Blessed be the Lord*,' *&c., with fine music;*" "Silver Moon Reverie. *Very bright reverie, with arpeggios, tremolos, &c.;*" "With Chime and Song, Concert Polonaise. *A little of the Chimes, and a great deal of the bright Song.*" Then some of the headings of this catalogue of "new music" are also, we presume, "adapted to the demands of the times;" for "A Rich List" of pianoforte music and "Neat Pieces for Violin and Piano" would hardly perhaps appropriately describe the old-world compositions of those who worked for the art rather than the market. Attention must also be drawn to a remark upon one of the vocal pieces, "Take this letter to my Mother," which is termed, "One of the 'Mother' songs that always reach the heart," so that there is evidently a growing tendency to classify those effusions which especially illustrate the domestic affections.

CARL ROSA OPERA COMPANY.—ADELPHI THEATRE.

Herr Ignaz Brüll's Opera, "The Golden Cross," produced on Saturday the 2nd ult., achieved a success which has thoroughly endorsed the verdict pronounced upon it in Germany. The Overture was encored, most of the principal pieces were enthusiastically applauded, vocalists, composer, the author of the English adaptation (Mr. Jackson), and Mr. Carl Rosa were called upon the stage, and bouquets were thrown to the two ladies who contributed by their excellent singing to so triumphant a result. But in proof that we gauge these wild demonstrations of delight at their true value we may at once adduce the incontrovertible fact that the feeblest numbers in the whole work were those which were redemanded. No doubt Herr Brüll, like many clever men before him, has been placed in a false position by his critics. He has been termed the "German Auber," and has also been hailed as the worthy successor of Lortzing and Nicolai, praise which we should think could scarcely have been bestowed upon a composer so lacking originality, save by those who, heartily wearied of the pretentious modern German school, are glad to welcome any writer who will condescend to colour his libretto with simple, pleasing, and tuneful music. That Herr Brüll has done this we willingly admit; that there is a fluency in his writing, an occasional proof of his power of appropriate orchestration, and, especially in the finale to the first act, evidence of a knowledge of dramatic effect we also allow; but that those who know the light Operas of Auber, Nicolai, Flotow, or even Adolph Adam, will accept the "Golden Cross" at the German valuation we should be sorry to think and, in spite of its great success, by no means inclined to believe. The story is extremely simple. In a village about twenty-eight miles from Paris, a young peasant, who is about to be married, has been drawn for the conscription, and is on the point of going with the army of Napoleon to Russia, when his sister, declaring she will give the golden cross she wears to anybody who will take her brother's place and that she will bestow her hand upon him when he returns, a substitute is found, and the first act ends with the departure of the troops. In the second act the remnant of the army returns; *Gontran*, the bearer of the golden cross, having been wounded in the war has been nursed by *Christina*, who is perfectly ignorant that her patient is the unknown one to whom she has plighted her troth. On his recovery he makes himself known, but as he cannot produce the token, having, when believing himself dying on the field of battle, entrusted it to a comrade, it is not until the arrival of the old crippled *Sergeant Bombardon*, who possesses the cross, that matters are satisfactorily explained. The Overture but faintly shadows forth the quality of the music which follows; for, in addition to its triviality, the monotony induced by the rigid adherence to one key is positively wearisome. The first act contains some of the best numbers in the Opera. Passing over the somewhat trifling Chorus of Maidens, with the incidental solos, we may select for special notice a melodious Romance for *Christina*, "Still young;" the *ensemble* following the weak (but encored) tenor song, "What is life;" portions of the duet, "Halt! front!" for the Sergeant and *Gontran*, and the whole of the *finale*, which is not only the gem of the act, but of the whole Opera. In the second act a Romance, "Shall I, her simple heart compelling," for *Gontran*, is one of the most pleasing pieces, an unexpected change of key happily expressing the feeling of the words, and the entire song, indeed, being as fair a specimen as can be selected of the composer's style. The duet for *Gontran* and *Christina*, "Tell me, will our parting grieve thee," is somewhat too suggestive of Gounod to pass unnoticed; and *Bombardon's* song, "Three years have writ," although dramatic and well-written in parts, also calls up reminiscences which made us doubtful whether Brüll or Auber had the greater share in the composition. As we have already said, the reception of the opera was such as to lead us to believe that a great work had been placed before us; and if such enthusiasm can only be supported, Mr. Carl Rosa may well afford to pay but small attention to the critical few who, like ourselves, have but the interests of art to maintain. The general performance of the Opera was extremely good. Miss Julia Gaylord materially increased her reputation, both by her singing and acting, in the part of *Christina;* Miss Josephine Yorke, as *Theresa*, was all that could be desired; Mr. Maas displayed a good tenor voice as *Gontran*, although at present he has but few requisites for an actor; Mr. Aynsley Cook, as the bluff *Sergeant Bombardon*, over-acted and over-sang the character, as is usual with this clever but too demonstrative artist; and Mr. Snazelle, in the small part of *Nicolas*, gave his music with good taste and feeling. The work was well placed upon the stage, and the orchestra thoroughly efficient in every department. The *début* of Madlle. Fechter, daughter of the well-known actor, as *Marguerite*, in Gounod's "Faust," was more successful in a histrionic than a vocal sense. The charm of her acting in every phase of the character made itself so felt throughout the house that regret was universally expressed at the weakness of a vocal organ which had evidently been well trained, the high notes especially being exquisitely pure and sympathetic. In less exacting parts we have no doubt that Madlle. Fechter will yet win her way; but the real physical power absolutely demanded for *Marguerite* places it at present beyond her reach. Mention must be made of the excellent singing of Mr. Maas in the character of *Faust*, and the *Mephistopheles* of Mr. F. H. Celli must also be most warmly commended. "The Lily of Killarney," "The Bohemian Girl," and "The Flying Dutchman," have been included in the *répertoire*, and overflowing houses have rewarded the indefatigable and praiseworthy exertions of the lessee, whose excellent conducting contributes materially to the success of the performances.

SACRED HARMONIC SOCIETY.

Dr. Crotch's Oratorio, "Palestine," revived by this Society in 1874, was repeated on the 1st ult. with a success which cannot but be regarded as a protest against the oft-repeated assertion that English music is but coldly accepted by English audiences. True it is that the applause was not such as we are accustomed to hear in the concert-room, but it must be remembered that many of the subscribers to this Society approve not the system of receiving sacred works with those audible demonstrations of delight which they would award to secular ones, and we judge therefore by those half-subdued expressions of gratification which the excessive beauty of the various pieces elicited from every attentive listener in the room. The name of Dr. Crotch is but little known to the rising generation, and it required therefore the presentation of a work of such unquestionable power as "Palestine" to prove that he was any more than Professor of Music in the University of Oxford, and an acknowledged authority on the theory of his art. Let us at once say that his style is doubtless based upon that of Handel, but that he is in the slightest degree an imitator we emphatically deny. As a rule his choruses are broad, massive, and worked throughout with the hand of a consummate master, some indeed being so perfect both in conception and treatment as to justify us in saying that they might have been written by his great predecessor; but in no place are we reminded that he has relied for effect on a copy, or even a paraphrase, of the thoughts of another. The instrumentation is extremely full, occasionally even redundant, considering the time at which the Oratorio was written; but generally the orchestral colouring, especially in the choral portions, is most appropriate, the instances being rare indeed where we could desire that the brass had been more sparingly used. Perhaps the most conventional portion of the work is the Overture, which, opening with a *Larghetto* in C minor, is followed by the traditional Fugue and a melodious *Andantino* (all in the same key), a bright episode in the tonic major, and a few concluding bars in the original key. Once firmly grasping the spirit of his text, however, the composer thinks only of its sympathetic expression; the opening Air and Chorus, "Reft of thy sons," being a truly eloquent setting of the mournful words, and affording a good proof of the earnestness with which the author entered upon his task. The Choruses—"Oh, happy once," with its fine contrapuntal effects and skilfully contrasted accompaniments; "Oh, feeble boast," in which the trumpets and horns are used with much judgment; "Hence all his might," a piece containing some of the boldest writing

in the Oratorio; and "He comes," the jubilant character of which is most successfully sustained—may all be cited as examples of the composer's command of vocal and orchestral resources. Then for melodious beauty and broad dramatic effects the Choruses, "Let Sinai tell," "Then the harp awoke" (commencing with a bass solo), "Nor vain their hope," and "Be dark, thou sun," claim so high a rank, even as abstract choral pieces, that we cannot but marvel how they can have been suffered to fall almost into oblivion. The charming Quartett, "Lo, star-led chiefs," and the Quartett, with Chorus, "Then on your tops," have occasionally been heard apart from the Oratorio; but that the beautiful Quartett and Chorus, "Be peace on earth," and the Air, with Semi-chorus, "In frantic converse," with the deeply pathetic choral passages, "The voices of the dead," should not have engaged the attention of our Choral Societies seems almost inexplicable. The solos are, perhaps, as a rule scarcely equal to the choral pieces; but many of them are extremely melodious, "O Thou, their Guide," "E'en they who dragged," and "No more your thirsty rocks," for soprano, "Did Israel shrink?" and "Vengeance," for tenor, and "Ah! faithful now no more," for bass, being especially worthy of individual mention. The principal singers—Miss A. Williams, Miss Julia Elton, Miss Ellen Horne, Mr. Cummings, Mr. Santley, and Mr Maybrick—were thoroughly efficient, Miss Williams materially increasing her reputation by her excellent delivery of the trying soprano music, and Mr. Santley gaining an enthusiastic encore for his artistic rendering of the air, "Ah! faithful now no more." The orchestra, although occasionally too loud, especially in the more quiet concerted pieces, gave generally much effect to the rich instrumentation which pervades the work; and the choir afforded ample evidence of the careful training of Sir Michael Costa, who conducted the Oratorio as if it were a labour of love.

PHILHARMONIC SOCIETY.

The second Concert of the season was given on the 28th of February, an interesting feature in the programme being Schumann's "Overture, Scherzo, and Finale," a work reflecting the brightest and happiest days of the composer. The genial and melodious character of these movements, and the clearly defined purpose throughout the composition, make us wonder why the word "Symphony" should not have been applied to it, for assuredly it is as complete as many works which bear this more ambitious name. The Scherzo has a fascinating subject, with which the Trio, in the tonic major, forms a charming contrast; and the final movement, constructed on a somewhat novel model, and largely developed, forms a fitting termination to one of the most characteristic of the many works composed by Schumann during the most productive year of his too short career. The other orchestral works were Beethoven's Symphony in A (No. 7) and the Overtures to "Ruy Blas" (Mendelssohn) and "Guillaume Tell" (Rossini), in all of which the orchestra exhibited signs of improvement, although the want of delicacy is still apparent. In the rendering of Sterndale Bennett's Pianoforte Concerto in F minor Madame Arabella Goddard showed not only that her executive power is as perfect as ever, but that her appreciation of a composer whose works it has ever been her delight to interpret deepens with time. The Barcarole was a marvellous specimen of a chaste and refined style which, if we may judge from some recent performances, seems fast departing; and the last movement was given with an impetuosity and perfect command of the varied shades of tone which elicited a storm of applause as enthusiastic as it was well deserved. Madame Edith Wynne was the vocalist. At the third Concert, on the 14th ult., Herr Ignaz Brüll gave a brilliant and artistic rendering of Schumann's Pianoforte Concerto in A minor, Haydn's Symphony, Letter Q, and Mendelssohn's "Italian" Symphony being also included in the programme. The vocalist was Mr. Santley. At both these concerts Mr. W. G. Cusins conducted.

MR. HENRY LESLIE'S CHOIR.

The first of the four subscription Concerts took place on the 26th of February, the programme being well selected for the display of the choir. Prominent amongst the sacred compositions given were Walliser's Motett "Gaudeat in Cœlis," which was excellently sung, and the Motett of Bach "The Spirit also helpeth us," the excessive difficulties of which, although still baffling the laudable attempts of the choir to secure a perfect rendering, were wonderfully well surmounted. Amongst the Madrigals and Part-songs we may especially mention "Oh, fading joy," by the late Mr. Charles Lucas, a very successful example of the modern Madrigal; two other works of the same class, "Fair Daffodils" (by Mr. Hubert H. Parry), and "If I had but two little wings" (by Mr. J. F. Barnett), which was redemanded, and "Cherry Ripe," skilfully arranged as a Part-song by Mr. Leslie, the above-mentioned pieces being performed for the first time. Miss Robertson, Miss F. Robertson, and Mr. Forington were the solo vocalists, the first-named artist eliciting the warmest demonstrations of approbation, especially for her facile rendering of Persiani's variations on Paesiello's air "Nel cor più." Mdlle. Debillemont played three pianoforte solos with but small effect amongst the musical portion of the audience.

MADAME VIARD-LOUIS'S CONCERTS.

The second of these Orchestral Concerts was given on the afternoon of the 5th ult., the choice of pieces and their generally excellent rendering justifying a larger attendance than was assembled on the occasion. A novelty in the programme was a Minuet and Trio by Mr. Ebenezer Prout, the melodiousness of which, apart from its masterly instrumentation, ensured its cordial reception. The spirit of the old dance has been happily caught, and the Trio forms an effective contrast, a brief *coda* giving a satisfactory conclusion to the composition, which, it should be mentioned, is intended to be complete in itself. M. Bizet's *Suite*, "L'Arlesienne," containing a Prelude, Minuet, Adagietto, and Carillon, is a work of the highest interest, the Minuet especially being full of beauty, and the Adagietto charming so much by the grace and refinement of its themes and the skill of its orchestration, as to elicit an enthusiastic encore. Again the band, under the direction of Mr. Weist Hill, gained the highest honours by an interpretation of Mozart's "Jupiter" Symphony and Sterndale Bennett's Overture "The Naiades" such as is rarely heard; and the warm applause after each of these works proved how thoroughly the audience appreciated a performance so absolutely perfect in its minutest details. Madame Viard-Louis's choice of Beethoven's Concerto in E flat for her principal solo gave ample evidence that she has full reliance upon her executive powers, which, indeed, were thoroughly equal to the occasion; but it must also be said that in the slow movement she displayed a true and legitimate power of expression. She also played with good effect Mendelssohn's "Variations Sérieuses." The vocalist was Mr. E. Lloyd, who was highly successful in Weber's Scena, "Oh, 'tis a glorious sight," and Mendelssohn's Song, "The Garland."

MONDAY POPULAR CONCERTS.

Besides the four evening performances of last month, we have still to notice the concluding concert of the previous month, which took place on February 25, and on which occasion Herr Ignaz Brüll was again the pianist. In his rendering of Beethoven's Sonata in D minor (Op. 29), the able Viennese artist again proved himself a refined and brilliant exponent of classical music, without, however, possessing a very marked individuality of style. His playing pleases, and occasionally surprises, by the easy triumph over difficulties, but it does not materially advance our insight into the poetic signification of the works interpreted. This was the twelfth performance at these concerts of the Sonata in question, and old frequenters of the institution are apt to draw comparisons, scarcely perhaps always fair to the latest comer. Herr Brüll was, however, greatly applauded, and an encore having been insisted upon, he gave a very spirited reading of Weber's *Momento capriccioso*. Herr Joachim delighted the audience by the masterly execution of the *adagio* from the twenty-second Concerto by the violin composer *par excellence*, Viotti, being supported on the pianoforte by the accompanist, also *par excellence*, Sir

Julius Benedict. The chamber-music consisted of Beethoven's String-Quartett in F minor (Op. 95), and Schumann's Trio in F major for pianoforte, violin, and violoncello. Signor Piatti having been called to Italy, in consequence of a family bereavement, his place was taken by Herr Daubert. Mr. Santley contributed to the evening's enjoyment by his rendering of a song by Sullivan, and of Handel's "O ruddier than the cherry," producing, as usual, a not altogether legitimate effect by the introduction of the high G in the concluding bar of the latter air.

The programme of the first concert of last month (March 4) comprised Beethoven's Quartett in C major (Op. 59) and Haydn's Quartett in C major (Op. 74), the executants being MM. Joachim, Ries, Zerbini, and Daubert. The instrumental solo performances on this occasion were divided between Mdlle. Marie Krebs and Herr Joachim, the former playing with her usual grace and refinement Mendelssohn's Prelude and Fugue in E minor, while the great violinist gave, for the first time at these concerts, the *Romance* from his own Hungarian Concerto, which was extremely well received. Herr Joachim is not only a consummate master of his instrument, he also knows how to write for it, and this characteristic movement from the Concerto in question furnishes in itself a marked proof of his great general ability as a musician. Herr Henschel's splendidly sonorous baritone voice and artistic interpretation met with the full appreciation of the audience, the vocal pieces selected being two airs from Handel's operas, and three German *Lieder*. Sir Julius Benedict was again the Conductor.

On the second Monday of the month the concert opened with Mozart's exquisite Quintett in G minor, the sixth, in chronological order, of the nine works of a similar kind among the published compositions of that master, but the first, unquestionably, in point of excellence. Any one entertaining a doubt as to the true meaning of the word "classical" as applied to music should hear this beautiful work, which, indeed, contains the explanation in its every movement, viz., an abundance of creative ideas harmoniously developed and matured, and the parts placed into such exquisite symmetry that the altering of a single note would disturb the general plan of architecture. The Quintett was finely played by MM. Joachim, Ries, Straus, Zerbini, and Pezze. Haydn's Quartett in G minor (Op. 74) was the second of the two chamber-works usually included in the programme of these concerts. Mdlle. Marie Krebs was the able exponent of Bach's Prelude and Fugue in A minor for Pianoforte alone, the same accomplished artist having also participated with Herr Joachim in a capital performance of Beethoven's Sonata in G major (Op. 30). Mdlle. Redeker and Herr Henschel, two special favourites at the Popular Concerts, were the recipients of much well-deserved applause in Handel's but rarely heard duet "Che vai pensando," and two-part songs by Schumann, Brahms, and Henschel respectively. An encore accorded to the latter was readily responded to by the two sympathetic singers giving an additional vocal duo, to which Herr Henschel played the accompaniment. Mr. Zerbini was, as usual, a very efficient Conductor.

The third evening of the past month introduced for the first time during this season, the stalwart Berlin pianist, Herr Barth, to the audience, whom he fairly astonished by the extraordinary feat of memory involved in the performance, without the printed music, of Brahms's most difficult variations on a theme by Handel, twenty-five in number. Such mental efforts are, indeed, not now altogether uncommon among executive artists, but they never fail, as yet, to act as a surprise when exhibited. Apart from this striking proof of the possession of a capacity which, to our thinking, is really outside the specific value of an artistic performance, Herr Barth delivered himself of his arduous task with great intelligence and taste, his phrasing being particularly distinct and his style free from mannerism. Thoroughly artistic also was the pianist's accompaniment of Herr Joachim's splendid rendering of three charmingly poetic Romances by Schumann. Mdlle. Redeker, who was again the vocalist, sang with fine expression vocal pieces by Brahms and Schubert. The two by the latter composer, "Gruppe aus dem Tartarus" and "Dithyrambe," are but rarely heard, and to judge from the character of the poetry to which they are joined (Schiller's), appear to have been the result of an experiment rather than of spontaneous selection on the part of the great lyrical composer. The concert, which opened with Haydn's Quartett in B flat (Op. 61), concluded with Schubert's Ottett, the great beauties of which being now so universally recognised, it is superfluous for us to add more than the fact that the work was capitally played by MM. Joachim, Ries, Zerbini, Lazarus, Wendtland, Wotton, Reynolds, and Piatti. The latter gentleman, who had returned to his accustomed post on this occasion, was greeted on first entering with unmistakable signs of the great esteem in which he is so deservedly held by the musical public. Sir Julius Benedict officiated as Conductor.

The last concert of the month (25th ult.) included Brahms's Quartett in B flat (Op. 67) and Beethoven's Trio in G major (Op. 9), the executants being MM. Joachim, Ries, Straus, and Piatti in the former, and the first and two last-mentioned artists in the latter. Miss Agnes Zimmermann, who was the pianist, gave an admirable reading of the "Humoreske" (Op. 20), by Schumann, being also associated with Herr Joachim in the execution of Schubert's characteristic "Rondeau Brillant" for pianoforte and violin. Madame von Asten, who made her first appearance at the Monday Concerts on this occasion, sung with pleasing effect songs by Schubert, Taubert, and Rousseau, accompanied with his usual efficiency by Mr. Zerbini.

CRYSTAL PALACE.

The Saturday Concerts of the past month have fully maintained their character, both as regards the variety and interest of their programmes. On the 2nd ult. the special novelty was Goldmark's Symphony "The Country Wedding," which was performed for the first time in this country. Regarded merely from a musical point of view, and looking at its contents rather than at its form, there is much to interest and attract in Goldmark's work: there is decided inventive power and much clever workmanship; but, in spite of its title, we cannot consider the piece in any sense a Symphony. It is rather an orchestral suite in five movements. It opens with a Wedding March, followed by thirteen variations, in many of which great ingenuity is displayed. The second movement is a Bridal Song (*allegretto*); the third a Serenade; the fourth is entitled "Im Garten;" and the finale is a Dance. The work was excellently played and warmly received. The Overtures at this concert were both familiar—Beethoven's "Coriolan" and Mendelssohn's "Hebrides." Herr Joachim was the instrumentalist, and played in his finest style Spohr's "Scena Cantante" and Bach's Prelude and Fugue in G minor. Handel's Largo, arranged for solo violin, harp, organ, and orchestra by Hellmesberger—a most un-Handelian though we admit effective transcription—was repeated at this concert, it having been performed last season with great success. The vocalists were Miss Merivale and Mr. Edward Lloyd.

A magnificent rendering of Beethoven's Symphony in A was given at the following concert (the 9th ult.). The Ballet music from Verdi's "Don Carlos"—omitted when the work was performed on the stage—was given for the first time in England. It can hardly be said that the music was worthy of a Saturday concert. Dr. Sullivan's clever and brilliant overture to "The Sapphire Necklace" was the opening piece of the programme. Miss Marie Krebs was the pianist on this afternoon, and played Chopin's Concerto in F minor with her usual beautifully finished *technique* and intelligent style. The vocalists at this concert were Madame Sophie Löwe and Signor Foli. The lady deserves particular commendation for her selection of pieces: avoiding the stereotyped numbers which seem to constitute the whole repertory of some singers who might be named, Miss Löwe brought forward an interesting Scena, "Ingeborg's Klage," from Max Bruch's "Frithjof," and two songs by Robert Franz.

Professor Macfarren's "Lady of the Lake" occupied the whole of the concert on the 16th ult. The work was composed for the opening of the new Music Hall in Glasgow, which took place last November; and the present was, we believe, its first performance since that occasion. The libretto of the Cantata, which has been prepared by

Mrs. Macfarren, follows Scott's poem pretty closely, though it has of course been necessary both to omit and to condense much in order to bring the work within reasonable length. The music is characterised by the same features of interest which have attracted the attention of musicians to Dr. Macfarren's Oratorios. We find here the same high artistic finish, the same power of appropriate expression, which are to be noticed in "St. John the Baptist" and "Joseph." Much of the music in the present Cantata is highly dramatic in thought and feeling, as, for instance, the Quartett (No. 10), in which *Roderick Dhu* asks for the hand of *Ellen*, or the whole scene between *Roderick* and *Fitz-James* in the second part. In these it is hardly necessary to say the composer has been highly successful, while he has been no less happy in many of the lyrical portions. Among these may be named *Ellen's* Song, "Ave Maria," in which Dr. Macfarren was forced to provoke a comparison with no less a composer than Schubert. Here he has skilfully avoided the difficulty by writing very appropriate music in which the keenest hunter after reminiscences will fail to find the slightest resemblance. The beautiful "Lay of the Imprisoned Huntsman," near the close of the work, is another most excellent number; while the Part-song, "Not faster yonder rowers' might," and the Boat-song, "Hail to the chief who in triumph advances," should be specified as admirable imitations of the style of Scotch national melody. The work, as a whole, will rank among its composer's best; but it needs a far more adequate performance than it received at the Palace to bring out all its beauties. Of the soloists who appeared in it, Madame Patey alone did full justice to her music: all the other principals, whom we refrain from naming, were more or less unequal to their work; while neither band nor chorus were satisfactory: the former were probably over-fatigued with a long rehearsal in the morning, while the latter were both coarse and imperfect in their execution.

Rubinstein's fifth Concerto (in E flat), played by Mr. Oscar Beringer, was the novelty on the 23rd. We heard the work at the Philharmonic concerts about two years since, played by the composer. The impression produced by it on that occasion was by no means favourable; and after hearing it a second time, we sincerely hope we shall never be called upon to listen to a third performance. The music is not only very dry, but in parts positively ugly. Rubinstein seems to have taken the first ideas that came into his head, and to have treated them (as the Americans would say) "permiscous," and the result is a composition the effect of which is at times absolutely unpleasant. It is only due to Mr. Beringer to say that he played the enormously difficult pianoforte part magnificently; but we could not help regretting that he wasted his great talents in practising such music. The orchestral pieces on this afternoon were the Overtures to "Melusine" and "Der Freischütz" (both splendidly played), the variations from Beethoven's fifth Quartett, given (according to a most reprehensible custom) by all the strings, and Haydn's charming Symphony in G, known as "Letter V." The soloists were Mrs. Mudie-Bolingbroke and Mr. Santley.

ROYAL AQUARIUM CHORAL SOCIETY.

This recently formed Choral Society gave its first Concert on Ash Wednesday the 6th ult., Sir W. S. Bennett's "May Queen" being the work selected for performance. The choir numbers about 120 voices, and every member has been subjected to careful examination before admission. The result, as might be anticipated, is thoroughly satisfactory. The Choruses in the "May Queen" were sung with remarkable precision and firmness of attack; the gradations of light and shade were carefully observed, and the body of tone was effective, considering the disadvantageous position in which the choir was placed, and the fact that they were singing behind a band of 100 performers. The soloists were Miss José Sherrington, Miss H. D'Alton; Messrs. Shakespeare and Thurley Beale, all of whom sang with their customary success. On Saturday the 23rd ult. the choir gave a second Concert, and sang, under the direction of their Honorary Choirmaster, a charming Serenade by Alfred Cellier, "Wake then, O darling," a German *Volkslied*, and a very effective Part-song by Mr. Eaton Faning, "The Vikings." The voices were a little out of time in the first verse of the *Volkslied*, but "The Vikings" was especially well rendered. The audience, which was very large, appeared to thoroughly enjoy the Concert. The position of the orchestra at the Royal Aquarium is acoustically perhaps the worst in London; but we believe the directors have under consideration a scheme for building a concert-room at the west-end of the Aquarium, and until this is done anything like a satisfactory musical performance is out of the question. Mr. J. F. Barnett's "Ancient Mariner," and Mr. F. H. Cowen's "Rose Maiden," are now in rehearsal, and will be performed soon after Easter. We are informed that there are a few vacancies in each department of the choir.

MR. KUHE'S BRIGHTON FESTIVAL.

(From our Special Correspondent.)

The second week of this prolonged series of concerts began February 25, with a performance of miscellaneous music, the leading features in which were the Overture to "Tannhaüser," an Entr'acte from Mr. F. H. Cowen's "Maid of Orleans," conducted by the composer; Mendelssohn's Concerto in G minor, played by Mr. Kuhe; and Haydn's Symphony in D, eleventh of the Salomon set. On the following evening music of a more uniformly high order was provided, including Mendelssohn's "Reformation" Symphony and Organ Sonata in B flat, followed by Verdi's "Requiem," with Mrs. Osgood, Miss Anna Williams, Mr. W. H. Cummings, and Signor Campobello as leading vocalists. The performance of each number presented satisfactory features, but over all we pass to arrive at the chief novelty of the Festival—Mr. F. H. Cowen's Oratorio "The Deluge." This work, as some may remember, was expected one year, nay two years, ago, but circumstances on neither occasion admitted its completion in time. We are quite willing to believe that nothing has been lost by delay. Oratorios, save when a Handel is the producer, do not reach healthy life without much trouble in the conception and bringing forth, and for the time spent by Mr. Cowen in perfecting his work it is certain that an ample return will be forthcoming. Its subject naturally suggests many and great difficulties, above all if treated from a dramatic point of view. The event around which all must turn is so tremendous, and the attendant circumstances so unparalleled, that only a colossal genius, to which both ideas and their adequate expression come intuitively, could hope to grapple with them. Mr. Cowen, we are glad to say, attempted nothing of the sort. The book of his Oratorio has little or no dramatic character, being limited to narration and didactic comment. Yet even so treated the subject taxed the composer heavily, and we must be excused if, after looking at the words and before hearing the music, we felt strong misgivings about the result. The libretto, taken for what it is, does not demand lengthened remarks. It follows the Mosaic story with closeness, using always the words of the Bible, and between every two incidents or steps in the progress of the narrative it interpolates more or less appropriate Scriptural texts. Exception might no doubt be taken to the relevancy of here and there a quotation, but generally speaking the book is well put together, and enabled Mr. Cowen to start with a manifest advantage in hand.

At present there is no Overture to "The Deluge," and we believe the composer has not determined whether to write one, properly so called, or to substitute an elaborate and descriptive orchestral number for the choral music in which the actual catastrophe is now treated. The question deserves serious consideration, but we are correct in saying that an Overture or its equivalent will ultimately form part of the work. In default the Oratorio opens with a so-called Choral, "He that formeth the mountains." Having little in common with the measured phrases of the Choral proper this number is yet distinguished by a gravity and dignity becoming its name. Its progressions are often bold and striking, while the loftiness of its style serves at once the purpose of an exordium by arresting attention. At its close a tenor Recitative, "The Lord looked down from heaven" (freely accompanied by the orchestra), leads to a Chorus, "They are all gone aside, and there is none that doeth good." The first section of this number opens

fugally, and may be objected to as hardly in keeping with the serious nature of the text. But amend is made in the second section, "Their wickedness is great, and the thoughts of their hearts are evil." Here the music not only accords with its theme, but is effective *per se*, and keeps up to the lofty standard set by the introduction. A contralto Air, "It repented the Lord that He had made man," comes next, accompanied by an expressive "figure," assigned in the first instance to violins *con sordini*, and rarely ceasing to be heard from some part or other of the orchestra. Otherwise the air is not remarkable, nor, save for its smooth and easy flow, can we greatly commend the bass Song, put into the mouth of *Noah*, "I delight to do Thy will, O my God." Both, though well made, want that distinctiveness of character for the absence of which no perfection of workmanship can atone. Interest, however, is renewed by the next number, a Duet, "Like as a father pitieth his children," for soprano and tenor. The voices are treated with considerable independence of each other, and the general effect, aided by an attractive use of the orchestra, is pleasing. This number may always be reckoned upon to secure public favour. We now approach the catastrophe, which is heralded by a contralto Recitative, "And it came to pass at the appointed time." In its treatment Mr. Cowen ventures near the dramatic form. He makes us hear the cry of the drowning world, "Out of the deep we cry unto Thee," three times repeated, each utterance being followed by a short Recitative showing how the pitiless waters rose till "all the mountains under heaven were covered," the whole ending with a fiercely triumphant and much elaborated Chorus, "Thine enemies shall perish, O Lord." Our opinion upon this mode of treatment is decided. We hold it to be either not enough or too much. It is not enough for an adequate illustration of the awful event which forms the subject and *raison d'être* of the Oratorio; while an illustration not being intended, it is too much. In either case the result is disappointment. We counsel Mr. Cowen to reconsider this part of the work. The Gladstonian "three courses" are open before him. First, he may expand his present matter till it acquires dimensions and importance worthy of the central incident of the story; or, next, he may simply recite the Biblical words under conditions of studied solemnity, leaving imagination to do the rest; or he may call upon his orchestra, unaided by words, to suggest the catastrophe. One or other of these courses it is desirable he should adopt before next the Oratorio is heard. There are some good and effective points in the jubilant Chorus before adverted to, and this number, in any case, would be retained, as it is a logical if somewhat unpleasant comment upon the wholesale destruction just before achieved. At its close occurs an unaccompanied Trio for soprano, tenor, and bass, "God is a stronghold in the day of trouble." Here Mr. Cowen is once more pleasing and effective beyond common. The music is throughout expressive, well written for the voices, and admirably relieved by organ interludes which give an appropriate colour to the whole. In the following soprano Recitative, "And God remembered Noah," large descriptive use is made of the orchestra, especially with reference to the wind that passed over the earth. But much higher skill appears in the next number, an Air for contralto, with incidental Choruses, "What is man that Thou art mindful of him?" Few more impressive things than this occur in modern Oratorios, the plan of the number being in several respects original, while large, independent, and characteristic use is made of solo, chorus, and orchestra, with a view to the maximum of effect. The prominence given to two trumpets may be mentioned as quite distinctive, and the manner of their employment is in a high degree striking. Another Recitative, "And the ark rested," introduces a tenor Air, "Behold, the earth is void," which makes no concession to popular taste, the composer seeming to have realised the desolate grandeur of the picture, and to have sought only its highest expression. Between this and the next Air (soprano), "The rain is over and gone," there is a contrast not less wide than grateful. In the one case we have set before us desolation and death, in the other we see returning fruitfulness and life. Charmingly does the composer show us the latter. He reveals skies clear and serene, the trees are putting forth their leaves, the birds are singing, and Nature everywhere rehabilitates herself. We estimate this song very highly. It reflects, without exaggerating, the spirit of the scene described, and bursts upon us in the Oratorio like a ray of sunlight across a stormy sky. After another Recitative, "He stayed yet seven days," we have a Chorus, "Behold, the day," of considerable importance both as to character and dimensions. It opens with a prolonged *crescendo* on the words, "The sun ariseth and the morning is come," followed by an attractive episode for female voices, "Go ye forth in joy and peace," with harp accompaniment. Finally, occurs an *ensemble* to the ancient benediction, "The Lord bless thee and keep thee," &c. Here, also, harps are prominently used, and give distinctive colour to very effective music. A Quartett, "Come let us bow down and worship," next claims attention, especially with regard to the use made of the orchestra; the long melody for violins in octaves, coming after the voices have ceased, being almost a movement in itself. This however is only one of several features in the work which show independent thought and corresponding boldness of action. We now have a final Recitative, "And God said, I will not again curse the ground," and a final Chorus, "The sun shall no more go down," wherein Mr. Cowen emulates all of grandeur that has gone before, and gives us ample reason to say *Finis coronat opus*. And now as regards the Oratorio generally, we must express an opinion that it is not only by far the best work Mr. Cowen has yet produced, but a credit to English art. Upon details we may have, after further acquaintance, to modify present views, but it will surprise us indeed if our conviction that "The Deluge" shows loftiness of purpose carried out in a striking and effective manner has ever to be changed. The performance, conducted by the composer, was not perfect, nor were the means at disposal quite adequate to the desired end. But the solos were well sung by Mrs. Osgood, Madame Antoinette Sterling, Mr. Shakespeare, and Mr. Thurley Beale; while the band did as much justice to the elaborate accompaniments as, all things considered, could have been expected. The reception of the work was most favourable, and two numbers—the unaccompanied Trio, and the Air, "The rain is over and gone"—had to be repeated.

At the same Concert was given Beethoven's "Mount of Olives," with the Rev. J. Troutbeck's translation of the original words, as published in Messrs. Novello, Ewer & Co.'s edition, and performed for the first time at the Leeds Festival of last year. What an effect was made by such noble music, heard perhaps for the first time in Brighton, in connection with the ideas that inspired it, we need not stop to tell. The soloists were those who took part in "The Deluge;" and the performance as a whole gave much satisfaction.

A Concert of popular songs and instrumental pieces took place on the following evening, for the benefit of Mr. Kuhe, Mr. Sims Reeves being among the soloists engaged; and on Saturday, the 2nd ult., the Festival ended with the "Messiah," the sacred Oratorio attracting, as usual, a very large audience. It is understood that the series of performances proved successful from a business point of view, and of this we are glad. But we shall be still more pleased when Mr. Kuhe can combine a like result with a general programme somewhat higher in the average worth of its selections.

HANDEL'S "BELSHAZZAR" AT MANCHESTER.

The performance of Handel's fine but neglected Oratorio, "Belshazzar," on the 28th of February, proved one of the most noticeable features of Mr. Charles Hallé's present series of concerts. That a work so thoroughly characteristic of the genius of its composer, and so dramatic as almost to insure its acceptance with a mixed audience, should be comparatively unknown, can only, we think, be accounted for by its excessive length, which positively necessitates "cuts," and by the fact of its being so unfamiliar to the majority even of Handelian choirs that the work of preparation is more than many Conductors will care to undertake. In the present instance, however, both these obstacles were overcome; for the excisions were in every case made with much judgment, and the laborious rehearsals were conducted with so much

zeal both by Mr. Hallé and the indefatigable Chorus-master, Mr. Edward Hecht, that the result was a triumph of which all concerned have a right to be proud. So much has been said lately about "additional accompaniments" to Handel's Oratorios, that in furnishing supplementary instrumental parts to "Belshazzar" Mr. Hecht may perhaps have been ruled as much by his modesty as by his reverence for the composer in exercising a reticence which we should like to find universally followed. Certain, however, it is that his "additional accompaniments," which were used in the performance under notice, materially aided the effect of the score, and in the chorus of Babylonians in the second part, threw a rich glow of colour over the scene of revelry: indeed, so thoroughly did this grand choral piece move the audience that it was enthusiastically re-demanded. As a rule the choruses were magnificently sung, especially "See from his post Euphrates flies," "All empires upon God depend," the devotional chorus of the Jews, "Sing, O ye heavens," and the number already named "Ye tutelar gods," with the following "Sesach, this night is chiefly thine." In all these the skilful organ accompaniment written for the work by Professor Macfarren came out with fine effect, carefully and unobtrusively played as it was by Mr. Walker. The principal vocalists were Madame Nouver, Madame Patey, Madame Mudie-Bolingbroke, Mr. E. Lloyd, and Herr Henschel. It should be mentioned that the recitatives were accompanied on the pianoforte, an acceptable innovation at least upon the traditional scrapes on the violoncello. The orchestra was perfect in every department, the Overture and the symphony descriptive of the defeat of *Belshazzar* being very finely rendered. We sincerely hope that the great success of this work will induce Mr. Hallé to revive some others of the many lesser known Oratorios of Handel.

The prospectus of the Royal Italian Opera announces that the season will commence on the 2nd inst. Madame Adelina Patti, Mdlle. Albani, Mdlle. Zaré Thalberg, Mdlle. Bianchi, Madame Scalchi, and Mdlle. D'Angeri, are included amongst the favourite vocalists engaged; and three new lady singers are advertised, Mdlle. Dotti, Mdlle. De Riti, and Mdlle. Emma Sarda. Signori Nicolini, Gayarre, Carpi, Pavani, and M. Capoul are in the list of tenors, and Signor Bolis (who has not sung in this company for two years) will also make his appearance. The only new comers amongst the baritones are Signori Melchi and Carbone, the names of all those whose fame is already secured being retained. The novelties are "an entirely new" Opera by M. De Flotow entitled "Alma" ("L' Incantatrice"), the late Georges Bizet's "Carmen," the principle *rôle* by Madame Adelina Patti, and Victor Massé's "Paulo e Virginia," the chief character in which will be sustained by Mdlle. Albani; but as it is mentioned, in the usual phraseology of the lessee, that "two at least" of these will be produced, we are left in doubt as to the works which circumstances may render it desirable to select, especially as Hérold's "Pré aux Clercs" is named as another Opera under consideration. The *personnel* of the "unrivalled orchestra" as well as that of the chorus (which we may presume is thought to be capable of improvement) will, it is said, remain nearly the same as last season; and the conductorship will be divided, as usual, between Signori Vianesi and Bevignani.——Her Majesty's Opera is advertised to open on the 20th inst., but the prospectus was not issued at the time of our going to press.

The third subscription Concert of the Borough of Hackney Choral Association, which took place on the 4th ult., was, both for the quality of the music selected and the perfect manner in which it was performed, the most remarkable yet given by a Society the steady purpose of which is evidently to lead its supporters gradually to an appreciation of and love for the highest works in art. We have no hesitation in saying that so good a rendering of Beethoven's Mass in C has rarely, if ever, been heard, even with far more pretentious means at command. The choir evidenced not only firmness and precision, but a command of the gradations of tone which made every movement tell with marked effect upon an audience remarkably sympathetic, considering how unfamiliar the music must have been to the majority. The principal singers were Mrs. Osgood, Mdlle. Hélène Arnim, Messrs. J. Harper Kearton, and C. E. Tinney. Mendelssohn's "Loreley" music was no less excellently interpreted, Mrs. Osgood eliciting well-deserved applause in the soprano part, and the choir achieving new triumphs in the exquisite "Ave Maria" and the "Vintagers' Chorus." The quality of the orchestra was most successfully tested in Haydn's "Military" Symphony, the reception of which will no doubt lead to the performance of other orchestral works of importance at future Concerts. Mr. Ebenezer Prout, through whose zealous exertions the Society has advanced to its present excellence, conducted throughout with his accustomed care and judgment.

A selection of sacred music was given in the Trinity Wesleyan Church, Hornsey, on the 4th ult., under the direction of Mr. H. G. Froome. The choir, numbering between fifty and sixty voices, acquitted itself throughout in a highly satisfactory manner, the Choruses "And the glory of the Lord" and "For unto us" ("Messiah") and "Let their celestial concerts" ("Samson") being excellently rendered. The soloists were Mrs. Broad, Mrs. Bagster, Miss A. F. Bilby, Miss M. Pearson, Miss Woodfin, Mr. W. Rendell, and Mr. Walter Reeves, all of whom were very successful; Miss A. F. Bilby in "He was despised" and "O rest in the Lord," Mr. Walter Reeves in "Rolling in foaming billows," Mr. Rendell in "If with all your hearts," and Mr. Froome in the Recitatives "And God said" and "Straight opening" and Air "Now heaven in fullest glory," being much and deservedly applauded. The performance was brought to a close with the Hallelujah Chorus, which was given with fine effect. Mr. Joseph Jones was an efficient accompanist, and Mr. James Broad shared with Mr. Froome the post of Conductor. The proceeds are to be applied towards the reduction of expenses incurred by recent improvements in the church.

The prospectus of the Bach Choir for the present season announces three Concerts at St. James's Hall, the first of which will take place on the 6th inst. The works to be given during the series are the "Christmas Oratorio" (first three parts), the Magnificat (first time in London), and the Mass in B minor of Bach; the "New Year's Song" (first performance in London) of Schumann; the Anthem in six parts, "O God, Thou hast cast us out," of Purcell; the Sanctus, Benedictus, and Agnus Dei from the "Missa Papæ Marcelli" of Palestrina; the "Walpurgisnacht" (in German) and 114th Psalm of Mendelssohn; the "Shicksalslied" (in German) of Brahms; the Anthem (principally for double choir), "O Lord, Thou art my God" of S. S. Wesley; and the Madrigal "Draw on, sweet night," of Wilbye. The vocalists engaged are Madame Lemmens-Sherrington, Miss Mary Davies, Madame Patey, Mdlle. Redeker, Mr. W. H. Cummings, Mr. Shakespeare, and Herr Henschel. Mr. Otto Goldschmidt, who has so materially contributed to the success of this choir, retains his post of Conductor, and Herr Straus is the principal solo violinist.

An excellent Concert (the last of a series of four) was given on Thursday the 7th ult. at Eldon School, Wandsworth Road, under the direction of Mr. Frederick St. John, in aid of the Choir Fund, St. Ann's, South Lambeth. The Choir gave a very good rendering of Gounod's "Send out Thy light," "To Thee, great Lord" (Rossini), and "Evening Hymn at Sea" (R. A. Smith). The solo vocalists were Miss Clara Hodgson, Mrs. Powell, Miss E. Broad, Messrs. H. Gordon, A. Weston, C. Powell, N. Green, J. W. Ellison, and F. St. John. Solo pianoforte, Mr. W. A. Ellis. Mr. W. A. Ellis (Organist of the church) played with much effect Chopin's Andante Spianato, and Polonaise in E flat, and had to respond to an enthusiastic encore. The vicar, the Rev. W. A. Harrison, proposed a vote of thanks to the artists who had assisted, and especially to Mr. St. John for his energy in promoting and carrying out the series of concerts. The accompanists were Mr. E. Winter White and Mr. James Halle.

It is now definitely arranged that the Norwich Musical Festival will begin on the 15th October, and extend over the three following days. The vocalists engaged are Mdlle. Albani, Madame Trebelli-Bettini, Miss A. Williams, Madame Antoinette Sterling, Messrs. Lloyd, Shakespeare, Santley, and Hilton. The opening Concert will take place on Tuesday evening, when "Acis and

Galatea" and "Spring," from Haydn's "Seasons," will be given. Wednesday morning will be devoted to the performance of "Elijah;" Thursday morning to Dr. Macfarren's new Oratorio, "Joseph," and Mozart's Mass, No. 1; and Friday morning to the "Messiah." On Wednesday and Thursday evenings there will be miscellaneous concerts. The Conductor will be, as usual, Sir Julius Benedict. A new orchestra has been erected in St. Andrew's Hall, and the rehearsals of the principal choral music have already commenced.

A capital performance of Sir W. Sterndale Bennett's "May Queen" was given by the Grosvenor Choral Society on February 27. The solo parts were taken by Miss Palmer (who replaced Miss M. Roby, absent through indisposition), Mrs. A. Dye, Mr. A. Lawrence Fryer, and Mr. H. Baker, all of whom sang the music allotted to them with care and effect. The choruses were rendered with excellent precision and much spirit, and the general execution of the work reflected much credit on the Conductor, Mr. J. G. Callcott. The second part of the Concert was miscellaneous, the principal item being Beethoven's Choral Fantasia, which was given in a manner that elicited loud applause. A concertina and piano Duet, the Trio, "This magic-wove scarf," and "The Reapers' Chorus and Country Dance," by the Conductor, were all well received, as were indeed nearly all the pieces in the programme. Mr. S. Dean Grimson led the band, and Miss Marie Odell was an efficient pianist.

The prospectus of the Brighton Sacred Harmonic Society announces that three Oratorio Concerts will be given during the present season, under the conductorship of Mr. R. Taylor, the works selected being Handel's "Israel in Egypt," Spohr's "Last Judgment," and Rossini's "Stabat Mater," and Costa's "Eli." It is a great feature in this Association that the services of the Conductor, Organist, and other officers being rendered gratuitously, subscribers' tickets for the series of concerts are issued at so low a rate as to place them within the means of all music-lovers; and the growing importance of the Society may be estimated by the fact of the railway company having made special arrangements for the performances, the first of which will be on the morning of the 6th inst.

The St. George's Glee Union gave its usual monthly concert, at the Pimlico Rooms, on Friday the 1st ult., the choir being heard to much advantage in the part-music, two pieces having to be repeated. Miss Coyte Turner received well-earned applause for her artistic rendering of Sullivan's "Chorister" and "The Storm" (Hullah); Miss Bessie Spear was highly effective in "O bid your faithful Ariel fly" (Linley), and "O'er the meadows" (Boyton Smith); and Mr. R. F. Roberts was very successful in "Neptune" (Diehl), and "The Scout" (F. Campana). Mr. Kinkee accompanied with much skill, and Messrs. Garside and Monday conducted.

We are glad to find that Mr. Harry Wall, as Secretary of the "Copyright and Performing Right Protection Society," announces that "if any programme containing the names of the compositions proposed to be produced at any public entertainment (of which the place and date must be stated) be submitted to the office, he will be happy, with the view of preventing any penalties for infringement or piracy being incurred, to immediately furnish all the information required in connection therewith, which may be within the province or knowledge of the same." This is of course all that was ever required of him; but why was this important intimation not given at first?

Mr. William Henry Aylward, whose death is announced in the obituary of our present number, was a violoncellist of great merit, and possessed a large amount of traditional knowledge both as an orchestral and quartett player. At an early age he became a student of the Royal Academy of Music, and subsequently a professor of the Institution. He was also a member of the Philharmonic and Royal Italian Opera bands, appointments he was obliged some time since to relinquish on account of ill-health. His loss will be greatly regretted; for not only did his talent gain him much esteem, but he was valued as a warm and sincere friend by all who knew him.

The fourth Annual Concert of Mr. T. Loder Childerstone took place at Ladbroke Hall, Notting Hill, on Monday evening, the 4th ult., when a capital programme was performed by Miss Kate Hardy, Miss Ellen Lamb, Madame Belval, Mdlle. Gabrielle Vaillant, Mr. Stedman, Mr. Lucas Williams, Mr. Arthur Jarratt, and Mr. T. Loder Childerstone. The playing of Mdlle. Vaillant was much admired. Among the most noticeable of the vocal pieces were "Awake, sweet warbling bird" (T. Avant), Miss Ellen Lamb; "A Sea Song" (Humphrey J. Stark), Mr. Stedman; and "The Mountain Maid" (Sinclair), Miss Kate Hardy.

The performance of Mr. E. H. Turpin's Cantata, "A Song of Faith," and Madame Sainton Dolby's "Legend of Saint Dorothea" by the Brixton Choral Society on February 25 deserves especial mention as one of the best yet given by this enterprising Association. In the absence of an orchestra, the accompaniments were well rendered by Mr. Boardman (organ) and Mr. Turpin (pianoforte); but Mr. W. Lemare (who is one of the most zealous Conductors we know) is behind his age in not securing a small band when he attempts works which depend for much of their effect upon instrumental colouring.

A Concert was given at the new Town Hall, Kilburn, on the 4th ult., for the benefit of the proprietor, which attracted a large audience. The programme was of a popular character, the principal vocalists—Madame Patey, Miss Saidie Singleton, Miss L. Romer, Mr. W. Wallace, Mr. Warner, Mr. Tucker, Signor Adelmann, and Signor Rocca—giving several well-known vocal pieces with much effect; Madame Patey and Miss Saidie Singleton (who is rapidly gaining a foremost place as a concert-singer) being especially well received. The instrumentalists were Mr. W. Beavan (harmonium) and Mr. J. Beavan (pianoforte).

A private performance of Mendelssohn's Operetta, "Son and Stranger," is to be given on Saturday evening, the 6th inst., for a charitable purpose, when the following artists have very kindly given their services: Miss Leonora Braham (*Lisbeth*), Miss Amy Gill (*Ursula*), Mr. Stedman (*Herrmann*), and Mr. Wadmore (*Kauz*). The acting part will be represented by amateurs, and there will be a small chorus; the accompaniment and incidental music being played on the pianoforte and harmonium by Mr. W. H. Thomas, Mr. Oliver King, and Mr. H. M. Higgs.

The excellent Chamber Concerts of Herr Franke, given at the Royal Academy of Music, terminated on the 19th ult., the audience displaying by frequent applause how thoroughly the exceptionally good programme provided on the occasion was appreciated. Throughout this, the fifth, series of Herr Franke's meetings, a high tone has been the rule in the selection of works; and we are glad to find that the attendance has been gradually increasing in numbers.

An Evening Concert was given on the 8th ult. at the Athenæum, Camden Road, by the committee of that Institution. The artists were Mrs. Osgood, Miss Kate Hardy, Miss Jenny Pratt, Mr. Raynham, Mr. Maybrick, and Mr. W. H. Eayres, solo violin. The programme was most attractive, and the concert highly successful. Mr. Wilfred Bendall was the accompanist.

Rossini's widow, who died during the past month at Passy, near Paris, aged seventy-eight, has left the fortune bequeathed to her by her husband (subject to small legacies to relations) to found a Charity for superannuated singers.

REVIEWS.

Aus der Tonwelt. Essays von Louis Ehlert. [Berlin: B. Behr'sche Buchhandlung.]

These essays originally appeared at different periods in German periodicals; and if, as he seems to imply in his preface, their author really entertained any doubt as to the appropriateness of their republication in a collective form, we can only congratulate the numerous readers which this volume is sure to find that his scruples have been overcome. Since the appearance of W. H. Riehl's brilliant musico-historical sketches entitled "Musikalische Charakterköpfe," of whose style, indeed, we are occasionally

reminded in the pages before us, nothing so delightful has issued from the German press in a similar field of literature. Varied as the subjects are with which he deals, and by no means equal as to their respective merits of treatment, Herr Ehlert proves himself throughout a thorough musician who places the true interests of his art above every other consideration, and whose strongly marked individuality and great general culture enable him to present to the reader various phases of modern artistic life in a manner at once brilliant and instructive. Originality and independence of thought, founded upon a comprehensive knowledge of the subject-matter and represented in a graceful and characteristic style, are qualities not too frequently to be met with in these days of book-manufacture and journalistic enterprise, when, especially in matters musical, every one appears to consider himself called upon to write. It is all the more refreshing, therefore, to meet with an author of Herr Ehlert's stamp, who possesses the above qualifications in a high degree.

Of the fourteen essays which this volume comprises, by far the greater portion is intended for the general reader, treating of individual composers and their works, while but a few appeal more particularly to the specialist, partaking more or less of a purely critical or polemical character. In the former category we prefer the author's representation of those artists with whom he has been in personal contact. The article headed "Carl Tausig" is a noble *in memoriam* sketch of the altogether abnormal career of the great pianist. Striking and highly suggestive also are the chapters dealing with "F. Mendelssohn-Bartholdy" and "Robert Schumann und seine Schule." A fine dialectical effort in the sphere of polemics, though perhaps the least interesting to English readers, is Herr Ehlert's vindication of the *raison d'être* of purely instrumental music against the onslaughts in this direction made in a moment of *ex cathedrâ* vanity by the great historian and Shakespearian scholar, Herr Gervinus, in his book entitled "Händel und Shakespeare." Some exquisite poetic touches occasionally add not a little to the general artistic warmth of these literary sketches. Thus, in his essay on "Offenbach and the Second Empire" (we quote in translation), the author expresses his opinion that the demoralising effect of the introduction into Germany of the Offenbach operetta is after all but an ephemeral one, and adds, "The good German burgher would fain have a glimpse at Parisian orgies, at least from a distance. . . . Let him, however, return from the modern Babel to his homely fireside; though he may for a short while seem dissatisfied with his surroundings, and present a nightworn and confused appearance, *the first loving glance from the eyes of his little child* will bring him back to his normal condition." As a matter of course, the later works of Herr Richard Wagner occupy not a little space in the contents of this volume. We become acquainted with Herr Ehlert's views in two articles, written at different periods, on "Tristan und Isolde," as well as in one entitled "A Scene in Die Meistersinger" and another on the "Bühnenfestspiel in Bayreuth," and his remarks on these, the most recent manifestations of the genius of the German reformer of Opera, contain some of the most striking among the ideas in which these essays abound. Herr Ehlert is by no means a confessed disciple of "the master," yet it is curious to notice the fascinating influence which, in spite of himself, the hearing of the works in question exercises over his reasoning faculties. This momentary surrender of preconceived ideals, in which so many musical minds of even an ultra-classical type have had to participate while under the immediate impression of Herr Wagner's music, is aptly illustrated in the following words. Referring to a representation at Berlin of "Tristan und Isolde," Herr Ehlert remarks: "When in the second act Isolde is awaiting her lover; when the whole orchestra is throbbing as though with a thousand pulses, and every love-nerve is converted into its equivalent musical sound: then I am no longer the man that I am during the rest of the year, an artistically and morally definable subject—I am a Wagnerian. There are in life so many changes; we change our domestic abode, the town, the country. A similar interruption of my every-day art-consciousness is to me 'Tristan und Isolde.' Hearing it, I am prepared to change not only the domestic abode, but town and country too, of my artistic creed. In 'Tristan' all our previous art-conceptions are being huddled up together, it administers such a violent shock to whatever of self-sufficiency and critical arrogance, of supposed maturity and imagined infallibility, has been accumulating in us, that every honest thinker can only profit by the study of this work." An instance also of the growing effects of Herr Wagner's music upon the individual is furnished in Herr Ehlert's article on the "Bühnenfestspiel in Bayreuth," originally published in the *Deutsche Rundschau*, and in which the now famous Tetralogy meets, on the whole, with an adverse criticism. In comparing the original publication with the article as it now stands we find, however, that the author has made some significant alterations in modification of his censure. He has, moreover, added a concluding paragraph, in which he says: "I have within the short space of a few days (since the Bayreuth performances) experienced how the musical ideas underlying Wagner's work will take root in the mind and grow. The painfully fatiguing effects which accompanied the performances, the prejudicial impression even which the incongruous elements in the work could not fail to produce, are gradually vanishing before the peculiar grandeur of their proportions."

In conclusion, we recommend to all those among our readers who possess a sufficient knowledge of German not to defer reading Herr Ehlert's essays until they may have been translated into English. The style in which they are written reflects so faithfully the marked individuality of the writer, that even in the hands of the ablest translator much of their peculiar charm must inevitably be lost. And here we relinquish an altogether pleasant task, satisfied that, without further recommendation on our part, these highly interesting sketches by an earnest artist will find their way into every musical circle where their exceptional merit is likely to meet with an intelligent appreciation.

Rapsodies Norvégienne for Orchestra. No. 1 in B minor (Op. 17), No. 2 in A (Op. 19), No. 3 in C (Op. 21). By Johan S. Svendsen. [Christiania: Carl Warmuth.]

Whenever a composer comes to us with a work avowedly based upon national music we give him a hearty welcome, for that which he brings is sure to be interesting, and a resort to the primitive sources of art is a step that should for many reasons be encouraged. How important has been and is the influence of national music upon classic works few require to be told. The greatest composers in all ages have gone to the people for materials with which to work, and in the "profuse strains of unpremeditated art" which gush forth there as naturally as wild flowers spring up on a moorland they have found many of their most striking melodic types and rhythmical forms. We have cause, therefore, to be interested in these Norwegian Rhapsodies before looking at a page—the more cause since Scandinavian music has a special right to sympathy from a people who can look back to a time when the "dark and true and tender" North was their home. Mr. Svendsen has the reputation, based on what little music by him is known in England, of being a disciple of the "advanced" school, and it may therefore be supposed that his Rhapsodies are wild and formless concoctions—national music driven mad by "higher development." But they are nothing of the kind. Each has "a beginning, a middle, and an end," that is to say, a decided and well-balanced form, while the composer's treatment of the themes, though sufficiently imaginative and picturesque, never stoops to exaggeration nor approaches caricature. On this account the three works claim to be recognised as legitimate additions to an interesting category, and Mr. Svendsen is a candidate for enrolment among the masters who have treated national music on true artistic principles. No. 1 differs from its companions in having a short Andantino introduction, but otherwise they are identical in plan, beginning with an Allegro, having a slow middle movement, and ending with another Allegro, which, by reproducing some of its predecessor's features, rounds off the whole *secundum artem*. In another respect they agree—namely, as to the manner in which one or two melodies are used as the basis of each movement, and presented over and over again under the varied aspects secured by

The Musical Times, April 1, 1878.

It was a Lover.

SHAKESPEARE. PART-SONG FOR FOUR VOICES. B. LUARD SELBY.

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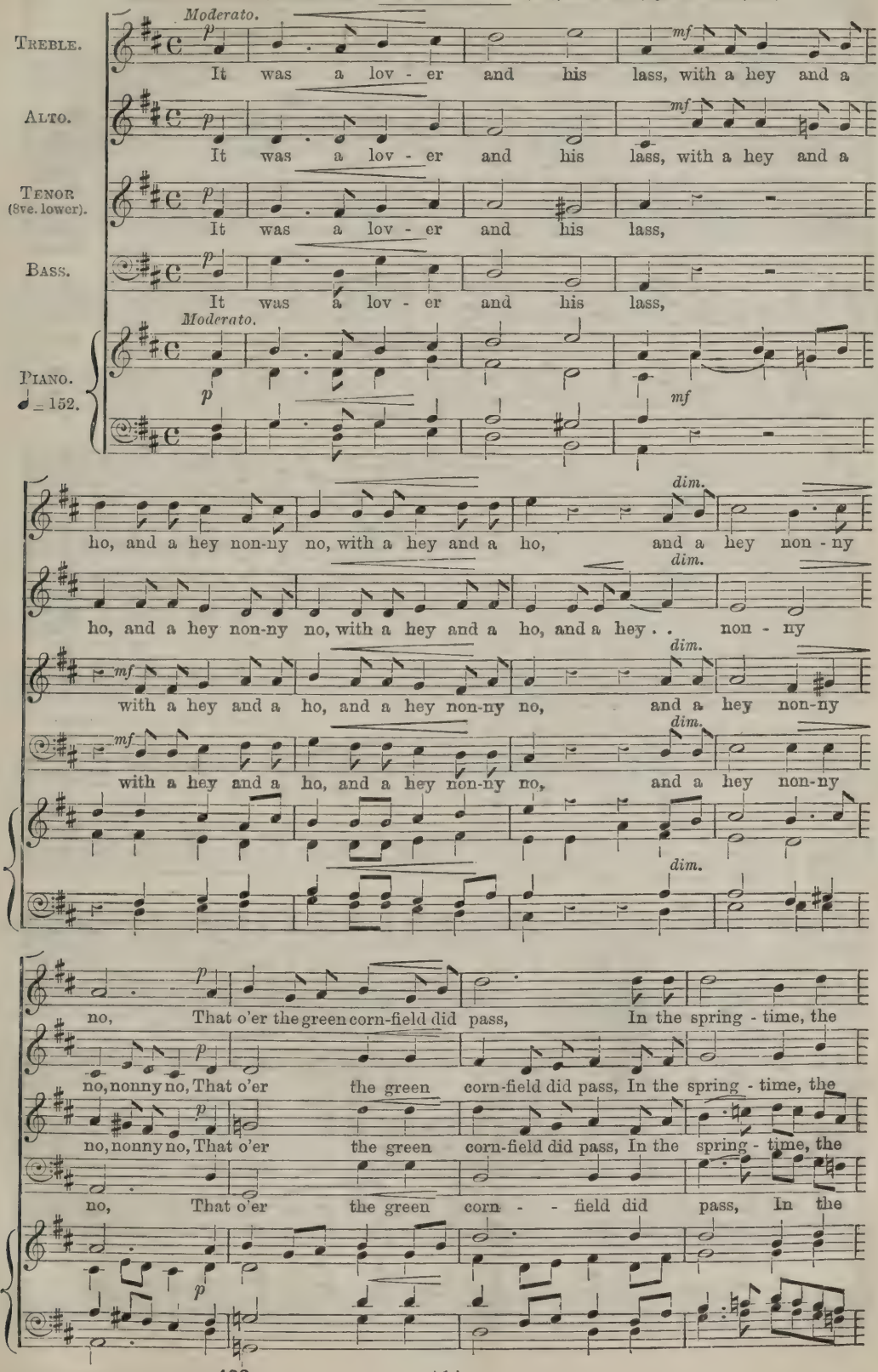
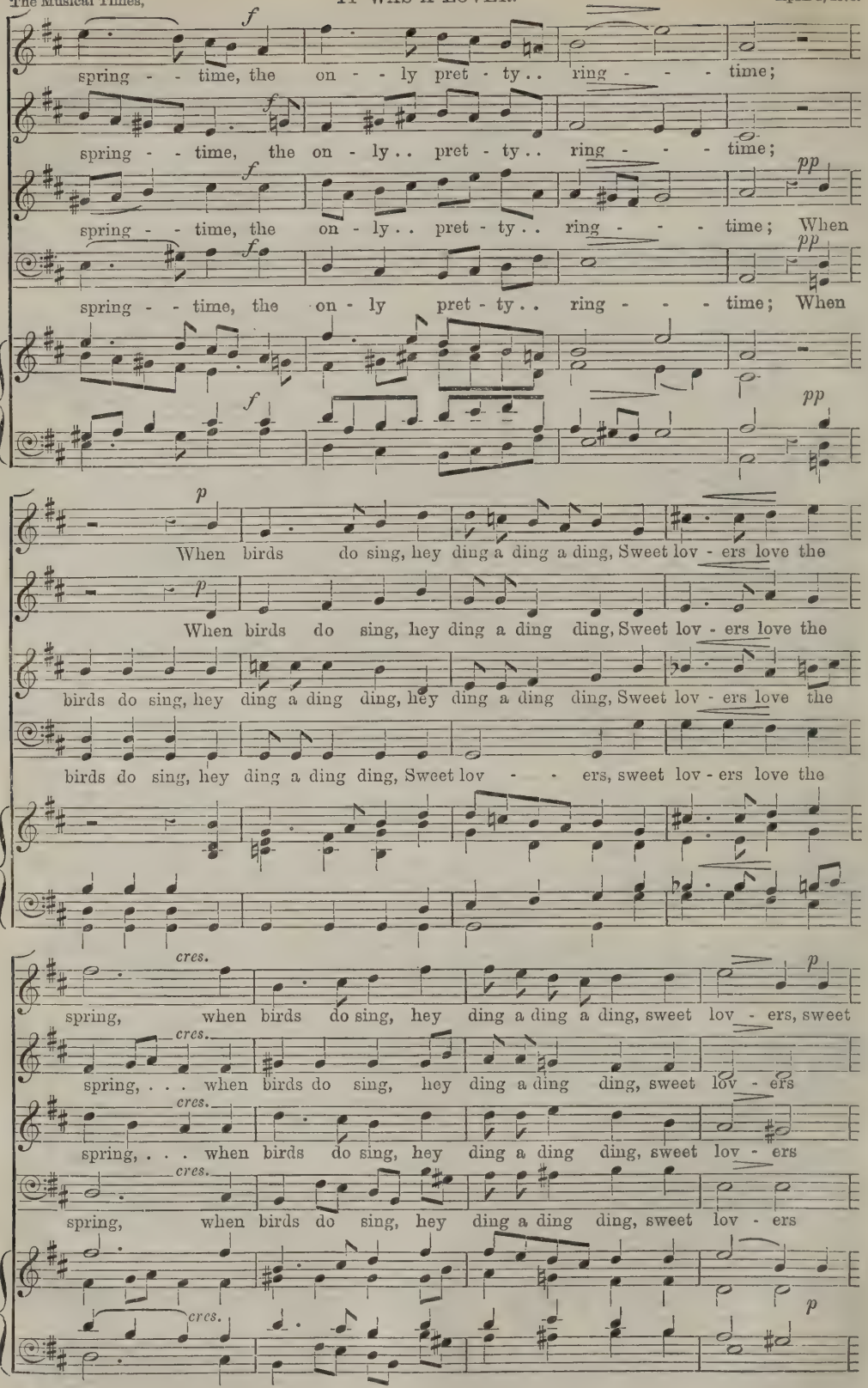
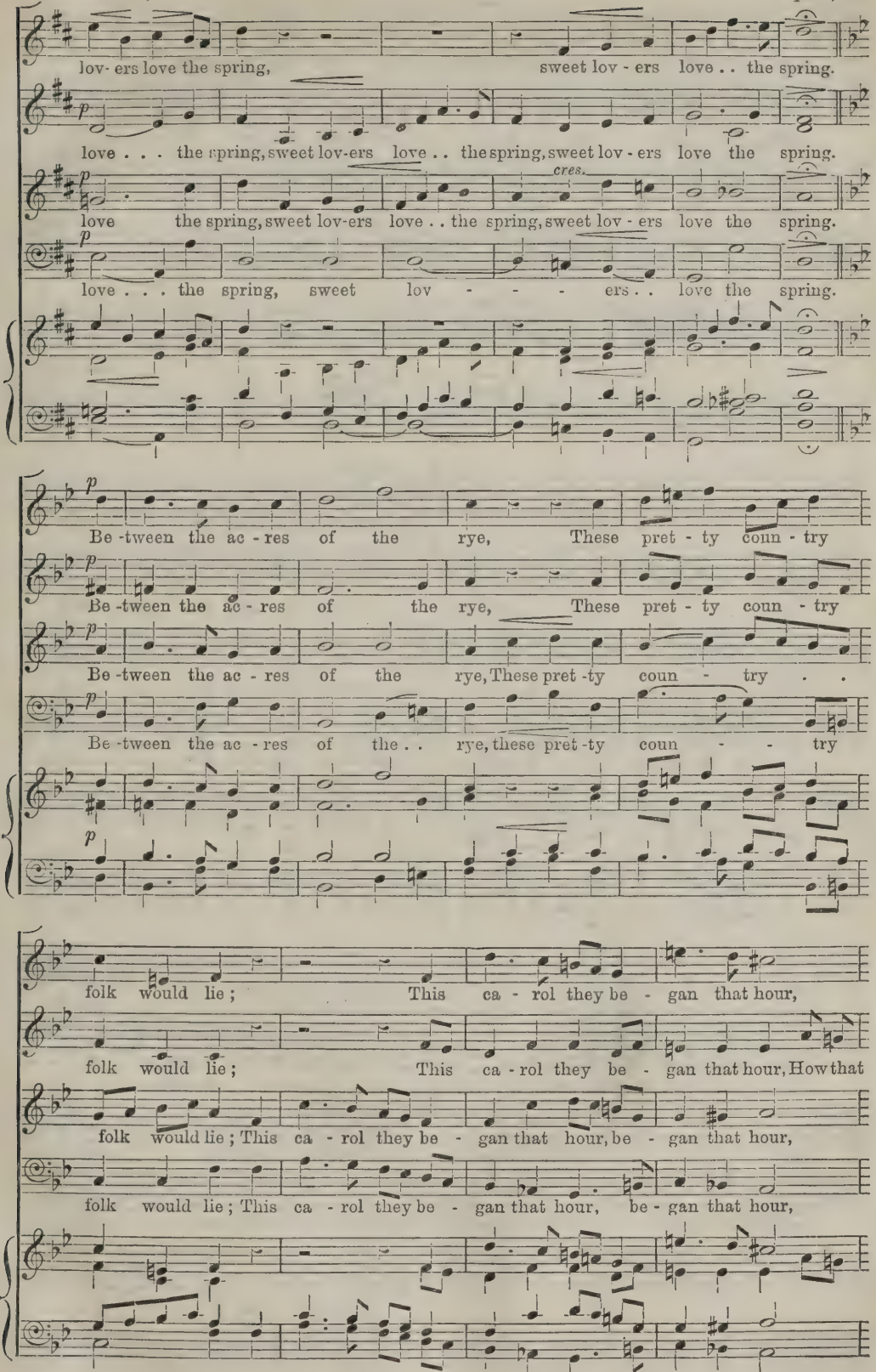
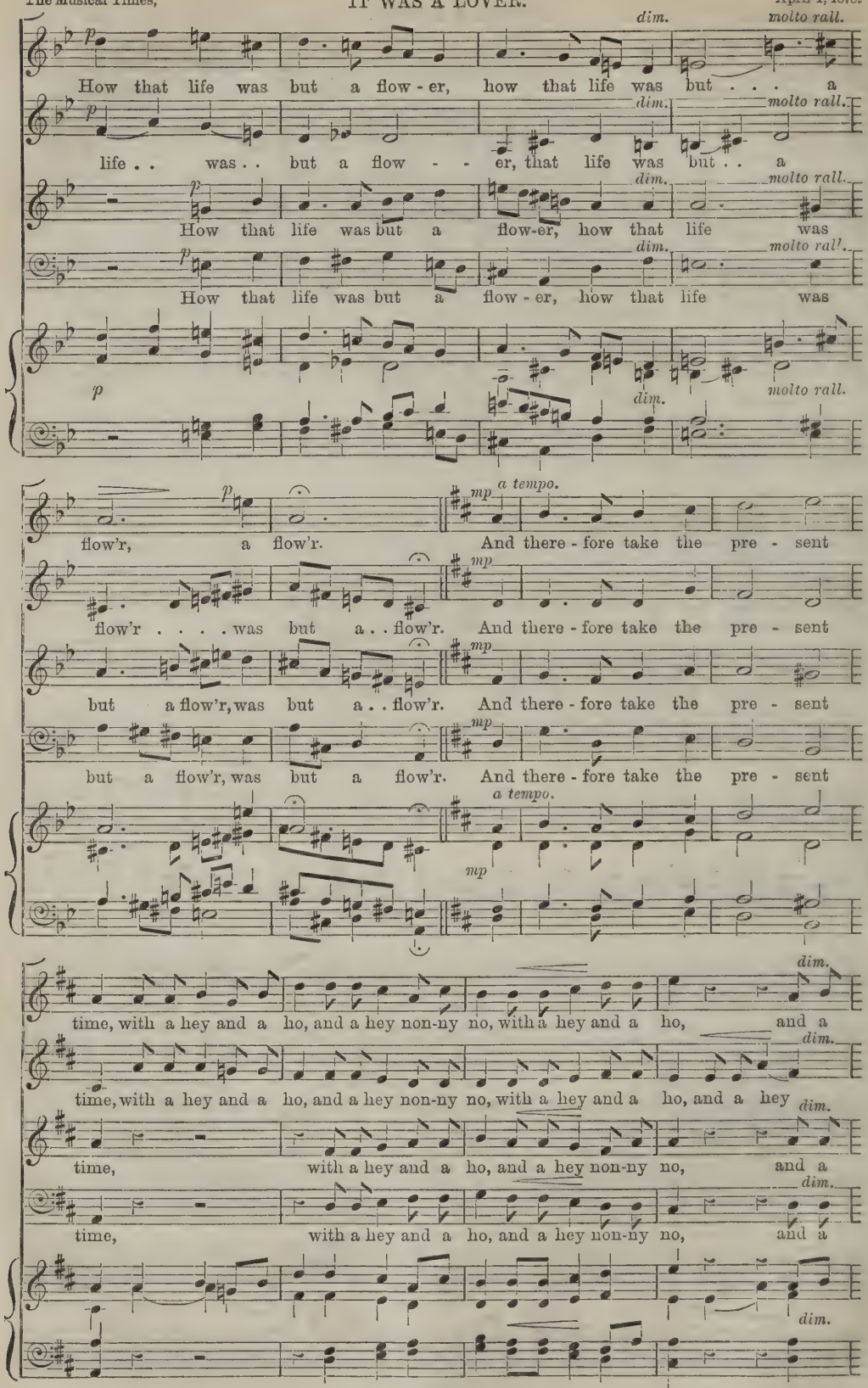
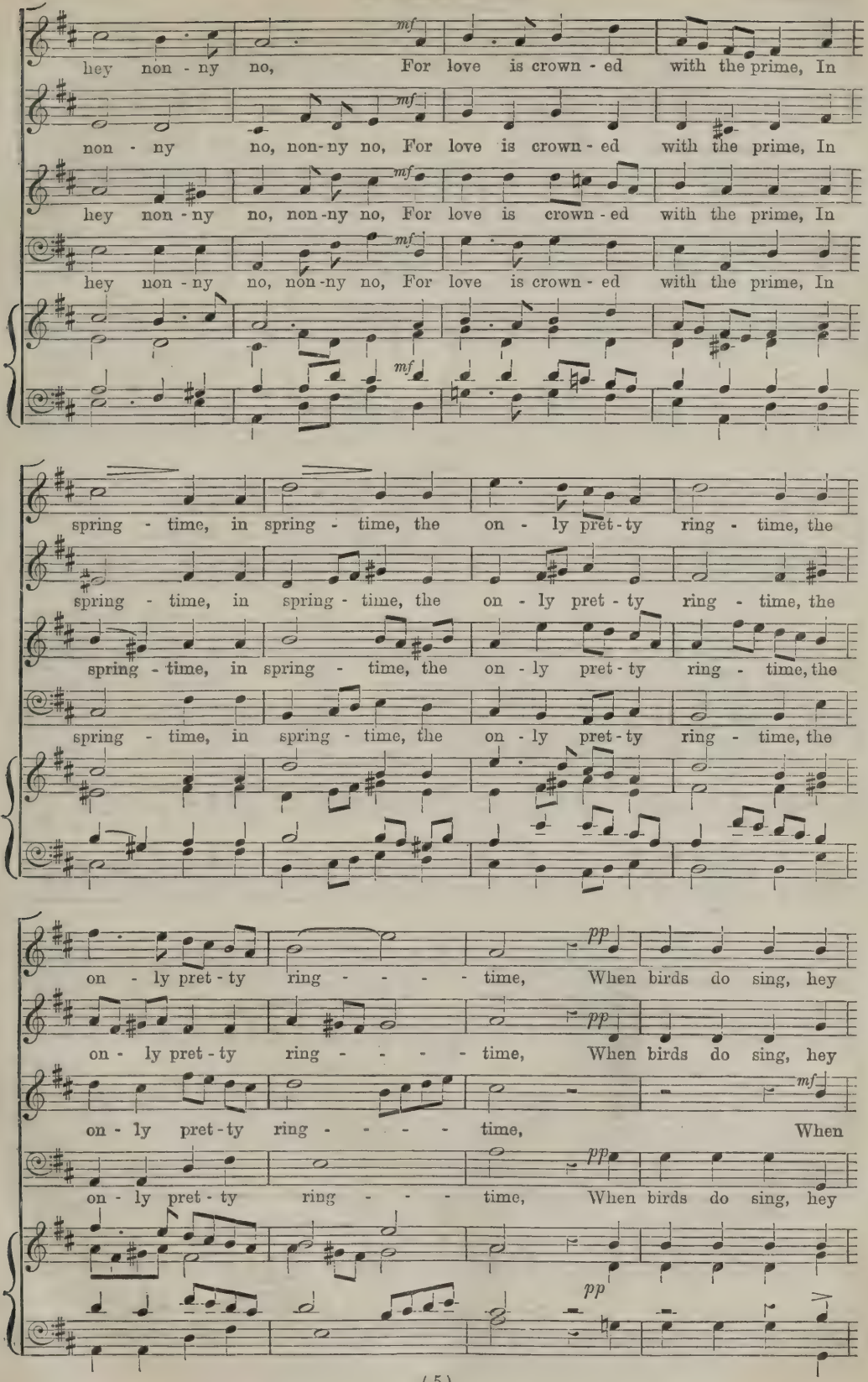
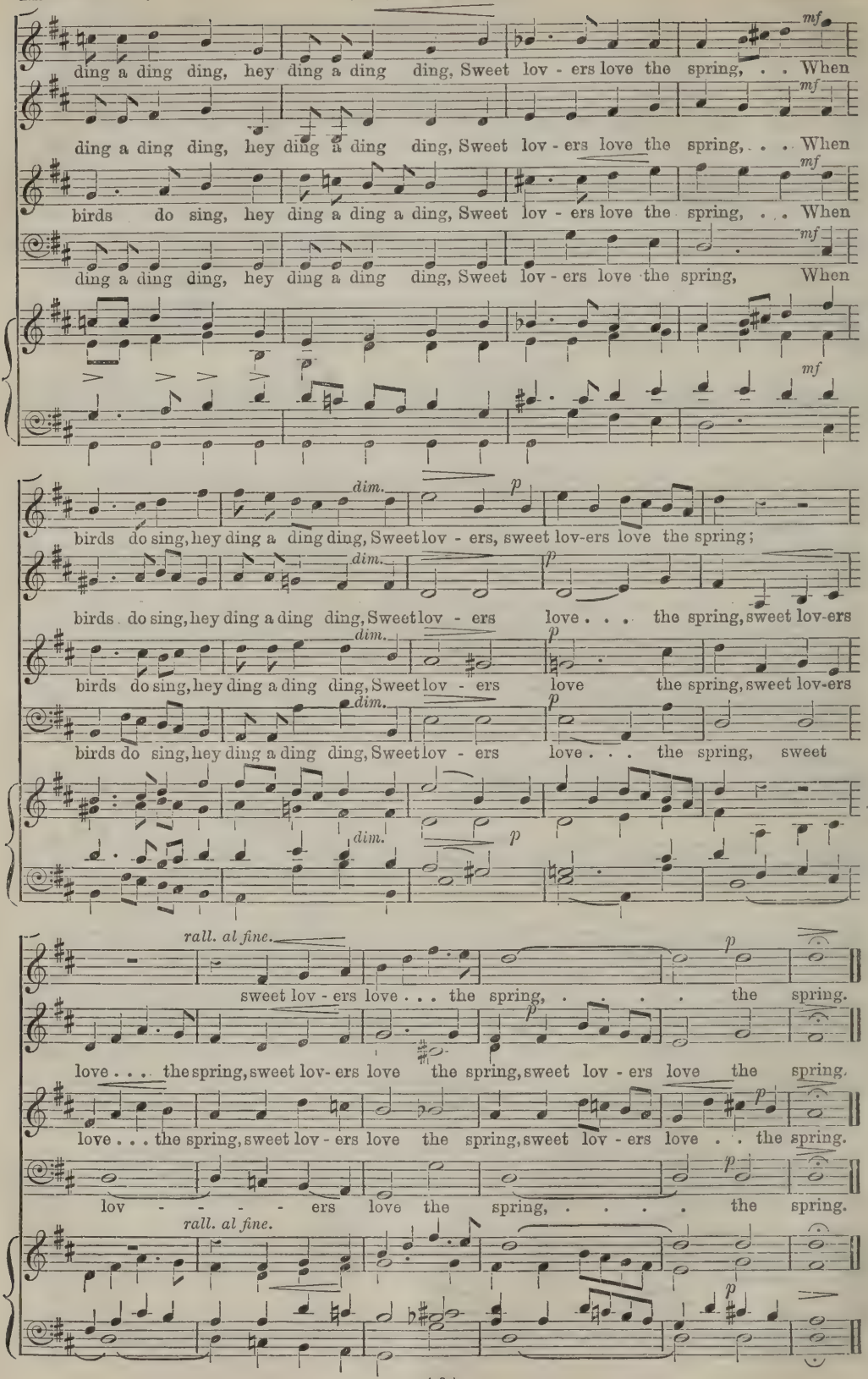

Moderato.
TREBLE.
It was a lov - er and his lass, with a hey and a
ALTO.
It was a lov - er and his lass, with a hey and a
TENOR (8ve. lower).
It was a lov - er and his lass,
BASS.
It was a lov - er and his lass,
PIANO.
♩ = 152.
ho, and a hey non-ny no, with a hey and a ho, and a hey non - ny
ho, and a hey non-ny no, with a hey and a ho, and a hey . . non - ny
with a hey and a ho, and a hey non-ny no, and a hey non-ny
with a hey and a ho, and a hey non-ny no, and a hey non-ny
no, That o'er the green corn-field did pass, In the spring - time, the
no, nonny no, That o'er the green corn-field did pass, In the spring - time, the
no, nonny no, That o'er the green corn-field did pass, In the spring - time, the
no, That o'er the green corn - - field did pass, In the


spring - - time, the on - - ly pret - ty . . ring - - - - time;
spring - - time, the on - ly . . pret - ty . . ring - - - - time;
spring - - time, the on - ly . . pret - ty . . ring - - - - time; When
spring - - time, the on - ly pret - ty . . ring - - - - time; When
When birds do sing, hey ding a ding a ding, Sweet lov - ers love the
When birds do sing, hey ding a ding ding, Sweet lov - ers love the
birds do sing, hey ding a ding ding, hey ding a ding ding, Sweet lov - ers love the
birds do sing, hey ding a ding ding, Sweet lov - - ers, sweet lov - ers love the
spring, when birds do sing, hey ding a ding a ding, sweet lov - ers, sweet
spring, . . . when birds do sing, hey ding a ding ding, sweet lov - ers
spring, . . . when birds do sing, hey ding a ding ding, sweet lov - ers
spring, when birds do sing, hey ding a ding ding, sweet lov - ers


lov- ers love the spring, sweet lov - ers love . . the spring.
love . . . the spring, sweet lov-ers love . . the spring, sweet lov - ers love the spring.
cres.
love the spring, sweet lov-ers love . . the spring, sweet lov - ers love the spring.
love . . . the spring, sweet lov - - - - ers . . love the spring.
Be -tween the ac - res of the rye, These pret - ty coun - try
Be -tween the ac - res of the rye, These pret - ty coun - try
Be -tween the ac - res of the rye, These pret -ty coun - try . .
Be -tween the ac - res of the . . rye, these pret -ty coun - - try
folk would lie; This ca - rol they be - gan that hour,
folk would lie; This ca - rol they be - gan that hour, How that
folk would lie; This ca - rol they be - gan that hour, be - gan that hour,
folk would lie; This ca - rol they be - gan that hour, be - gan that hour,


How that life was but a flow - er, how that life was but . . . a
life . . was . . but a flow - - - er, that life was but . . a
How that life was but a flow-er, how that life was
How that life was but a flow - er, how that life was
dim.
molto rall.
flow'r, a flow'r. And there - fore take the pre - sent
flow'r . . . . was but a . . flow'r. And there - fore take the pre - sent
but a flow'r, was but a . . flow'r. And there - fore take the pre - sent
but a flow'r, was but a flow'r. And there - fore take the pre - sent
a tempo.
mp
time, with a hey and a ho, and a hey non-ny no, with a hey and a ho, and a
time, with a hey and a ho, and a hey non-ny no, with a hey and a ho, and a hey
time, with a hey and a ho, and a hey non-ny no, and a
time, with a hey and a ho, and a hey non-ny no, and a


hey non - ny no, For love is crown - ed with the prime, In
non - ny no, non-ny no, For love is crown - ed with the prime, In
hey non - ny no, non-ny no, For love is crown - ed with the prime, In
hey non - ny no, non-ny no, For love is crown - ed with the prime, In
spring - time, in spring - time, the on - ly pret - ty ring - time, the
spring - time, in spring - time, the on - ly pret - ty ring - time, the
spring - time, in spring - time, the on - ly pret - ty ring - time, the
spring - time, in spring - time, the on - ly pret - ty ring - time, the
on - ly pret - ty ring - - - - time, When birds do sing, hey
on - ly pret - ty ring - - - - time, When birds do sing, hey
on - ly pret - ty ring - - - - time, When
on - ly pret - ty ring - - - time, When birds do sing, hey


ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, . . When
ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, . . . When
birds do sing, hey ding a ding a ding, Sweet lov - ers love the spring, . . . When
ding a ding ding, hey ding a ding ding, Sweet lov - ers love the spring, When
mf
birds do sing, hey ding a ding ding, Sweet lov - ers, sweet lov-ers love the spring;
birds do sing, hey ding a ding ding, Sweet lov - ers love . . . the spring, sweet lov-ers
birds do sing, hey ding a ding ding, Sweet lov - ers love the spring, sweet lov-ers
birds do sing, hey ding a ding ding, Sweet lov - ers love . . . the spring, sweet
dim.
p
rall. al fine.
sweet lov - ers love . . . the spring, ... the spring.
love . . . the spring, sweet lov - ers love the spring, sweet lov - ers love the spring.
love . . . the spring, sweet lov - ers love the spring, sweet lov - ers love . . the spring.
lov - - - - ers love the spring, ... the spring.

ingenious orchestral combinations. Little or no "development," in the ordinary acceptation of the term, is attempted; the composer choosing to leave the simple melody supreme, and confining himself within the limits just described. Upon the manner in which he has discharged his task we are bound to compliment him. The orchestration is everywhere piquant and charming; while the treatment of the melodies, without lacking plenty of musicianship, rarely fails to be in harmony with their character. As to the melodies themselves, those who know the "native wood-notes wild" of Scandinavia, with their strange mixture of joy and sadness, need not to be told how fresh and attractive they are. Passing over the details of each work, only to be made intelligible by copious use of music-type, we will content ourselves by assuring orchestral Conductors who desire new music adapted to interest learned and unlearned alike that in these Rhapsodies they may find it.

Novello's Music Primers. Edited by Dr. Stainer.

The Scientific Basis of Music. By W. H. Stone, M.A., M.B., Oxon., &c.

[Novello, Ewer and Co.]

To seize the spirit of this useful treatise we should, as the author indicates, accustom ourselves to look upon any musical instrument as a scientific apparatus. Setting aside for a moment its legitimate purpose, it is well to think of the instrument as a means of demonstrating modes of vibration or wave-motion.

Beginning, as he tells us, with the measured beat of the pendulum, vibration is traceable in the most complex phenomena of heat and light. Its operation, however, can be made more obvious in a coarser medium like water, and to a less degree in the atmosphere. The effects of those atmospheric vibrations on our organs of hearing we call *sound*. In spite of popular scientific works and "Music Primers," it is not every one yet who habitually thinks of light and sound as only relatively existent and dependent on the sensibility of specific nerves in the eye or the ear.

What Dr. Stone refers to as the "great modern generalisation of *vibration*" was foreshadowed a century and a quarter ago by Dr. Robert Smith in the preface to his "Harmonics." He said, "Almost all sorts of substances are perpetually subject to very minute vibrating motions, and all our senses and faculties seem chiefly to depend upon *such motions excited in the proper organs* either by outward objects or the power of the will."

"Modern generalisations" have only confirmed, and have not exceeded, what Dr. Smith so plainly predicted in the words we have placed in italics. In reading treatises on the scientific basis of music we cannot therefore too clearly understand that the basis assumed is purely a question of *sensation*; that is to say, in the first instance of the crude, rudimentary effects of atmospheric vibrations. Dr. Stone is of opinion that the vibration theory "will one day with certainty embrace the marvellous manifestations of electricity." Very likely; and it will probably get beyond even that. Meantime we have to make certain arbitrary distinctions between the sensation excited by the "outward object" and our perception of the sound as affected by the mind or the will. For example, the brilliancy of the prismatic colours and their complementaries, being a question of vibration and ratio, completely illustrates the effect of pure and agreeable sensation, just as a chord in music will when mathematically correct. But the artist generally rejects brilliant colours; and it is not because they are brilliant or agreeable as separate sensations, but because his first care is what he calls the "general tone" of his picture—that is, the co-ordination of the whole to some central point of attraction; and if necessary he will sacrifice scientific detail to that end.

Considering then the "scientific basis of music" to be primarily a question of sensation, we will religiously follow Dr. Stone within those limits, and we wish for no better guide.

We are at once reminded by the author of the difficulty of conceiving the form and mode of propagation of an aerial vibration. "A bell," he says, "when rung in open air or deep in still water, throws off spherical shells of alternate condensation and rarefaction, expanding equally and simultaneously in all directions until they meet with an obstacle." Supposing the atmosphere, we might say, to be the clear deep water, those of us standing in any direction in the neighbourhood of the bell would be enveloped in a tremor or fog *visible only to the ear*, the words *visible* and *audible* being merely linguistic expressions to convey the result of more or less the same process as affecting different organs. Hence when by a figure of speech we speak of the direction of a ray of light or of a radius of sound from its source to the corresponding organ of sight or hearing, we illustrate our meaning in both cases by straight lines when the media are homogeneous, although, as Dr. Stone says, "the wave of sound emitted by a sonorous body is ill represented by the ordinary conception of a straight line."

He explains to us that the sound-wave does not involve the transmission of a material substance; "it is not like the flight of a cannon-ball from point to point; it does not move as a whole. Each particular atmospheric molecule moves only an infinitely small distance." We are to understand that when the "particular molecule" has given its nudge to its neighbour it returns—as exemplifying what we call the elasticity of the air or whatever the medium is—to its original place. The succession of nudges causes that "thrill" we perceive even by another sense, the touch, and call "vibration." The extent to which the vibrating particle moves out of its original place to nudge its neighbour is called the *amplitude* of the vibration, and determines the *loudness* of the sound. The rapidity or velocity with which it moves determines the *pitch* of the sound.

Dr. Stone quotes from Dr. Haughton's "Natural Philosophy" an amusing and familiar illustration of the production of a musical note by regular and periodic vibrations at a certain velocity. Their regularity or periodicity distinguish them from vibrations which are unmusical or which create mere noise. "The granite paving-stones of London are four inches in width, and cabs driving over the pavement at eight miles an hour cause a succession of noises at the rate of thirty-five in the second which correspond to a well-known musical note, and one that has been recognised in the silence of the night by many competent observers. Nothing can be imagined more purely a noise, or less musical, than the jolt of the rim of a cab-wheel against a projecting stone; yet, if a regular succession of such jolts takes place, the result is a soft, deep, musical note that will bear comparison with notes derived from more sentimental sources."

The *quality* of the sound depends on the shape of the wave, which may be a simple curve, like that given by a stroke of the pendulum, or a compound of several simple curves. The varieties of amplitude and velocity—that is to say, the different intensities and differences in pitch of those constituent simple vibrations in the compound wave—determine the peculiarities in quality of tone between one voice and another or one instrument and another.

It is that part of the question relating to *partial tones* or "harmonics," together with the effects of third sounds, "difference tones," and summational tones, produced by the conflict of the vibrations of two sounds, which form the newest and the most interesting part of the "Scientific Basis of Music," as far as musical people are concerned. Under the heads of "Musical Tone," "Harmonics," "Consonance," "Quality," "Concord and Discord," and "Resultant Tones," those two parts of the subject are treated clearly and, we may add, completely for all ordinary purposes in the Music Primer we are reviewing. When the latest acoustical facts and theories are thus picked out and, from a musical point of view, presented in so convenient a form to the amateur or musician, there can be no excuse for any further absolute ignorance on such topics. Without some knowledge of these questions, a great deal of the music literature of the day is unintelligible, as must be a great deal of the common conversation in the more cultivated musical circles. An advantage in Dr. Stone's Manual is that it gives the scientific matter in the proper shape of a compact digest of the best authorities on the specific points treated, whether they be questions of acoustics or of different kinds of temperament, of scale or of keyboard; and he refers his readers to the responsible authorities, whether those

authorities be Helmholtz, or Mr. Ellis, Mr. Bosanquet, Mr. Curwen, or Mr. Colin Brown. As in all the Primers we have seen of the same series, there is a laudable effort on the part of the author to sink his individual opinion. The rule, however good in principle, need not be followed too implicitly. Indeed, one of the best chapters in the present book consists of a reprint of an article on just intonation in the orchestra, written by the author in a now defunct journal, *Concordia*. When we once pass the pure scientific basis, when we get beyond, let us say, "summational tones," and follow the Primer into questions of scale and temperament, we are on the dubious border-land between music and science. Dr. Stone gathers together from several and original sources the explanations as well as the graphic illustrations of finger-boards adapted for playing in more or less just intonation on keyed instruments. The illustrations represent those invented by Colonel Perronet Thompson, Mr. Poole, Mr. Bosanquet, and Mr. Colin Brown. As they all slightly differ, and only very slightly, in regard to their mathematical principles, the question becomes which of the six systems alluded to in the text is the least inconvenient for practical purposes. That matter must be left to individual appreciation.

We cannot attempt to point out a tithe of the information contained in this Primer on the specially scientific questions, such as, for instance, the "sources of sound" in pipe, string, membrane, &c. That particular subject is exceedingly well treated; and on some of those points Dr. Stone is himself a practical experimenter and an authority. Apart from its merits we strongly recommend the book to musicians, as well as amateurs who do not wish to horrify Dr. Macfarren by taking up music merely as an "amusement;" or to remain apart from the musical world, as they assuredly will in these days, if they cannot at least understand the elementary questions of the scientific basis of the art.

Mass (*Regina Cœli*) *in D major*. By Thomas Wingham (Op. 14). [Novello, Ewer and Co.]

It is some recommendation for this work that on its title-page we read, "Composed expressly for, and first performed at, Antwerp Cathedral, August 15, 1876." We know at once that it has passed successfully through an ordeal not lightly applied, and that it has received the approval of competent musical authority. Mr. Wingham may consider himself fortunate in being able to send forth his Mass under such circumstances; but we are more disposed to felicitate him upon the manner in which, having an opportunity that falls to few, he discharged the task of its composition. Young men are fond—and the instinct is, on the whole, healthy and natural—of striking out new paths; wherefore, had Mr. Wingham sought at any cost to be startlingly original he would have given no cause for surprise. But he restrained himself within the bounds of classic precedent, and hence we have before us a work strictly orthodox alike in outline and detail—one which almost ostentatiously declares itself inspired by the masters of art. As, however, there are masters and masters, Mr. Wingham had to make a choice of schools. He might, for example, have followed in the wake of M. Gounod with his sensuous effects, or emulated the free and passionate outpourings of modern Italians. But he did wisely to reject these in favour of the style of Haydn and Mozart, with certain modifications to suit the graver taste of our day. In choosing this he not only secured the well-accustomed English ear, but also opportunities of exhibiting the solid musicianship which previous works had shown him to possess. His musicianship, however, is somewhat too exclusively exhibited in the "Kyrie," the contrapuntal treatment of which, though clever, is dry, and takes from the opening prayer the deep sentiment it ought always to possess. But no analogous criticism can be passed upon the first portion of the "Gloria," which breathes the frank and joyous spirit, relieved by the occasional tenderness and grace, of Haydn. The "Qui tollis" touches a chord of deeper tone, and is altogether a worthy and interesting feature of the Mass. At the "Tu quoniam" Mr Wingham returns to the music of the opening "Gloria," by way of preparation for an animated fugue, "In gloria Dei patris." The fugue, though not elaborated at great length, is well wrought, and does credit to its composer's contrapuntal studies. We may hint nevertheless that it exhibits rather too great a fondness for the cheap device of sequence—one which should be used with all the more care because so easily abused. The opening movement of the "Credo," a smooth piece of work, calls for no particular observation; but the "Et incarnatus" is worthy of notice as what it should be—a striking and impressive episode. The entrance of the unison voices on the word "Crucifixus," and against repeated diminished seventh chords in the orchestra, is happily managed with a view to the desired effect; but, indeed, the entire movement speaks well for Mr. Wingham's skill and illustrative power. The "Credo" ends, according to classic precedent, with a fugue, "Et vitam venturi," which, like its predecessor, is not extended, but supplies a good example of clear and fluent contrapuntal writing. Adopting a plan for which there are few, if any, precedents, Mr. Wingham employs in his Offertory three solo violins only (*adagio*). Whether anything save novelty is gained by this as against a movement for full orchestra is open to question; nor is the movement of such a character as to incline us in the composer's favour. It is a plain straightforward piece of work enough, without any specially interesting features. There are good points in the six-part "Sanctus," more especially in the treatment of the words, "Pleni sunt cœli," which is bold and striking; while the "Benedictus" has precisely the needed spirit of entreaty and restful hope. In the first part of this movement Mr Wingham follows a plan Schubert loved to adopt, by giving the *solo* voices in succession the same extended theme. Subsequently the chorus joins the *soli*, and the movement receives considerable expansion, retaining its interest to the end. The "Hosanna" is curious as being constructed, with the exception of a few opening and closing bars, upon a dominant pedal bass, above which a short movement in fugal style disports itself. Finally, the "Agnus Dei," copying illustrious models, reverts to the music of the "Kyrie," and a brief *alla breve* movement for *soli* and chorus, written in a plain massive style, ends a work which, taken for all in all, does credit to English art, and deserves a place among the worthy things.

God goeth up with shouting. A Sacred Cantata, composed by John Sebastian Bach. Pianoforte accompaniment arranged by Robert Franz. Text translated and adapted by the Rev. W. H. Milman, M.A.
[Novello, Ewer and Co.]

Every lover of music will welcome this addition to Church Cantatas by Sebastian Bach which the publishers are placing within the reach of the humblest. We cannot have too many of them, for even the least valuable contains something worth possessing, or contributes its quota to our knowledge of the illustrious composer's genius and method. The Cantata before us is certainly not the least valuable; indeed we should prefer to rank it among the best, inasmuch as the noblest characteristics of the master are exemplified. It sets out with a fugal Chorus, "The Lord goeth up," in Bach's clearest, most vigorous, and most effective style. Here there are no complications, such as elsewhere in the composer's works suggests that he sometimes forgot the difference between music for voices and music for instruments. The fugue is eminently vocal throughout, and its important dimensions qualify it for use with advantage as an Anthem at the approaching Eastertide. A Recitative, "To day the Highest," separates this number from a tenor Air, "Ten thousand times thousand," belonging to the robust and, if the word may be pardoned, rollicking class which counts so many examples in Bach's works. It taxes heavily both the endurance and skill of the vocalist; but the effect of it as illustrating the jubilant text is great and worth the pains of securing. A second short Recitative describing the Ascension follows, leading to a soprano Air, "Our Jesus hath for aye," which we class among the loveliest in all Bach's works, as marked not only by his unfailing inventiveness but by a grace and expression more than common. Every musician as he first makes the acquaintance of this solo will dwell upon it with delight. An "accompanied" and grandiose bass Recitative, "He comes, the Lord of lords," next introduces an Air of the same character for the same voice, "'Tis He who all alone hath trodden well the winepress." This is a favourable example of the master's florid style, and, like its prede-

cessor for tenor, exacts a good deal from the executant. A Song for contralto, "My spirit him descries," is, judged by the taste of the present day, more ingenious than pleasing, but after it the Cantata closes well with a Choral, "O Jesus Christ, thou dearest Lord," the simple beauty of which will unite all suffrages in its favour. We repeat that musicians everywhere cannot but find pleasure in adding this work to their Bach collection.

Palestine. A Sacred Oratorio. The words by Reginald Heber. The music by William Crotch, Mus. Doc., Professor of Music in the University of Oxford. Edited, and the Pianoforte accompaniment revised, by Berthold Tours.

[Novello, Ewer and Co.]

Public attention having been called to the merits of this fine work by its performance at the Sacred Harmonic Society during the past month, the appearance of this octavo edition is well timed; for there can be little doubt that, although English composers are rising around us who have won a fame as Oratorio writers, we can ill afford to ignore one who proved his worth at a period when the production of a composition of such importance was regarded almost as an act of daring. It seems strange indeed that so little should be known of an artist who was not only celebrated as "Master Crotch, the Musical Child," but who was Professor of Music at the University of Oxford, Principal of the Royal Academy of Music, lecturer on the art at the Royal Institution, and the composer of several sacred works, including another Oratorio besides the one just published, called "The Captivity of Judah," which was produced in the theatre at Oxford in 1834, on the occasion of the installation of the Duke of Wellington as Chancellor of the University. Mr. Berthold Tours has most carefully edited and skilfully revised the pianoforte part of the edition of "Palestine," which for the first time places the work in a form appealing to the many; and Choral Societies will now have an opportunity of adding to their *répertoire* an Oratorio of which, indeed, every countryman of its composer has a right to feel proud.

Elijah. A Sacred Oratorio, by F. Mendelssohn Bartholdy. Pianoforte arrangement by Berthold Tours.

[Novello, Ewer and Co.]

The arrangement of an Oratorio for our household instrument is by no means an easy task; for on one hand there is the danger of crowding in so many of the choral and orchestral parts as to weary the performer and dissatisfy the listener; and on the other there is a fear that in the attempt to simplify the score sufficiently to bring the transcription within the reach of average players the effect will be feeble. Mr. Berthold Tours has, we are bound to say, steered clear of both these difficulties, and has presented us with a pianoforte version of Mendelssohn's popular work which vividly recalls its numerous beauties in the original form. We may especially point to the choruses, "Yet doth the Lord see it not," "Blessed are the men," "He, watching over Israel," and "Behold, God the Lord," as masterly specimens of arrangement; and the duet of the Prophet with the Widow is also skilfully brought under the hands. This transcription will no doubt be widely spread amongst musical amateurs.

Magnificat and Nunc Dimittis in F. By E. H. Birch, Mus. Bac.

The Creed of St. Athanasius. Composed by E. H. Birch, Mus. Bac.

[Novello, Ewer and Co.]

Mr. Birch's Evening Service is quite modern in thought and feeling, and, without being secular in style, is altogether free from the dryness which characterises much of the older cathedral music. The music will be found by no means difficult, and is likely to be popular. We must, however, express our regret that Mr. Birch should have chosen the form of a "Canon 4 in 2" for the Gloria of the Magnificat; because, though correctly written, it is not equal to the rest of the piece. It seems to us rather laboured, and the composer would, we think, have been better advised to give his imagination freer scope, instead of fettering it with the limitations he has imposed upon himself. It is not every one, even of good musicians, who can write a really effective "Canon 4 in 2."

The "Athanasian Creed" is simply a double chant with varied harmonies, which requires no detailed notice.

The Morning and Evening Service set to music in the key of A. By F. Mendelssohn Bartholdy.

[Novello, Ewer and Co.]

Both choirmasters and choristers will hail with great satisfaction this grand service in its new octavo form—a form by the way which has almost entirely, and we think very wisely, taken the place of the old single parts. There are two versions of this work, Breitkopf and Härtel's and the one we have been most accustomed to see in this country, Messrs. Novello's. In this new edition Dr. Stainer, who has edited the work, has given us one or two valuable and important changes derived from the German version, and the service now stands in such a complete and readable form as to bring it within reach of the capabilities of many choirs who have hitherto been unable to perform it with effect.

The Union Psalter. Psalms and other portions of Scripture pointed for chanting. By William Lockett, Organist of Union Chapel, Oxford Road, Manchester.

[Hodder and Stoughton.]

This little book is published for the use of Nonconformists, and in its way is most commendable. Undoubtedly the pointing of a Psalter is a most difficult task, because the same passage may frequently be read or accented in more than one way. However, of the book under notice it certainly may be said that upon the whole the pointing *assists* in giving an intelligent reading of the text, which is saying much in its favour. We have long noticed the improvements which are taking place in the architecture of places for Nonconformist worship, and congratulate those who belong to this class of the community on having a book which must tend to greatly improve the ornateness of the musical part of their services.

Our conversation is in heaven. The righteous live for evermore. Anthems for four voices. Composed by Oliveria L. Prescott. [Stanley Lucas, Weber and Co.]

Miss Prescott is a student at the Royal Academy of Music and a pupil of Professor Macfarren. Several of her compositions have from time to time been performed at the Concerts of the Academy pupils, and occasionally also elsewhere. The Anthems before us give proof of sound training, and are highly creditable as a student's production, but they are of scarcely sufficient importance to enable us to pass any opinion as to the amount of inventive power possessed by the composer. "Our conversation is in heaven" is simply a piece of smooth and flowing part-writing. "The righteous live for evermore" is more interesting in its ideas. The episode at the words, "Therefore shall they receive a glorious kingdom," is very good, and the return to the first subject on page 6 is well managed. Miss Prescott's vocal harmony is so correct that we are surprised to find that she has not been more careful with her organ part. In the last two bars of the first page she gives consecutive octaves between extreme parts, which are the more noticeable from the fact that the upper part is above the voice, while another instance of consecutive octaves in the organ part may be seen in the last bar but one of page 2.

Shew me Thy ways, Full Anthem; *Save me, O God*, Full Anthem, composed by Alfred Alexander (Novello, Ewer and Co.), are two short pieces by a composer whose name is new to us. They show very good musical feeling, and are well written for the voices. The enharmonic change at the foot of the second page of "Shew me Thy ways" looks harder than it is in reality. We can recommend these little Anthems to parochial choirs.

An Order of Service for use at a Harvest Thanksgiving (Novello, Ewer and Co.) is issued by the London Gregorian Choral Association, and will be found well adapted to its object in churches where Gregorian music is used.

Musical Tales, Phantasms, and Sketches. Translated from the German of Elise Polko, by Mary P. Maudslay. Second series. [Samuel Tinsley.]

The sympathetic feeling for art and artists which pervades every sketch in this volume will surprise no one who has read the charming Reminiscences of Mendelssohn by the same authoress; but, apart from their attraction in a musical point of view, many of the tales have such strong human interest that they should meet with a cordial welcome even from those who read for the story alone. Presuming that the facts are authentic, we may say that "The Last Viol di Gamba Player" contains much that will enchain the attention of the musical student; for, although we all know the wandering life of Carl Friedrich Abel, and have heard that he died in London, we are but little acquainted with the pathetic episodes in his checkered career. That the instrument with which he had so long delighted every sensitive ear "was laid in his coffin" may be accepted as a proof of the respect paid to his memory; but it was a prophetic incident, for, as our authoress says, "Carl Friedrich Abel was the last performer on the viol di gamba." We may also mention as especially deserving of praise "The Song of the Bee," "Bach in London" (which reveals some curious incidents of this artist's life in the metropolis). "The Quiet Student," and "A Surprise," although many others might be named which have very considerable merit. The translation is extremely good—so good indeed that, save for a very few German expressions, we might fancy the tales were written by an Englishwoman. The work is elegantly got up, and may be warmly recommended to those who love to read about music and musicians.

Elizabeth's Song. From "The Saint's Tragedy." By the Rev. Charles Kingsley. Set to music by Joseph Barnby. [Novello, Ewer and Co.]

Mr. Barnby has evidently aimed at expressing Kingsley's words in preference to writing a "selling" song, for a more unconventional composition we have rarely met with. Commencing with a short symphony in G minor $\frac{2}{4}$ time, the voice begins in the same key $\frac{6}{8}$ time, and changes to $\frac{2}{4}$ in the tonic major, on the words "Happy birds!" So musicianlike a colouring of these verses will no doubt be appreciated by those whose taste is not too much fettered by pedantic rules; and we trust that the good opinion of this artistic minority will amply repay the composer for daring to think solely in sympathy with the poet.

The Child-Angels. Song. Words by Frederick E. Weatherley.

The Maiden and the Sunbeam. Song. Written by Charles J. Rowe. Composed by Berthold Tours. [Evans and Co.]

The simple nature of the words of these two vocal pieces is faithfully reflected in the music; and both compositions are sufficiently thoughtful and artistic to sustain, if not to add to, the fame of one of the most prolific of our song-writers. "The Child-Angels," in G minor and major, has a pathetic theme, well adapted for a contralto voice, the accompaniment having but little independent character, but giving much intensity to the vocal part throughout. The second song is a perfect little musical poem, the tones of the organ, to which the child listens in wonder, being well imitated by the dragging left-hand passages in the accompaniment. We could wish that modern composers would choose poetry for musical setting breathing more of the happiness lying around the world of childhood: certainly, a song beginning "There was rain in the city churchyard," is scarcely suitable for drawing-room singing; but when we get music as good as Mr. Tours has wedded to these sombre verses, we have less right perhaps to complain.

Husarenritt. Tonbild aus dem Krieger, für Pianoforte, von Fritz Spindler. Easy arrangement by Berthold Tours. [Novello, Ewer and Co.]

The admirers of this popular piece whose fingers are not yet thoroughly under their control will be glad to find that a simplified version of it is now within their reach, the arrangement of which has been undertaken by an artist so competent for his task that the salient points of the composition are retained, whilst all the passages are placed easily under little hands. We cordially recommend this spirited Galop in its present shape to young players; and may mention that it is also published as a Duet.

Four Sketches for the Pianoforte. Composed by C. H. H. Sippel. [Metzler and Co.]

These sketches show some musical feeling; but the composer has evidently been fascinated by the fragmentary style of writing which so fatally stands in the way of solid advancement. No. 1—with the somewhat affected title "Funny"—is a feeble little piece, in D minor; and No. 2, called "What is it?" is little more than a study of chords of the sixth. No. 3, however—"Farewell," a flowing little piece in $\frac{12}{8}$ time—is melodious; but Mr. Sippel must be careful, even in so unpretending a composition, not to let his two parts drop together in such unpleasant octaves and fifths as occur between bars six and seven, page 6; one and two, page 7; and six and seven, page 7. No. 4, "Longing," is by far the best of the four sketches. In this we have a more defined melody; but even here there is a vagueness which seems to result from the habit of allowing the fingers to wander over the keyboard. If Mr. Sippel were to study earnestly, shun catching "titles," and write with an artistic aim, we think he might be successful.

Six Pensées Musicales pour Piano. Par Rosa Guerini, née Wilberforce. [Milan: Jean Canti.]

The composer of these thoughtful little pieces is a stranger to us; but she writes so well that we may hope to hear more of her in the future. No. 1, "Etude," is a smooth and graceful sketch, which, apart from its attraction to the listener, will prove an excellent exercise for the student. No. 2, "Pensée Fugitive" (inscribed "A ma mère"), derives much of its effect from the figure in the bass. The alternation between the tonic minor and major gives much freshness to the theme, which is appropriately tender and refined in character. No. 3, "Pourquoi," although written with fluency, and sufficiently suggestive of its quaint title, is scarcely so much to our mind as No. 4, a song without words, in F sharp minor, every bar of which is full of meaning. No. 5, "Souvenir," is a more clever trifle; but No. 6—a scherzo, with a trio and coda—is instinct with musical life, and should become a favourite with pianists educated to the appreciation of form and coherence of design, to whom, indeed, we cordially commend the whole of these unpretentious trifles.

March of the Templars, from "The Crusaders." By Dr. Hiles.

Two Movements, from "The Crusaders." By Dr. Hiles. Arranged for the Organ by George Marsden, Mus. Bac. [Forsyth Brothers.]

This March is fairly interesting, easy to play, and will go very well even on a small organ. The name of the composer will be a sufficient warrant for the proper manipulation of whatever may be the subject of the composition.

The first of the "Two Movements" is of the organ-andante species, and will make an effective introductory voluntary. The second is an arrangement of a chorus, and will be found suitable for a short concluding voluntary. Both are good, distinctly easy, and suitable either for small or large organs.

March for the Organ (in F major). Composed by Frederick Iliffe, Mus. Bac. Arranged by W. J. Westbrook, Mus. Bac. [Novello, Ewer and Co.]

This is undoubtedly an effective March, and there is much to admire in it, though one is frequently reminded of two well-known compositions of the same kind. To the March-loving public, however, it will be very acceptable, and a slight lack of freshness will help to commend it rather than otherwise. The subjects are of a classical mould and treated in a befitting manner. The arranger's work has been done so as to interest a good performer, and yet not to tax his powers of manipulation to any great extent.

FOREIGN NOTES.

At the Paris National Opera the works of the chief originator of what is specifically termed *grand-opéra*—to wit, Giacomo Meyerbeer—experience just now a general revival, and during the past month the *répertoire* mainly consisted of alternate performances of "L'Africaine," "Le Prophète," "Robert le Diable," and "Les Huguenots." The *mise-en-scène* of the first-mentioned work, upon which special care had been bestowed, is said to have involved the enormous expense of 270,000 francs. The same composer's "L'Etoile du Nord" has been in active preparation at the Opéra-Comique during the last few weeks, M. Nicot and Mdlle. Bilbaut-Vauchelet being cast for the principal *rôles*. The young tenor, M. Sellier, to whom a brilliant future had been predicted, and who was to have sung the principal part in M. Gounod's new operatic work "Polyeucte," has, it is said, abandoned his projected *début* in that opera. He made his first appearance last month at the Grand-Opéra as *Arnold* in "Guillaume Tell," without, however, as yet realising the expectations which his success at the last *concours* of the Conservatoire had raised. At the Bouffes-Parisiens M. Offenbach's new Operetta was brought out for the first time on the 13th ult. It is entitled "Maître Petronilla," the libretto being from the pen of an anonymous author. To judge from the tone adopted by the Parisian press, it may be questioned, however, whether the new work of the volatile *maestro* will hit the popular taste as much as his previous Operettas. Among concert performances the production of Berlioz's "Requiem" at the Châtelet, and of Niels Gade's legend, "La Fille du Roi des Aulnes," at M. Colonne's concerts, have attracted special attention, several repetitions having already taken place. *A propos* of the forthcoming International Exhibition the following concerts have been officially announced to form part of the musical programme—viz., four concerts with vocal and instrumental soli and orchestra; six concerts with orchestra, chorus, and soli; twelve of sacred music for organ, &c.; four specially reserved for vocal Societies, four intended in the same manner for military bands; sixteen for chamber music; in addition to which a number of popular concerts are contemplated. Many of the leading foreign musical Societies and orchestral bodies have already signified their intention of taking part in the performances; and some 18,000 candidates have, so far, sent in their names for the musical competitions which are to take place on July 14 and 17.

M. Colonne, the indefatigable leader of the Concerts Populaires, has been accorded a state subvention of 25,000 francs in support of his excellent undertaking, a fact which speaks well for the discrimination of the French Minister of Fine Arts.

The visit to Paris of a number of Spanish students, amateur musicians, is a curiosity worth mentioning, if only for the sake of the originality of the undertaking. The *troupe* is composed of some seventy young men forming what is termed in Spanish an *estudiantina*. They are dressed in the garb of the students of Salamanca of the sixteenth century, and amongst their number sixteen play the guitar, six the lute, ten the violin, eight the flute, and ten the tambourine. Their appearance has created quite a little sensation in the French capital, and the Concerts which they gave at the Italiens were crowded to excess.

According to the *Neue Berliner Musikzeitung* the projected artistic expedition on the part of the members of the Philharmonic Orchestra of Vienna, who proposed giving a series of Concert performances at Paris during the Exhibition, has now been definitely abandoned. Difficulties presenting themselves in the way of financial arrangements are said to have been the chief reason of the failure of the interesting project.

M. Gounod will, it is announced, personally conduct the first performance at Vienna of his Opera "Cinq-Mars."

Under the title of "La France Poétique et Musicale," a Society has just been formed in Paris, under the presidency of M. Victor Hugo, whose object it will be chiefly to make known the works of its members to the general public.

On the occasion of the first centenary of the death of Jean-Jacques Rousseau, some appropriate festivities will be held at the town of Geneva, his birthplace, and in which music is to take an important part. The great philosopher and composer died on the 3rd of July, 1778.

M. Victor Massé has resigned his functions as *chef* of the chorus at the Paris Opéra, in consequence of ill-health, and the vacant post has been filled by M. Jules Cohen, a professor of the Conservatoire.

Madame Norman-Neruda, the eminent violinist, has arrived in the French capital, and made her first appearance this season at the Concerts Populaires on the 24th ult.

The collection of instruments of the Bruxelles Conservatoire has, according to the *Guide Musical de Bruxelles*, lately received some important and interesting additions, namely, a spinet marked "Albertus Delin me fecit, Tornaci, 1770" (the gift of the director, M. Gevært); a theorbo inscribed "Joannes Storino fecit, anno Domini 1725;" and an arch-lute, marked "Mattea Sellas alla corona, Venezia"—two rare and beautiful specimens, which the custodian of the Bruxelles collection was fortunate enough to acquire in Rome.

The following valuable and interesting relics have been presented by private donors to the museum of the Philharmonic Society of Vienna, viz., a portrait in *haut relief* of Mozart, a miniature portrait of Haydn, and the pianoforte which had been presented to the latter during his stay in London. The instrument had hitherto formed part of the collection of the late Viennese Capellmeister Herbeck.

The Season of Opera at St. Petersburg has just come to a close, having been an unusually brilliant one, the troubles in the East notwithstanding. Madame Nilsson is said never to have been in better voice. Mdlle. Ehnn (of the Imperial Opera at Vienna) and Madame Gerster-Gardini were likewise the recipients of numerous public ovations, the former being especially admired in her impersonation of "Mignon" in M. Thomas's Opera. Previous to her leaving Russia, Madame Nilsson gave a grand Concert for the benefit of the wounded in the late campaign. The gifted artist has been nominated Court-singer by the Emperor of Russia, and has been decorated with the Order for "Arts and Sciences."

At Berlin the season of Italian Opera at the Kroll'sche Theater commenced on the 14th ult. with a performance of Rossini's "Il Barbiere." The principal *rôles* were divided among Signora Ricci (*Rosina*), Signor Perugini (*Almaviva*), and Signor Giannini (*Figaro*). The undertaking seems likely to prove a success. At the Royal Opera Madame Trebelli has recently created much enthusiasm in the character of *Azucena* in "Il Trovatore;" Madame Gerster-Gardini was expected to commence a series of impersonations at the same establishment on the 21st ult. A new operatic work by Herr Abert, entitled "Ekkehard," is in active preparation, and will probably be the only additional novelty which the Berlin Opera will produce during the present season. The projected performance of "Die Walküre" will, it is now stated, not be realised, at all events during the current campaign, Herr Wagner having refused to grant his permission to the directors of the Berlin establishment, except on condition that the entire work, "Der Ring des Nibelungen," is taken in hand.

Herr Max Bruch has just completed a new work, written in the form of an Oratorio for orchestra, chorus, and soli, and entitled "Das Lied von der Glocke"; it is to be performed for the first time at Cologne next month.

The new series of *Lieder* (Op. 48) recently published by Robert Franz has quickly found so many admirers that it has already become necessary to issue a second edition.

Rubinstein's Opera "Die Maccabäer" achieved a great success on the occasion of its first performance at the Imperial Opera at Vienna on February 25, since when numerous repetitions of the work have taken place.

At Prague the intended production of a new opera by Bendl entitled "Die Montenegriner" has been prohibited by the police authorities.

The Viennese Conservatorium has just sustained a great loss, Madame Marchesi, the gifted professor of singing having, in consequence of a difference with the directors, abruptly terminated her connection with the Institution. The vacant professorship is said to have been offered to Herr Julius Stockhausen, the eminent baritone and leader of the Berlin Sternsche Gesangverein.

The performances of Italian Opera at the Imperial establishment at Vienna commenced on the 19th ult., under the conductorship of Signor Arditi. Among the eminent vocalists who will appear during the contemplated twenty-four performances are mentioned, Mesdames Nilsson, Trebelli, Salla, and MM. Faure, Masini, Campanini, and Behrens.

At Bruxelles, the famous quartett-party led by Jean Becker have recently created much enthusiasm in a series of concerts, including works by Mozart, Beethoven, Raff, Rubinstein, and Cherubini. At a concert given by the Association des Artistes Musiciens, Wagner's Symphonic-poem, "Siegfried Idyl," was extremely well received, the programme including also the same composer's "Walkürenritt" (from the Tetralogy), arranged for the pianoforte by Brassin, which was played with great brilliancy by M. Franz Rummel.

Madame Adelina Patti is said to have received the sum of 422,000 francs in gold for forty-two performances in Italy during the last four months.

The Munich tenor, Herr Nachbaur, has been extremely well received at Rome, where he made his début in "Lohengrin;" he was also announced to appear, together with Madame Pauline Lucca, in "Faust" and "Les Huguenots."

The only daughter of Cherubini, Madame Zenobia Rossetti, is still living at Pisa, where the composer's "Requiem" was recently performed on the occasion of the death of the late King, Victor Emmanuel. The attention of the present monarch having been called to the fact, he has graciously granted a pension to the near relative of the great *maestro*.

Madame Rossini, *née* Olympe Pélissier, the widow of the composer of "Guillaume Tell," died on the 22nd ult. at her villa at Passy, near Paris, at the age of seventy-eight. She was married to the composer in 1845, shortly after the death of his first wife, Isabelle Colbrand, from whom he had been long separated. The deceased lady leaves the whole of her personal fortune (about a million of francs) to be devoted to the erection of an asylum for French and Italian vocal artists.

At Coblenz, his native town, died on February 22, at the age of eighty-five, François Hünten, the well-known composer of easy and pleasing pianoforte music, and author of a *méthode de piano* at one time much in use. After having lived many years in Paris, where he gained a great reputation, he retired to his native town in 1847, passing the remainder of his days in easy circumstances.

The death also is announced, at Florence, of the once famous tenor Mariani, for whom Donizetti wrote the part of *Gennaro* in "Lucrezia Borgia." He had just completed his seventieth year.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (March 3): Symphony, D major (Mozart); "Tasso," Poëme-Symphonique (Liszt); Intermezzo (F. Lachner); Pianoforte Concerto, No. 4 (Saint-Saëns); Fragments from the "Sérénade," Op. 8 (Beethoven); Overture to "La Chasse du jeune Henri" (Méhul). Concert Populaire (March 10): Overture to "Le Roi d'Ys" (Lalo); Chorus from "Oberon" (Weber); Thème Slave varié (Delibes); Fragments from "Iphigénie en Aulide" (Gluck); Choral Symphony (Beethoven). Concert de l'Association Artistique (March 10): "La Fille du Roi des Aulnes" (Niels W. Gade); Variations on a Theme by Beethoven for two pianofortes (Saint-Saëns); Overture, "Der Freischütz" (Weber), &c. Concert du Conservatoire (March 17): Choral Symphony (Beethoven); Romance from a Symphony (Haydn); Chorus, "La Mort d'Ophélie" (Berlioz); Overture to "Oberon" (Weber). Concert Populaire (March 17): Symphony, "Harold" (Berlioz); Concerto for Pianoforte (Grieg); Fragments from "Midsummer Night's Dream" (Mendelssohn), &c. Concert du Châtelet (March 17): "Requiem" (Berlioz). Concert Populaire (March 24): Symphony in F major (Beethoven); Symphony, "Le Forêt enchantée" (d'Indy); Violin Concerto (Viotti); "Le Rouet d'Omphale" (Saint-Saëns); Overture, "Euryanthe" (Weber).

Leipzig.—Euterpe Concert (Feb. 26): Funeral March from "Alexandrea" (Zopff); Symphony, D major (Haydn); Siegfried Idyl (Wagner); Suite for Violin (Ries); Overture, "Egmont" (Beethoven). Gewandhaus Concert (Feb. 28): Frühlings-Fantasie (Gade); Serenade for String-Quartett (Volkmann), Concerto, D minor (Rubinstein); Symphony, A major (Mendelssohn). Gewandhaus Concert (March 7): Mass in C and Ninth Symphony (Beethoven). Conservatorium Concert (March 8): String Trio, G major (Beethoven); Ditto, D minor (Mendelssohn); Violin Sonata (Umlauft). Singakademie (March 10): Bach's "Magnificat" and Mozart's "Requiem."

Berlin.—Symphonie-Kapelle (February 27): Overture "La Clemenza di Tito" (Mozart); Symphony, D major (Mozart); Ocean Symphony (Rubinstein); Todtentänze (Heidingsfeld); Overture, "Heimkehr" (Mendelssohn). Singakademie (March 8): Oratorio, "Christus" (Kiel). Bilse Concert (March 6): Overture, "Beethoven" (Lassen); Prelude, "Queen of Sheba" (Goldmark); "Tasso" (Liszt); Siegfried Idyl (Wagner), &c. Symphonie-Kapelle (March 6): Overture, "Idomeneo" (Mozart); Fragments from "Roméo et Juliet" (Berlioz); "Eroica" (Beethoven); Overture, "Girondisten" (Litolff). Bilse Concert (March 9): Overture, "Weihe des Hauses" (Beethoven); Huldigungsmarsch (Wagner); Rhapsody in F (Liszt); Ocean Symphony (Rubinstein), &c. Cäcilienverein (March 25): "Faust" Music (Schumann).

CORRESPONDENCE.

JAMES LEACH OF ROCHDALE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Inquiries have been lately made in America respecting some hymn-tunes by Leach, which are found in collections published in the United States at the close of the last and the beginning of the present centuries. The tune named "Fountain" is in a music-book of 127 pages, called "Easy Instructor," which was printed at Albany in 1798 and published by Little and Smith. In "The Bridgewater Collection of Sacred Music," first edition, printed in Boston in 1802, are "Hampton," "Wilderness," "Bridgewater," "Fountain," "Hamilton," "Morning Flower," and "Sepulchre;" and in a book called "David Companion, or the Methodist Standard"—the compilation of which was ordered by the General Conference at Baltimore, May 26, 1808, and which was registered as copyright July 28, 1810—are forty-eight pieces of music by James Leach. From that time forward Leach's tunes were included in most of the American collections. Several of them attained considerable popularity in England, but, with many other tunes of their period, are now disappearing from modern hymnals. A few lines respecting Leach and his tunes may interest some of your American readers.

James Leach, of Rochdale, Yorkshire, was a counter-tenor singer and a member of the King's Band. He was born in 1762, and was killed by a stage-coach accident in the spring of 1797. In 1789 he published "A New Sett of Hymns and Psalm Tunes adapted for the Use of Churches, Chapels, & Sunday Schools, with Accompaniments & a Thoro' Bass, the whole figured for the Organ, Harpsichord, or Piano-Forte, Composed by J. Leach, Rochdale. London. Printed for the Author, & Sold by Preston & Son at their Warehouses, 97, Strand, and Exeter Change. T. Beale, Music Seller, Manchester, and to be had at all the Music Shops in the Kingdom." The preface is dated June 29, 1789, and states that some of the tunes were written "a few years ago," and "got handed about." Hence their publication. "A Second Sett of Hymns and Psalm Tunes," &c., was published in Leach's lifetime. It is not dated, but refers in the preface to the former set of "a few years ago." The date of the second set is probably about 1794 or 1795. To an edition of it published after the composer's death an advertisement is appended, dated "Manchester, 1798," which states that "the sudden death of Mr. Leach had reduced his family to very necessitous circumstances," and soliciting subscriptions towards publishing sundry MS. anthems, &c., for the benefit of the family.

Later impressions of both "setts" were printed from the original plates, but are without the prefaces. A copy in my possession bears the date 1812 in the water-mark in the fly-leaf.

The tunes and other pieces in the two volumes are as follow:—

First Sett.—New Trumpet, Rochdale, Standing, Townhead, Traveling, Supplication, Shepherd's Lover, Mystery, Hamilton, Fountain, Complaint, Sabbath, Oldham, Mount Pleasant, Pisgah, Failsworth, Jordan, Bethel, Jerusalem, Melody, Nativity, and Middleton. After these come two long pieces, with instrumental accompaniments: "The Tribunal," a setting of the hymn, "He comes, he comes, the Judge severe;" and "The Second Coming of Christ," to the hymn, "Lo, He comes with clouds descending."

Second Sett.—Redemption, Funeral, Judgment, Harmony, Rest, Refuge, Hermit, St. John, Mount Zion, Bethlehem, Mount Hermon, Lebanon, Pastoral, Wrestling Jacob, Morning Flower, Aphek, Sepulchre, Peru, Joannes vel Momenti Mores (the engraver's version, I presume, of Memento mori), Jehudijah, Mourner, Triumph, Wilderness, Infancy, Smyrna, Palestine, New Windsor, Patmos, Salford, Mount Tabor, Penitent, Mount Carmel, Pilgrim, Sheilds, Tabernacle, Mehetabel, Hallelujah, Judea, Mount Nebo, Syria, Alexandria, Cyprus, Nile, Watchman, Egypt, Orpheus, Sharon, Gaza, Reumah, Calvary, and Canaan. The last three of these are long pieces. The above names are those given to the tunes by Leach himself, and they seem to have been pretty generally adhered to; but the tune "Bridgewater" in the American collection is identical with that originally called "Sheilds."* A tune named Knaresborough, and ascribed to Leach, is, I believe, an adaptation from one of his anthems. The first set of tunes forms a volume containing fifty-eight pages; the second set sixty-nine pages, both oblong quarto. Besides the two books of hymn-tunes, Leach's published works include some anthems and, I am informed, trios for two violins and a bass viol.—Yours faithfully, G. A. C.

MUSIC IN BOSTON.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The long-continued depression existing among all classes of producers, manufacturers, and traders throughout the States has had much influence upon musical ventures here, with few exceptions. It is understood, however, that a season of Italian Opera will be given in some of the chief cities by the Strackosch company, enlarged for the purpose, later in the season. The company comprises, among others of note, those accomplished artists—Clara Louise Kellogg, Annie Louise Cary, and Madame Marie Roze. Other travelling companies are also trying their fortunes in various parts of the country, some meeting with fair success. Here we are having our usual number of Symphony Concerts by the Harvard Musical Association, which gives us each year some very fine entertainments (although they are inadequately supported), and similar concerts are also given by the celebrated Thomas Orchestra. Our old Handel and Haydn Society, too, is cautiously feeling its way through the season, and affording us opportunities of hearing some superb specimens of chorus-singing in connection always with the best solo talent obtainable. Carl Zerrahn still holds the baton for this Society, as he does also for the Harvard Musical, a position he has occupied in the first-named organisation for more than a quarter of a century; and much of the success of the Society may be fairly attributable to his able management in the particular department under his control. Mendelssohn's "St. Paul" is the next announced performance by this Society, and is to take place on the 6th inst., to be followed at Easter by Haydn's "Creation."

Our two male-voice singing clubs, the "Apollo" and the "Boylston," are giving some excellent performances this season, the first under the conductorship of Mr. B. J. Lang, and the other under that of Mr. Geo. L. Osgood; both capable and entirely equal to their respective positions, and both laudably ambitious to excel. The auxiliary female chorus of the "Boylston" and the "Cecilia" Society (a small company of mixed voices) are also giving us some good concerts.

Setting aside some occasional performances of a less noteworthy character, our musical season may be thus hastily summed up.—Yours truly, Loring B. Barnes.

Boston, U.S.A., March 1, 1878.

ALLISON & CO.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Our attention has been called to a paragraph in the February number of the Musical Times, that we had removed our pianoforte factory from Wardour Street. This is not exactly the case, as it is only our show-rooms and offices we have removed to No. 40, Great Marlborough Street; our factories being still where they have always been, at the Apollo Works, Kentish Town; and we have no connection whatever with any firm of a similar name to ours in Wardour Street.

Your insertion of the above in your next issue will much oblige.—Yours faithfully, Arthur Allison & Co.

ORGAN BLOWING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will some of your readers kindly inform me if there is not an easier mechanical method of blowing a small organ or pedal harmonium than by attaching an hydraulic engine?

If you could ventilate the subject a little in your columns, I feel sure you would be conferring a great favour upon many lovers of sacred music, including myself.—Trusting you will oblige, yours obediently, C. S.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—The University Choral Society gave its Annual Concert at the Music Hall on the 8th ult. before a large audience. In the first part of the programme, Sir Herbert Oakeley's Students' Song, "Alma Mater" (accompanied on the organ by the composer), was rapturously received, and his Organ Solo, "Edinburgh" (composed by the Professor for the Liverpool Musical Festival of 1874), also elicited the warmest marks of approbation. The part-singing was generally extremely good, and the concert was in every respect highly successful.——On the 9th ult. Sir Herbert Oakeley gave a Lecture on Madrigals, in which he traced with much clearness the history of these compositions, illustrating his remarks by some of the best specimens, which were excellently rendered by the Musical Association. The lecture was listened to with the utmost interest by a large audience; and at the close of his address a vote of thanks to Sir Herbert Oakeley was proposed by Professor Black.

Abingdon.—On Wednesday the 6th ult. a Musical Lecture was given in the Wesleyan Schoolroom by the Rev. S. V. Lewis, entitled "An Evening with the Fairies," on the popular superstitions of Wales and other old countries. Characteristic Welsh songs and part-songs were well rendered by Mrs. T. B. Kendall, Miss Fewster, Mr. C. Lewis, and Mr. H. Clarke; Mrs. G. Davis being a skilful accompanist. The musical portion of the programme included a "Fantasia on Welsh Airs," by Brinley Richards, brilliantly executed by Mrs. T. B. Kendall (*née* Hellis), a former certificated pupil of the composer's; a Song and Chorus, "Wales," by Mr. H. Clarke; "The Bells of Aberdovey," by Mrs. T. B. Kendall; and other songs, &c. The proceeds of the entertainment were for the relief of the families of the unemployed miners of South Wales.

Adelaide, South Australia.—The services in connection with the consecration of the first portion of the Cathedral Church of St. Peter's, held in the Octave commencing Sunday, December 30, 1877, and ending Sunday, January 6, 1878, were highly creditable. The

* The Worcester Collection of Sacred Harmony, by Isaiah Thomas, Worcester, Massachusetts, 1786, contains a totally different "Bridgewater," by Edson, an American composer.

Bishops of Melbourne and Ballarat were present and assisted in the services. The Organist and Choirmaster, Messrs. Boult and Vandrey, deserve the highest praise for the excellent music provided. Magnificats and Nunc dimittis by Garrett in D, Calkin in D, Parry in D, Berthold Tours in F, and Goss in A, Te Deum and Jubilate by Berthold Tours, Communion Office by Parry in D, and Anthems by Barnby, Stainer, Goss, and Berthold Tours, were all faultlessly rendered, especial praise being due to the solo singing of Master Merry, the Cantoris leader. A large organ of splendid tone, three manuals and thirty-four stops, built by Messrs. Bishop and Son, of London, was used on this occasion for the first time, and was much admired.

Beckenham, Kent.—On Thursday evening, the 28th February, the members of the Christ Church Choral Society, assisted by friends, gave their first Concert in the Christ Church Lecture Hall before a crowded audience. The programme was well arranged, and contained several Part-Songs, which were creditably sung by the choir. The Overture to *Semiramide* was admirably rendered as a pianoforte duet by Miss M. A. Yelving and Mr. P. C. Richardson, the latter also playing Dussek's Sonata, Op. 10; Mr. Gustave Heryfeld gave very brilliantly Schubert's Impromptu No. 4; Miss Minna Adderley, a very promising contralto, was warmly applauded for her refined and careful rendering of "The Lost Chord." Messrs. Pleyel, Wolff and Co. kindly lent a grand pianoforte for the occasion. The Concert was under the direction of Mr. J. F. Lockwood, Organist of St. George's, Albemarle Street, who was assisted in some of the accompaniments by Mr. F. W. Partridge, Organist of Christ Church. The concert was for the benefit of the Christ Church Sunday Schools.

Belfast.—A Concert was given in the Town Hall, Porterdown, on the 5th ult., in aid of the funds of the Society of St. Vincent-de-Paul, when the following artists took part: Madame Schroeder, Miss Lydstone, Mr. W. P. Moore, Herr Schroeder, and Herr L. Werner. Madame Schroeder, not only as a vocalist, but as a pianist, proved herself an artist of the first order. Herr Schroeder played several pieces on the zither, and Herr Werner accompanied the singers, and also played a pianoforte solo.——At the Concért of the Choral Association on the 15th ult., a large audience assembled in the Ulster Hall, the attraction being the engagement of Madame Norman-Néruda and Mr. Charles Hallé. The various pieces performed by these artists were highly appreciated. The singing of the part-songs by the members of the Society was especially good, reflecting the greatest credit on Mr. Newport's training; Henry Leslie's Part-Song, "The lullaby of life," especially, was exquisitely rendered, and received a well-merited encore.

Berwick-upon-Tweed.—The members of the Choral Union gave a very good performance of Haydn's Oratorio the *Creation* on the 5th ult. The soloists were Miss Robinson, of Wakefield; Mr. Richardson, of Berwick; and Mr. McCall, of York Minster. A small, but efficient orchestra, selected from the best performers in Edinburgh and Glasgow, played the accompaniments; Miss Cuthbertson presided at the harmonium. The choir, numbering upwards of 120 voices, sang with vigour and precision. The large hall of the Corn Exchange was filled with an appreciative audience. Mr. Barker conducted.

Birmingham.—An effective performance of *Naaman* took place at the Schoolroom of St. John's, Ladywood, on the 5th ult. The chorus numbered one hundred voices, and there was a small orchestra. The vocal solos were well given by Mrs. Parker, Miss Jeffcoate, Mr. Young, and Mr. Randell. Mr. S. Simms conducted.——The Festival Choral Society brought one of their most successful seasons to a close on the 7th ult. by a fine performance of the *Mount of Olives* and the *Creation*. The version originally prepared by Mr. Bartholomew for the festival of 1855 was used for the former work, but it is to be hoped that the example set by Leeds last year will be followed in the future. The principal vocalists were Mrs. Osgood, Mr. Edward Lloyd, and Signor Foli; Mrs. Bellamy and Mr. Coley assisting in the *Creation*. All were highly efficient, the concerted pieces being exceedingly well rendered. The band was very good, and contributed materially to the success of the performance. Mr. Stimpson's accompaniments were most judicious, and the conducting of Mr. Stockley was characterised by great care and skill. There was a large and highly appreciative audience.

Bristol.—On Thursday the 28th of February a Concert was given in the Colston Hall by the Orpheus Glee Society. The annual open or ladies' night of this Society is always anxiously looked forward to; but this year a change was made in consequence of the lamented death of the able Conductor of the Society, the late Mr. Alfred Stone, and the Society decided to give a Concert, the proceeds of which were to be given to the "Alfred Stone Memorial Fund," instead. The Concert commenced with the performance of an Ode written in memory of Mr. Stone, by the Rev. W. F. Callaway, a friend of the deceased, and arranged to the slow movement in Beethoven's *Appassionata* Sonata. The other items were from the works of Cooke, Hatton, Stevens, Hoesler, Graner, Ecker, and Eisenhofer; the only encore of the evening being awarded to Mr. B. Gay's artistic rendering of Moore's "Oft in the stilly night," the music of which was recently arranged by Mr. Stone. The large hall was filled, and it is hoped the Fund will be much benefited by the Concert. Mr. George Riseley conducted.——On the 4th ult. another of the enjoyable series of Monday Popular Concerts was given in the Colston Hall. The band of fifty performers, led by Mr. A. Waite, performed Raff's "Fest Marsch," Flotow's Overture "Stradella," Ascher's "Fanfare Militaire," and Niels W. Gade's "Sinfonie No. 4 in B flat," in capital style. Mr. Lawford Huxtable was the vocalist, and charmingly rendered Rossini's "Pro peccatis," and Gounod's Air, "Nazareth," &c.——The first Concert of the recently formed Bristol Handel Choral Society was given at the Lesser Colston Hall on the 5th ult. The principal object of the Society is the performance of the comparatively unknown works of Handel, but not excluding the compositions of other great masters. Choruses from *Samson*, *Esther*, and *Joshua* were especially well given, reflecting great credit on Mr. Whitaker, the Conductor and founder of the Society. The principal vocalists were Madame Bretelle, Mr. F. Jenkins, and Mr. Merrick. A small band of instrumentalists, headed by Mr. J. O. Brooke, accompanied, Mr. Skelding presided at the American organ, and, with Mr. Whitaker, divided the duty of accompanying the soloists.——Another Concert of the same series was given on the 18th ult. before a large audience. The programme included several Overtures, which were well played. Hummel's grand Concerto for Pianoforte in E, Op. 110, was splendidly rendered by Mr. J. L. Roeckel, who was well supported by the orchestra. Miss Ada Jackson was the vocalist, and Mr. George Riseley conducted both concerts.

Caversham.—The Annual Choir Concerts, unavoidably postponed in December, took place in the National Schoolroom on Thursday, the 28th February. The first part of the programme consisted of an entirely new Cantata, entitled the *Song of the Months*, the libretto being written by Sarah Howell, and the music composed by Mr. Francis Howell. The choral portions of this work are exceedingly good, particularly a Solo and Chorus for male voices, "Come to the fresh mown meadows," and the concluding Chorus, "Father Christmas;" and amongst the airs may be especially mentioned "The rose and swallow," which is well worthy of separate publication. The singing of the choir throughout was extremely good; indeed, we have seldom heard such precision and steadiness before in a village choir; and too much credit cannot be given to Mr. Cooke, the Choirmaster and Conductor, for the efficient state to which he has brought his choristers. Miss Noble acted as accompanist during the entire performance, and played with skill and effect. The proceeds of both concerts (which were on behalf of the choir) amounted to upwards of £18.

Chepstow.—On Monday evening, the 4th ult., Mr. T. Wainwright gave his Annual Concert at the Assembly Rooms, before a crowded and appreciative audience. J. F. Barnett's Cantata, the *Ancient Mariner*, and a miscellaneous selection formed the programme, which was rendered in a manner reflecting the highest credit both on the performers and their able Conductor, Mr. T. Wainwright. The principals were Madame Cross Lavers, Miss Foote, Mr. J. M. Hayden, and Mr. Henry Cross. Accompanists, Organ and Pianoforte, Miss H. S. Watkens and Mr. S. G. Hayward.

Chesterfield.—An Evening Concert took place in the Market Hall, in aid of the Stephenson Memorial Hall Fund on the 19th ult., before a large audience. The vocalists were Madame Thaddeus Wells, Madame George, Mr. T. Cooper, Mr. Wardle, and Mr. Brayshaw. An excellent band, under the leadership of Mr. W. Mountney, was engaged. Mr. H. N. Biggin, Organist of the Parish Church, presided at the pianoforte, and accompanied with much ability.

Clifton.—On Friday the 1st ult. Mrs. Viner-Pomeroy gave her fourth Classical Chamber Concert in the Victoria Rooms, and, as on previous occasions, there was a large audience. Beethoven's Quartett, Op. 18, No 4, served to display Herr Straus's dexterity as a violinist, and Chopin's "Impromptu," Op. 29, exhibited Mrs. Viner-Pomeroy's skill as a pianist. The programme also included Schumann's Quintett for piano and strings, and Schubert's String Quartett, Op. 29.——On Tuesday the 12th ult. a Concert was given at the Victoria Rooms by Miss Pearce, in aid of the Alfred Stone Memorial Fund. The following local artists gave their services on the occasion: Miss Ada Jackson, Madame Brettelle, Mr. Walter Kidner, and Mr. H. J. Dyer, vocalists; Miss Pearce contributing solos on the organ, and Signor Paggi a couple of flute solos. The concert was a very enjoyable one.

Coatbridge, near Glasgow.—An Organ Recital and Service of Sacred Music was given in the Coats Parish Church on Tuesday evening, the 19th ult. Mr. Frederic Archer, of the Alexandra Palace, London, presided at the organ, and rendered in a most efficient manner a choice selection from the works of the great masters. A well-balanced chorus of eighty voices gave a number of Choruses, under the Conductorship of Mr. Thomas Dixon, Organist of the Church. An exceedingly enjoyable evening was brought to a close by a performance of Handel's "Hallelujah."

Conway (N.W.).—A Complimentary Concert was given to Mr. J. C. Williams (a poet), residing here, in the Methodist Schoolroom on the 14th ult. The vocalists were Misses Abram and Evans and Messrs. E. M. Rowland and D. Gordon-Thomas (of the Bangor Cathedral Choir). Mr. Rowland (better known as "Eos Maelor" in Wales) gave a very artistic rendering of "The sailor's grave" (Sullivan), and a Welsh song entitled "Our banner so fair" (by J. Parry, Esq., Professor of Music at the University College of Wales). Mr. Thomas, who possesses a good bass voice, sang "Nancy Lee" and "Jack's Yarn" with good effect, and the other vocalists added much to the evening's enjoyment. The solo pianist was Mr. J. T. Pritchard (winner of a £40 prize at the Carnarvon National Eisteddfod, and pupil of Dr. Roland Rogers, Organist of Bangor Cathedral), who also accompanied most of the songs. There was a numerous audience.

Cork.—The series of Concerts under the management of Mr. James Scanlan, at the Opera House, has just been brought to a highly successful termination. The programmes have invariably been well selected, and both singers and instrumentalists have been enthusiastically received.

Dewsbury.—The first Festival of the Dewsbury and District Nonconformist Choral Union was held in the Trinity Congregational Chapel on Wednesday evening, February 27, George Hirst, Esq., President of the Union, in the chair. The programme included the Anthems "O Lord my God" (Wesley), "What are these" (Stainer), "O taste and see," and "The glory of the Lord" (Goss). The hymn-tunes were by J. B. Dykes, S. S. Wesley, E. J. Hopkins, J. Langran, R. Blakely, T. Porritt, J. Mills, and J. W. Dean. The singing of the united choirs, numbering about 240 members, was very good. A. H. Pyrah presided at the organ, and J. W. Dean conducted. The Rev. A. A. Ramsey, in a short but appropriate address, spoke eloquently of the importance of singing as part of divine worship, showing it to be the oldest of the fine arts.

Edinburgh.—The choral element was again very successfully introduced into Sir Herbert Oakeley's programme on the 13th ult., five of the numbers receiving the assistance of a select choir. Mendelssohn's Part-song, "O hills, O vales," had to be repeated, and all the other choral pieces were well received. Sir Herbert's beautiful Lied, "Happy Hours," was encored, a noticeable feature in the performance of the composition being the introduction as a solo stop of the contra fagotto (sixteen feet reed). The attendance was very large.

Finchley.—The Finchley Choral Society gave the last Concert of the season on the 25th ult. Sir W. Sterndale Bennett's Cantata, the *Woman of Samaria*, formed the first part of the programme, the Solos being rendered by Miss José Sherrington, Miss Annie Butterworth, Mr. A. Lawrence Fryer, and Mr. Lawler, who gave the music with much expression. The unaccompanied Quartett, "God is a spirit," was most effective, and was encored. The band and chorus, consisting of seventy performers, attacked their portions vigorously, and acquitted themselves with commendable skill. The remainder of the programme consisted of ballads, part-songs, &c., Miss Sherrington and Miss Butterworth respectively gaining encores in Cowen's "Spinning" and "She wore a wreath of roses;" Mr. Fryer and Mr. Lawler also pleased the audience with Adams's "Blue Alsatian Mountains" and Pinsuti's "I fear no foe." The chorus sang Schumann's "Gipsy Life" and Stevens's "From Oberon in fairyland." Mr. G. R. Fletcher conducted, and there was a large audience.

Halifax.—On Tuesday evening, February 26th, a Concert under the auspices of the Philharmonic Society was given in the Mechanics' Hall, to a large audience of subscribers. The principal feature of the programme was Mendelssohn's Cantata, *Lauda Sion*, which was well rendered. The vocalists were Miss Tomlinson, Miss Cragg, Mr. Verney Binns, and Mr. Rickard, assisted by Dr. Horton Allison, pianist, the band of the Society, and the chorus of the Halifax Musical Society, under Mr. Whitaker's conductorship. Beethoven's Choral Fantasia concluded the first half of the programme, and a miscellaneous selection occupied the second part. Liszt's grand concert paraphrase from the *Midsummer Night's Dream* was exquisitely played by Dr. Allison on the pianoforte, and he was compelled to return in answer to an enthusiastic encore, when he played Thalberg's "Home, sweet Home."

High Wycombe.—An Organ Recital was given in Union Chapel on Wednesday the 20th ult. by Mr. Frederick G. Edwards, Organist and Director of the Choir of Christ Church, Westminster Road, London. The selection was from the works of Smart, Gade, Mendelssohn, Wesley, Batiste, and Costa; and a Bourrée of Bach's (arranged for the Organ by Mr. Edwards) was also included in the programme.

Hindley.—On Wednesday evening the 20th ult. a full Choral Service was held in All Saints' Church, to celebrate the reopening of the Organ. The choir was augmented to about fifty voices by the choir of St. Peter's, and Mr. C. D. Mortimer, Organist of St. Peter's, presided at the organ. After the opening voluntary, "Melodie in A flat," Guilmant, the hymn "Hark! hark! I hear the organ loudly peal," was splendidly sung by both choirs in unison, the Organist playing a free accompaniment. The two Anthems, "Break forth into joy," by T. Ridley Prentice, and "It came even to pass," Sir F. Ouseley, were also very well sung. After the second Anthem Mr. Mortimer played "Pastorale Cantatiene" (Guilmant), and "Vesper hymn, with variations" (E. H. Turpin). The alterations to the organ have been very successfully carried out by Messrs. Jardine and Co., of Manchester. A collection was made during the singing of the hymn "Brightly gleams our banner," to Dr. Sullivan's tune; and the March from *Athalie* (Mendelssohn) finished an interesting service.

Kidderminster.—The members of the Choral Society gave a performance of Mendelssohn's Oratorio *Elijah*, in the Town Hall, on Tuesday evening, the 5th ult. The principal solos were sung by Mrs. Glover-Eaton (soprano), Miss E. Lloyd (contralto), Mr. J. Beach (tenor), and Messrs. Cotton and Muston (bass), the two latter gentlemen dividing the airs and recitatives of *Elijah*. Mr. W. Taylor presided at the organ, Mr. Wadeley at the piano, and Mr. Fitzgerald conducted. Altogether the band and chorus numbered seventy performers. The Choruses were very spiritedly taken up, especially "Baal, we cry to thee." The Quartett, "Cast thy burden," was excellently rendered by Mrs. Glover-Eaton, Miss Lloyd, Mr. J. Beach, and Mr. Cotton. The Aria, "Is not His word like a fire," was capitally given by Mr. Muston; and the Chorus, "Thanks be to God," was finely executed. In the second part, the Recitative, "The Lord hath exalted thee," was well rendered by Mr. Muston, and Miss Lloyd, in the part allotted to the Queen, was very effective. The Air, "It is enough," by Mr. Muston, with violoncello accompaniment by Mr. Horatio Smith, and the Terzetto, "Lift thine eyes," given with great precision by Miss Fitzgerald, Mrs. Glover-Eaton, and Miss Lloyd, were highly effective.

Lincoln.—Mr. J. Barratt gave a Ballad Concert in the Masonic Hall on Monday evening, the 11th ult. The vocalists were Madame Tonnelier, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. J. L. Wadmore. Mr. J. Barratt, Mus. Bac., Oxon, presided at the pianoforte. There was a most enthusiastic audience. The encores were numerous, and the concert highly successful.

Liverpool.—The eighty-second anniversary of the Apollo Glee Club was celebrated by the Annual Dinner on the 21st ult.; Mr. David Hunter, president, Messrs. W. Laidlaw and Thomas Armstrong, vice-presidents. An excellent selection of glees was well rendered by the performing members, including compositions by Dr. Callcott, Webbe, Bishop, G. Holden, J. Parry, &c. The club, which is one of the oldest in the kingdom, was reported to be in a prosperous condition. Mr. Skeaf presided at the piano.

Londonderry.—The St. Columb's Choral Union gave a performance of Handel's *Messiah* in the Corporation Hall on Wednesday evening, February 27th, under the direction of Mr. James Turpin, F.C.O., the Conductor of the Society. The principal vocalists were Miss Macdonald (soprano), Miss Bailey and Miss Stewart (altos), Mr. Kenneth M. Stewart (tenor), the Rev. J. Hogan and Mr. A. Kellock (basses), all of whom were highly successful. The Choruses were given by the members of the Society with remarkable firmness and precision. The Rev. J. Armstrong presided at the harmonium, and gave valuable assistance in the accompaniments. In every respect the performance was excellent.

Maidstone.—The St. Paul's Choral Society gave, on Tuesday the 19th ult., a very successful performance of *Samson*, in the Concert Hall of the Royal Exchange. The band and chorus consisted of about eighty performers. The band played the Overture and the "Dead March" with much precision, and interpreted the Sinfonia representing Confusion and Horror very successfully. The only professional singer was Mr. Rhodes, of Canterbury, who took the bass solos, his rendering of Manoah's and Harapha's parts showing good taste and careful study. Mrs. Johnson took the soprano solos, and was encored in "Let the bright Seraphim." Miss Wallis gave the contralto solos, and Mr. Crow the tenor. Mr. J. B. Groom conducted with much spirit, and showed a perfect command over his choir and band. The Choruses were remarkably well sung, especially "Fix'd in His everlasting seat," which was unanimously encored.

Malvern Link.—On Wednesday evening, February 27th, the members of the Malvern Link Choral Society, assisted by artists from Worcester, gave their first Concert, under the direction of Mr. W. H. Main, Organist and Choirmaster of St. Matthias. The first part consisted of Cowen's Cantata the *Rose Maiden*, and the second was miscellaneous. The solo vocalists were Miss Edwards (soprano), Miss M'Cann (contralto), Mr. Mann Dyson (tenor), and Mr. Millward (bass). The instrumentalists were Messrs. Spray and Elgar (first violins), Mr. W. H. Elgar (second violin), Mr. Smith (viola), Mr. H. Brookes (double bass), Miss Wyley (piano), and Mr. Henry Elgar (harmonium). The concert was in every respect a great success.

Manchester.—On the 5th ult. a large audience assembled at the Philharmonic Hall, on the occasion of the benefit of Mr. Charles Hallé. Beethoven's Choral Symphony and Mendelssohn's *Walpurgis Night* received a highly satisfactory rendering both from band and choir. The principal singers were Miss José Sherrington, Mdlle. Arnim, Mr. Henry Guy, and Herr Henschel. Beethoven's "Choral Fantasia" afforded Mr. Hallé an opportunity of exhibiting his exceptional powers as a pianist; and it is needless to say that his performance elicited the warmest applause. When Mr. Hallé was at the pianoforte Mr. Hecht conducted, and kept his forces well under command.——Mr. Yarwood gave a miscellaneous Concert on the 6th ult. in the Association Hall, Peter Street, which was a great success. There was a numerous attendance, and a well-performed programme gave the utmost satisfaction. Mr. Yarwood was assisted by the Orpheus Glee Party, Mr. Councillor Ben Brierley, Mr. Oliver Gaggs, and a lengthy list of vocalists, including Miss Stavart, of the Theatre Royal, all of whom were received with genuine enthusiasm, several of their songs being encored. Mr. C. Fielding presided at the pianoforte.

Mytholmroyd.—On Tuesday the 5th ult. the Sacred Cantata *Jonah*, composed by Dr. J. V. Roberts, was performed by the members of the Musical Society, with full band and chorus. Mr. L. Fielding was the Conductor.

New York.—The members of the Philharmonic Society gave their fifth Concert on Saturday evening, the 9th ult. The artists were Miss M. Wilde, soprano, and Mr. R. Hoffman (honorary member), solo pianist. The programme included:—Overture, Schumann (Op. 52); Scena and Aria from *Der Freischütz;* Beethoven's Concerto in C minor; Liszt's *Die Loreley;* and Raff's Symphony, "Im Walde." Mr. R. Hoffman was most enthusiastically applauded, and recalled three times after the Concerto. Conductor, Mr. Theodore Thomas.

Norwich.—A Lecture on Music was given during the past month by Mr. Charles E. Noverre, in Mr. Noverre's Rooms, before a large and attentive audience. Mr. Noverre's remarks gave ample evidence of his love for and appreciation of the highest forms of art; and his advocacy of the use of an orchestra as an accompaniment to the musical portion of Divine Service proved his sympathy with the performance of those great works in sacred buildings, which serve more eloquently the cause of religion than can the best sermon ever delivered. The musical illustrations were well selected and efficiently rendered.

Oxford.—The Professor of Music in his terminal Lecture on the 1st ult. discussed the history of Organ Music. It developed in Roman Catholic countries from interludes, amongst reformed nations from the accompaniment of chorals; the former style leading to variety, and the latter to strength of tone. The earliest extant solo organ music was by a Nuremberg musician, the specimen of which performed by Mr. Parratt was extremely grotesque. Far more interesting were the next examples—two preludes by our own countrymen, Bull and O. Gibbons. Yet better was the piece of Frescobaldi, the first musician who adopted modern tonality. The Professor concluded by animadverting on the school of organ building prevalent in France till the end of the last century, which had stops of eight feet only on the pedals, and on the manuals sixteen feet reeds, and so arranged the work that reeds and mixture could not be used together, and by pointing out the immeasurable superiority of J. S. Bach as an organ composer. After the lecture Handel's G minor Concerto was performed.——The Philharmonic Society gave a Concert on the 14th ult. under the conductorship of Mr. Taylor. The principal vocalists were Madame Sophie Löwe, Mr. Austin (of Queen's College), and Mr. Hallewell. The programme consisted of Cherubini's Requiem in C minor, the Overture to *Esther*, Bach's *God's Time is the best*, Mendelssohn's *Hear my Prayer*, and Schubert's *Song of Miriam*. Mendelssohn's *Hear my Prayer* was the best performance, and won an encore. The room was fairly filled with a not very enthusiastic audience.

Peckham.—A highly successful Concert was given by the Peckham Choral Society at St. Mary's National Schools on the 5th ult. The first part of the programme was well selected, and included Spohr's *As pants the hart*, Mendelssohn's *Judge me, O God*, Beethoven's "Hallelujah" (*Engedi*), and several other choral pieces, all of which were excellently sung, under the steady conductorship of Mr. H. Regaldi, whose exertions in training the choir were amply evidenced in this, the first concert of the Society. The second part consisted of a miscellaneous selection of music. There was a very full attendance.

Plymouth.—On February 27 Mendelssohn's Music to *A Midsummer Night's Dream* was rendered in a very satisfactory manner by the Plymouth Vocal Association; soloists, Mrs. Osborne Williams and Miss R. Penna. Mr. W. H. R. Wright was the reader, and Mr. Löhr conducted. The second part was miscellaneous.——An order has been given for a grand organ for the Town Hall. The specification is by Dr. Stainer, and the builder is Mr. T. Willis. The cost of the instrument will be over £2,000. The works of the great masters will now be rendered in a complete form, as the organ was the only thing needed, Plymouth possessing a complete orchestra.

Sheffield.—On February 26 an excellent Concert was given at the Albert Hall before a large audience. Mr. Charles Hallé's band occupied the orchestra, and the splendid rendering of the several pieces constituted a rich musical treat. Mr. Hallé conducted with his usual ability, and in his piano solos displayed his customary skill. Madame Patey was the vocalist, and contributed materially to the success of the Concert, being encored in both her songs. Mr. Hallé was recalled after his solos, and the hearty plaudits which followed must have been highly satisfactory to the performer. M. Schallhammer was the accompanist.——Messrs. Peck and Wainwright have during the month continued their series of Saturday Afternoon Concerts at the Albert Hall with fair and well-merited success.——On the 18th ult. the Sheffield Choral Society, after a long interval, gave a Miscellaneous Vocal Concert in the Co-operative Hall in a manner which reflected high credit on the members who, though small in numbers, comprise the leading vocalists of the town. The excellent rendering of the several Glees, Part-songs, and Madrigals, interspersed with Songs and Duets, was most satisfactory, and the applause was warm and well deserved. Mr. J. W. Phillips, Organist of St. George's Church, was the accompanist, and his solo, "Music murmuring thro' the trees," was one of the principal attractions of the evening. Mr. J. C. Walker (Organist of St. Paul's Church, and Conductor of the Society) directed the concert.

Sherborne.—The forty-first Concert of the Sherborne School Musical Society took place on Friday the 1st ult. The programme opened with a Part-song, "The Owl," by Silas, to which the choir did justice. The admirable little school orchestra, led by Mr. C. Regan, and consisting entirely of members of the school, then performed Rossini's Overture to *L'Italiana in Algieri* excellently, and received much applause. Sparkes, a very promising young pianist, next played Beethoven's "Moonlight Sonata," the other instrumental soloists being Messrs. Parker and Marriner (pianoforte), Regan (violin), and Galpin (violoncello). Several vocal pieces were well given, and the concert concluded with "Great Dagon has subdued our foe," from Handel's *Samson*. The Conductor was Mr. L. N. Parker.

St. Leonards.—A Concert was held in the National Schools on Wednesday, February 27, when Part-Songs, Glees, &c., were given by the choir with great precision. Mr. Stone, of Chesham, sang several songs with artistic feeling, and was enthusiastically applauded. Mrs. Watson presided most efficiently at the piano, and Mr. Blackley at the harmonium.

St. Neots.—On Tuesday, the 19th ult., Haydn's Oratorio, the *Creation*, was performed in the Corn Exchange. Miss Ada Patterson (soprano), Mr. Greenwood (tenor), and Mr. R. George (bass), all from the Royal Academy, were the principal soloists engaged. The band on this occasion consisted, in the main part, of professionals also. A feature of the evening was the masterly performance of Mr. J. H. Liddle, jun., Mus. Bac., of Windsor, on the violin. The choruses generally were well sustained by members of the Eaton Socon Choral Society, the trebles consisting entirely of lads of that village, who have been very cleverly trained by their talented master, Mr. Liddle, the Organist and Choirmaster of St. Neots' Church. Miss Hobson, who kindly bears the expenses of these entertainments, presided at the pianoforte.

Taunton.—Dr. Bonn, of this town, gave a most interesting Entertainment on Thursday evening, February 28, at the London Hotel Assembly Rooms, on Franz Schubert and the German Volkslied, vocally illustrated. The lecturer sketched the life of the grand song hero, and illustrated his characteristic compositions in a most perfect manner. The pieces selected were enthusiastically received by a highly appreciative audience. Mdlle. Agnes Bonn created quite a *furore* by her artistic rendering of Mignon's first and second songs, and was rapturously encored. Miss Alice Foy played a Ländler and Rondo from Sonata in A by Schubert, and Mr. G. Abraham conducted.

Uley, Gloucestershire.—The members of the Church Choir, under the direction of Mr. B. W. Leach, Organist of the Parish Church, gave an Entertainment, consisting of vocal and instrumental music and readings, in the Lecture Room on the 4th ult. The programme was fully carried out, and the encores were numerous. The part-songs were well rendered. The members of this Choir presented Mr. Leach, the Conductor, with a handsome paragon suspension lamp, in appreciation of his efforts in providing these musical entertainments, and also as a token of their esteem and respect.

Walthamstow.—In order to aid the Building Fund of Trinity Congregational Church, the Choir, assisted by a few friends, gave on Tuesday evening, the 19th ult., a performance of Haydn's *Creation*. The church was well filled by a very respectable audience, who thoroughly appreciated the work. The principal singers were Miss Ingram and Messrs. Gillett and Grove, all of whom were highly efficient. The Choruses were exceedingly well sung, especially "The Heavens are telling" and "Achieved is the glorious work." Mr. Goodes conducted with much ability, and Mr. Fountain Meen's playing left nothing to be desired.

Whittington Moor.—Mr. Thomas Cooper, gave his Annual Concert on the 12th ult., in the Assembly Hall. The artists engaged were Miss Burton, Madame George, and Mr. Reeves; solo violin, Mr. Mountney; and Mr. H. N. Biggin, pianist. The programme comprised many favourite pieces, all of which were excellently rendered, including a new song composed for the *bénéficiaire*, which was received with warm and deserved applause.

Worcester.—The fourth series of Mr. E. J. Spark's Subscription Concerts terminated on the 21st ult., when an excellent programme was provided. The principal vocalists were Miss Annie Sinclair, Madame Osborne Williams, Mr. Pearson, and Mr. Thurley Beale, all of whom were highly successful. The subscribers to these concerts have spoken in the warmest terms of the manner in which all the arrangements have been carried out during the season; and we sincerely hope that Mr. Spark will receive sufficient encouragement to continue musical performances of so attractive a character.

Worsley.—The last Concert of the Choral Society for the present season was given in the Court House on Tuesday the 5th ult. The principal vocalists were Miss Marie Sutton, of Manchester; Miss Harrison, pupil of Mr. Coules; Mr. H. Jates, and Mr. Cunliffe, of the Parish Church Choir, all of whom were deservedly applauded, the two latter gaining an encore. The choir included upwards of forty well-balanced and excellent voices, and the Glees and Part-songs were admirably rendered. Amongst those which deserve special mention were "The Sisters of the Sea" (Jackson) and "St. Agnes' Eve" (Coules). The instrumental pieces were excellently rendered, especially the "Gipsy Trio" (Haydn), by Mr. F. W. Blacow (violin), Mr. C. Blacow (violoncello), and Mr. R. F. Coules, F.C.O. (pianoforte). Mr. W. H. Ellwood, Assistant Organist of the Parish Church, accompanied the Glees. Mr. Coules conducted the choir, accompanied the songs, and played in four instrumental pieces.

Organ Appointments.—Mr. George W. Baker, Organist and Choirmaster to St. Paul's Church, Grove Park, Chiswick.——Mr. H. F. Waller, to St. Paul's Church, St. George's-in-the-East, E.——Mr. T. H. Bunbury, Organist and Director of the Choir to St. Mary's, Hornsey Rise.——Mr. H. Collingwood Banks, R.A.M., Organist and Choirmaster to St. Paul's, Winchmore Hill.——Mr. M. T. Horton, Organist and Choirmaster to the Church of the Holy Trinity, Ryde.

OBITUARY.

On the 8th ult., Mr. John Scrutton, of Little Marlborough Street.

On the 12th ult., at Slough, William Henry, eldest son of W. P. Aylward, of Salisbury, aged 43.

DURING THE LAST MONTH.

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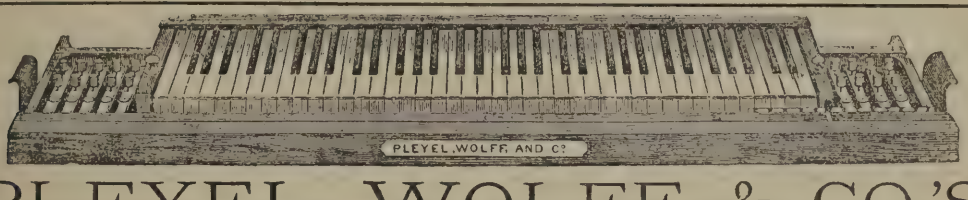

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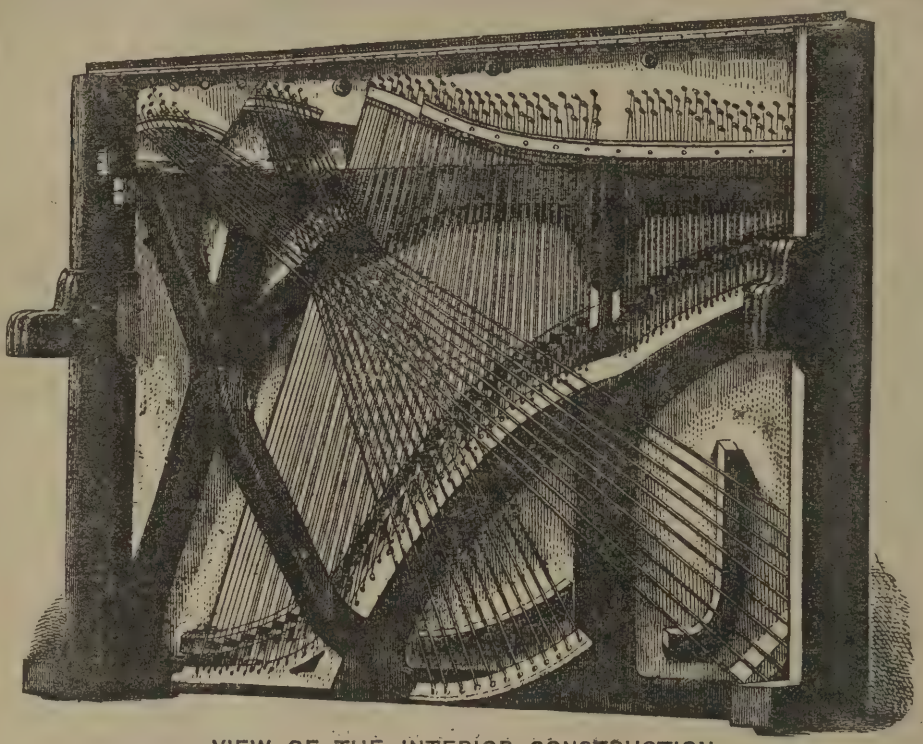

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By H. H. STATHAM.

THE trio of worthies who played such a merciless practical joke on Malvolio—Sir Andrew Aguecheek, Sir Toby Belch, and the nameless "Clown"—were certainly not, even for the times in which they lived, very erudite or refined people. But it appears from the story that they could do what very few English people in the best society can do now, among those at least who are not specially and professedly "musical people"—they could sing a part-song without accompaniment, and that not as a set task, but as an after-dinner relaxation and enjoyment. Indeed it was the want of appreciation of their music on the part of the respectable steward which gave rise to the unhappy breach between him and them. We might be doubtful about the musical powers of the two knights, perhaps, if we did not know from other parts of the play that the Clown, who was no fool except professionally, was possessed of eminent musical gifts, since in another scene he is specially summoned to sing the Duke's favourite song, as the only person who could do it justice. It is not likely, therefore, that he would have joined with the "gentlemen" in a part-song unless they had been able to do their part with commendable ability; and, indeed, he makes a point of defending the performance to Malvolio as correct musically, if not morally: "We did keep time, sir, in our catches." We are not of course without other and more direct historical evidence of the prevalence of part-singing as a branch of home music in the Elizabethan period; but this musical revelry in Sir Toby's quarters is a specially strong instance, because it was a case of after-dinner, or after-supper, singing, and it seems that even under such circumstances artistic conditions were observed.

With all the performances of modern music on a grand scale in England, all the undoubted love of the art and the still greater amount of talk about it, we do not find now that knowledge of music and habitual practice of it which would be indicated by the fact of a general ability to join in harmonised vocal compositions, of even a simple character, as a matter of social recreation. It may be said that pianoforte-playing and solo-singing have taken the place of this kind of music, and that the pianoforte pieces and songs heard at average social gatherings are for the most part music of more artistic form, or at all events of more poetic and imaginative feeling, than the part-songs with "burdens" which our ancestors sung. There may be two sides even to that latter part of the comparison; but what is to the point at present is that the moderate ability in playing and singing found among average English ladies and gentlemen in the present day does not in itself presuppose any real scholarly knowledge of the art of music. Those of us who pay any attention to such matters know very well that the lady who plays a piece fairly generally does not know what key it is in, and that any mistakes which she may make are usually not those of accident or want of manipulative power, but of sheer ignorance of musical form or utter insensibility to style. We know that the gentleman with a good voice who sings a song with considerable effect has probably learned it mainly from getting the melody played along with him on the piano till his ear has caught it, and we possibly find him out by his suddenly making a mistake in an interval or in the form of a phrase, in such a way as to prove that he has no perception of the tonal relation of the sounds which form the melody: so that the mere amount of playing and singing which goes on is not much test of musical knowledge. If we compare the kind of performance in the present day which comes nearest to that of our "Twelfth-Night" trio, the after-dinner singing on convivial occasions, we find the deeps of musical inability among modern Englishmen laid bare before us. On State occasions, indeed, we are wise enough not to attempt what we cannot do. Sir Toby Belch and his two companions could have sung "Non nobis Domine" themselves, if they had been disposed for anything so serious: we engage certain trustworthy professional gentlemen to sing it for us, and to put in the more or less appropriate singing between the toasts. Considerations of conventional dignity and reserve would perhaps, in modern times, stand in the way of singing by the guests, in any case, at a gathering of a ceremonial description. But when, on occasions of less ceremonious conviviality, singing by the guests is introduced, then we become conscious what the engagement of the professional singers at a more formal entertainment delivers us from. When the chairman "calls on Mr. —— for a song," we know that we may expect to hear the words half recited in a kind of irregular sing-song, embodying a vague suggestion of the outlines of a melody. Or if by good luck the gentleman called upon is able to sing the melody truly, we at all events know that when the chairman suggests that the guests will join in the chorus, he merely means that the company will all shout simultaneously something as near the supposed melody as they are able to get, each at the pitch which happens to suit his own voice. One or two will perhaps please themselves with the notion that they are "singing the bass" by following the melody till the last three notes, when they will diverge to a—

that simple formula of dropping from the fifth to the key-note at the close being the average Englishman's ruling idea about the "bass." If we go to a church where the congregation endeavours to join in the singing, the result is pretty much the same. Our friend with the bass is always to be met with there, but even he is in a minority; and the probability is that a worshipper behind us, possessed of a deep voice, is singing the melody of the tune two octaves lower than it was written, and of course beneath the real bass as sung by the choir. Hymn-books are now provided giving the music as well as the words; but the ability and even the wish to make use of these in realising harmonised singing seems to be still wanted, and the few who possess it find themselves in too small a minority to diverge from the universal practice. A lady with a contralto voice told the writer one day how she had attempted to put the hymn-book with music to its proper use by singing the part in the harmony suited to her own voice; "but," she said, "I found my children, who used to join in the hymns, looked up at me in a puzzled manner and stopped singing, and my neighbours in the congregation looked round at me with a disapproving expression, as if they thought I was doing something wrong; so I had to give it up again." It would have been, perhaps, a better course if the lady in such a case, instead of "giving in," had endeavoured to teach her children, or get them taught, sufficient about part-singing and reading music to understand the *rationale* of the matter. But it perhaps is hardly surprising that

what is almost ignored in public education in this country should not fare better in private.

It is, in fact, the want of any proper system of musical education in our schools which is probably the most serious obstacle to music taking the place among English people which, though in a far more primitive stage of the art, it obviously did at one time take. There is the fact, of which we can have no doubt from the evidence that remains to us, that 300 years ago music was a part of the usual training and education of English boys and girls, and that it was almost a matter of course that any one of good education, if he had a voice and a power of singing, was able to bear a part with others in harmonised singing, both with the spirit and the understanding. It is not only *not* a matter of course now that any should have the slightest degree of musical education, but it is also a significant fact that many of those who have some musical accomplishments, and who are habitually asked to sing and play by their friends, have acquired these accomplishments in a kind of left-handed manner, and with no real and solid basis of knowledge as a groundwork on which to exhibit their natural ability. But the establishment of a generally satisfactory standard of musical knowledge is really almost a matter of more importance than the training of specially gifted persons for the profession of music. These latter are almost always led by exceptional ability and strong predilection to turn to music as the work of their life, and such persons are pretty sure to get education somewhere; and it is even an open question, upon which doctors of considerable eminence have differed, whether academical training really has any very beneficial or developing influence on musical genius, and whether the connection with this or that educational establishment has not in most cases shed lustre upon the establishment itself, rather than upon the genius who would have been successful equally without it. There is, however, another side to this question, to which we may devote a word or two just now. But of the importance of a general, good, and systematic education in music, as the means of developing the average of musical ability and the power of finding intellectual enjoyment in the art, and of rendering the English once more, in real truth, a musical people, there can be no doubt; and it is here that reform is most urgently needed.

Now it can hardly be said that in the great impulse which has been given of late years to systematic primary education under Government sanction the subject of music has been intentionally overlooked. The Government has so far shown a wish to recognise the importance of musical training in elementary schools as to institute a special little endowment to schools of so much per head per annum for every child who can afford evidence of having been taught music. The grant is a very little one in each case—it might be said absurdly little—being only a shilling per child; but, in the aggregate, the money thus expended amounts to nearly £100,000 per annum. That, when we take it *en masse*, is a good deal of money to spend, though nothing that should for a moment be grudged if the desired result were attained by it. But it is a very great deal of money to throw away, and it is getting absolutely and completely thrown away. We might even go further, and say that it is used so as to produce positive evil. For the capitation grant is obtained in this way: The Government Inspector for the district in which a school is situated hears certain children sing some songs, and, if he is satisfied, the grant is given. The Inspector will in all probability not be in any sense a musical man. It is a curious fact that the upper class of schoolmasters and persons officially connected with education very seldom are musical, in this country at least. It is ten to one that he does not really know the least whether the children sing in tune or not; and therefore, even if they were taught on a good system, he would be no judge of the results. But the fact is that the children are not taught music at all; they are simply made to repeat certain melodies after the teacher, with or without the help of an instrument, until they can more or less sing them, much as a parrot can imitate musical sounds which are made in its hearing. Now we call this method worse than useless, because it not only does no good itself, but it stops the way against real learning of music. It does not enable the pupil to take a single step alone: the learning of ninety-nine melodies by ear does nothing towards enabling the pupil to read the hundredth, or to know anything about the relation of musical sounds, even in the most elementary manner; but it creates and fosters a mistaken idea that something has been learned, for which a certain credit is given which is utterly undeserved by either teacher or pupil. The so-called teacher may know little more about the matter than the pupils; at any rate it is of no consequence in one sense whether he does or not, since he can earn the shillings for his school without any real musical knowledge.

As a matter of fact, however, it would seem from Mr. Hullah's reports of his examinations of some forty training establishments for teachers in England, Wales, and Scotland, that there is, even at present, a very fair amount of musical knowledge, and probably ability to communicate that knowledge to others, among those who become masters and mistresses in our elementary schools. It was in 1872 that Mr. Hullah was appointed to the important and rather arduous post of musical examiner of the students of the training colleges, and he testifies that since even that recent period the advance has been very great. In his report for 1876 he says: "Of every student who, prior to 1872, left a training college in which he had remained two years, it may be said that he left it possessed of some musical skill and science, in many instances, as I know, of very considerable. A very large number of acting teachers not educated in training colleges were, as I have also reason to know, fair musicians before they entered their profession, and a still larger number have become such since they have done so." He therefore concludes that there is a considerable proportion of masters and mistresses of schools receiving Government grants who would be quite competent to teach children to sing from note. But this amount of musical accomplishment, Mr. Hullah complains, has not really been brought to bear on the elementary schools. We quote again from his report for 1876:—

> Every class of the community has directly or indirectly profited by the impulse given to musical instruction by my Lords in 1840—1., except that particular class which it was hoped and believed would profit most largely from it. Indeed, what has been latterly done for music in schools has rather impeded than furthered its improvement. The "songs" for the last few years required of scholars are not merely worthless as means of musical culture, but they take up time that might be given to the real study of the subject, and thus, so I have been repeatedly told by schoolmasters whom I know to be competent to teach, prevent their turning their knowledge to account in teaching their pupils, not half-a-dozen songs, but—*music*.
>
> Music is the single subject in which our future school-teachers are prepared at a considerable expenditure of time and money, the results of the teaching of which are neither ascertained with any precision nor recorded.
>
> In elementary schools, perhaps in all schools, teaching and examination act and re-act upon each other. As that which is not taught cannot be examined in, so that which it is known will not be examined in is not likely to be taught.

And thus it comes to pass that the children are bored with being taught music in a way that cannot enable them to turn it to any good account subsequently in giving pleasure either to themselves or others. No one, perhaps, is more in a position to

appreciate the result than the unfortunate organist of a country church, who is assured that the boys who form his trebles and altos are taught music in school, and finds that this only means that they can pick up a new chant after it has been drummed over to them a dozen times—the trebles can, that is to say; the altos (if any of the boys are promoted to singing alto) probably never get their part, because they are dependent on hearing it from the instrument. The remedy for this state of things is, as Mr. Hullah suggests, that the children should be examined, not in singing, but in music. For this purpose he would advise, we believe, that persons competent to examine them in music should be placed at the disposal of the School Inspectors. He suggests that there are men to be found in every district who would be able to perform this duty efficiently in regard to an elementary school, without going to the expense in fees which the appointment of a professional musician of a high class to each district would entail. In the neighbourhood of a cathedral town, for example, there is sure to be found some member of the cathedral choir whose services could be secured for such a task; and he assumes that there would be no real difficulty in finding persons similarly qualified in other districts, whose assistance could be secured without any unreasonable or exorbitant demand on public money. That this would be found so we have very little doubt, and that this would be the best immediate way of meeting the case, and ensuring that real musical instruction, instead of mere parrot-teaching, should be a necessary condition of a school receiving the capitation grant for music; and we wish to join to the repeated representations of Mr. Hullah to his official chiefs our own strong recommendation that some such steps should be taken without any delay, as the best means of immediately securing the adequate musical inspection of elementary schools.

We say, however, advisedly, the best way of "immediately" securing this. For does not the very suggestion, and the fact that it should be necessary, lead to the reflection how very much better it would be if the Government Inspector himself were competent to examine the children musically, and what a really extraordinary oversight it is that, music being one of the subjects to be examined in, the possession of some knowledge of it on the part of the Government Inspector should not be a necessary condition of qualification for the office? This consideration naturally brings us to the next step in the subject—the necessity of musical education in schools of a higher grade, and which are frequented by pupils in a different class of life from those who occupy the elementary schools under Government inspection. Why is it to be the case that music is to be looked upon as a kind of exceptional thing, which an "educated man" is not supposed to know anything about necessarily? The common supposition, that only a comparatively few persons have any aptitude for knowing or understanding anything about it, is only the natural consequence of the fact that hardly any systematic attempt is made to teach them. The idea is probably an entire delusion. If some education in the elements of music were made as regular a part of education as English Composition and Latin Grammar, there is no reason to suppose that there would be any greater proportion of dunces in the Musical Class than in the others. Those who learned music might not all grow up with "voices," or with the ability to sing or play, but they would at least have a ground-work of knowledge which would enable them to form a sound judgment on the subject; to listen to music with the understanding as well as with the spirit; and to have some logical basis of opinion which would probably do much to put an end to those absurd flights of fashion for this or that novelty in music which are usually supported by persons of general, but not of musical education. But even the very fact of the ability to do something practically with music—the possession of what is called "ear"—is very much more a matter of education than is commonly supposed; and many who imagine they have no ear, and that they "cannot tell one tune from another," would have found themselves with quite an average ability in this respect if their attention had been directed in childhood to the scientific basis of music, the relations of tones, and the elements of musical form (if such a thing is now any longer to be permitted to exist!). With the teaching of music as a necessary element of education in our schools would naturally come its introduction as a specific part of university study; leaving, of course, untouched the present university rewards for exceptional attainments in music, but making the possession of a certain degree of general knowledge of the art a recognised portion of a liberal education. *There is no possible reason why this should not be done*, except the fact that it never has been, and the natural result that a knowledge of music is therefore supposed to be the privilege of a few, simply because the many have never had the encouragement or the opportunity to obtain it. We must aim at getting rid of this view of music as an exceptional thing — recognise it as a great language, with its classic literature, as important to our intellectual completeness as Greek or French, and a knowledge of which may be just as well acquired by any one who will take the trouble. Then, and not till then, we shall be really a musical nation; we shall no longer see music regarded with a jealous eye by schoolmasters as an infringement on the claims of languages and mathematics; and we shall not be obliged to contemplate the necessity of engaging supplementary assistants to examine into the music of primary schools because our highly educated gentleman, the Government Inspector, is so utterly unacquainted with the rudiments of the art that his judgment on the matter is worth nothing.

Such a general recognition of music as an integral part of a liberal education seems the most important reform that could be aimed at in musical education in this country, for the lift in the taste and knowledge of the public at large would be sure to have its influence on the standard of professional education, directly or indirectly. In regard to this last and highly important subject of facilities for professional or high-class musical education, it may be said that we are most probably in a fair way to put an end to the reproach that was till lately to be made against us of having no national *Conservatoire*. It is true that the condition of things in this respect is at present rather that of promise than of results: we can hardly judge yet what the National Training-School for Music will really turn out. But we have at least the commencement of an educational institution for music which possesses three most important qualifications: it provides free education, a matter the more important since (for what reason one can hardly understand) exceptional ability for music is much more often found among the poorer than among the richer classes of English society; it makes natural ability in music a condition of entrance; and it provides an obligatory course of study, though perhaps hardly so full or so precisely defined as might be desired; and it may perhaps be considered, in accordance with some of the evidence given before the Society of Arts' Committee in 1866, that thorough efficiency in the working of such an institution is best secured by the appointment of a principal who would be able and desirous

to concentrate his whole attention upon it, rather than of one whose reputation and occupations would hardly allow him to do this. There seems, however, every reason to believe that the instruction of the scholars in the general curriculum and in their various special branches is very well provided for and very systematically carried on, and that we may look with hope to the future results of the establishment at Kensington. The demand for admission is very large, it appears—far beyond what the existing endowments of the school will meet; and this is a point that may well be brought before those who have the means and the wish to do something to promote the improvement of musical education. Among those who take an interest in music, in London alone, there is wealth enough to provide at once for a large addition to the number of endowed scholarships, and such an employment of a certain amount of capital would be an exceedingly efficacious method of giving a practical turn to that enthusiastic interest in music which has become so prevalent of late years in English society.

"GOD SAVE THE KING."

By William H. Cummings.

(*Continued from page* 197.)

The pretended discovery by Mr. Thomas Hunter of "The King's Anthem, Dr. Bull" was readily believed in by some, although there were others who doubted its genuineness. The MS. was sent to Richard Clark for his inspection, and on the 13th of February, 1840, he published another long letter re-asserting all his previous statements respecting Bull, Ben Jonson, and the Merchant Taylors' Company, closing with the following cautious paragraph:—

If the MS. (sent by Mr. Hunter), headed "The King's Anthem, Dr. Bull," which has been forwarded to me for my inspection be genuine, it is a further confirmation of what I have already stated of Dr. Bull. By the watermark in the sheet of music-paper containing the tune in question, the paper was made by P. Ballard about 1687, of which make I have much in my possession. If this said MS. be not genuine (which I much suspect) we shall learn something more respecting it anon.

It appears that the MS. was shown to Sir Francis Madden, the Keeper of the Manuscripts in the British Museum, and he expressed his opinion that it was "undoubtedly a forgery, written within these twenty years, and that the paper was anterior to the time."

I should not have referred to the letters of James Henry Saville and Thomas Hunter had I not feared that some enthusiastic student might hereafter discover and reproduce them as veritable facts. In order to prevent any such use being made of them, I am able to state that they were both the concoction of Mr. Joseph Warren, a well-known and most accomplished musician and antiquary. Originally intended as an amusing hoax they doubtless added to the mystery and confusion which surrounded the subject of the authorship of "God save the King." Mr. Warren subsequently endeavoured to make amends by informing Mr. Richard Clark of the true state of the case; but, so far as I know, the latter never publicly referred to the matter. I am kindly permitted by Mr. Warren to publish the following letter, the original of which is now lying before me:—

Litlington Tower,
Cloisters, Westminster, Feb. 12, 1846.

Dear Sir,—When you were at my house looking through my *own* book with the accounts of persons in the Musical World on the long-disputed subject of "God save the King," you mentioned various funny circumstances which had been pursued by yourself, Dr. Rimbault, Mr. Chapelle, and Mr. Davidson, only for the purpose of bringing out before the public all that could possibly be written on that subject; you stated also that whilst you were at the Museum one day you concocted the piece of music said to have been found at a cheesemonger's shop, Islington; this was taken by Mr. Chapelle to (I forgot who)—he pronounced the same a forgery; all this you wished me to transcribe in my *own* book, stating that you had authorised me to do so. Now you will oblige me by drawing up the above particulars and put the same in the post, because there were several other amusing facts which I do not recollect. I should like to place yours to me on the subject besides Dr. Rimbault's, Mr. Nichol's, and Mr. Chapelle's.
Your early reply will oblige, Dear Sir, yours truly,
To Joseph Warren, Esq. Richd. Clark.

Mr. Warren tells me he adopted the *nom de plume* of Saville, thinking of Saville House, Leicester Square, and that Hunter is one of his family names.

The controversy respecting the authorship of "God save the King" was in this unsatisfactory state when Dr. Kitchener died (1840), and he left "particular injunctions respecting the non-disposal of a certain MS. music-book"—the volume containing Bull's compositions,—and consequently this book was not included in the sale of the doctor's library. But it was subsequently sold privately to Mr. Clark for £20, who shortly afterwards announced it to be a "Collection of Pieces for the Virginals in the veritable autograph of Dr. John Bull," which he had carefully gone through, and "found that precisely at the bar where Dr. Kitchener's published extract concludes, the correct melody of the National Anthem begins." Here again Clark made two foolish blunders, for we shall presently find that the MS. could not by any possibility have been in Bull's autograph, and a reference to the index previously published (p. 196) fully proves that the "God save the King" which Kitchener had quoted was followed by several pieces bearing neither reference nor resemblance to the air we call the National Anthem. In November, 1841, Clark addressed a printed circular to the "Masters, Wardens," &c., of the City Companies, in which he says:—

I continued my inquiries until eventually I was enabled to obtain a sight of, and finally to purchase (in the handwriting of the composer (Dr. John Bull), this long-lost manuscript.

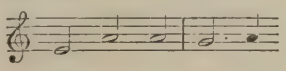
That the manuscript was not in the composer's own hand may be ascertained by reference to the list and indices of the Bull volumes, published in Ward's "Lives of the Gresham Professors," where the name of the *Flemish** scribe is quoted as part of the "Large quarto, number 16 in the Catalogue." At the end of this book is written the following note: "*Incepit* 6 *Apr.* 1628, *finivit* 20 *Oct.* 1628. *Scribebat Gulielmus a Messaus, Divat Walburgis Antverpiensis phonascus.*" These dates are an additional proof that the writings were not in the autograph of Dr. Bull, for he died on the 12th or 13th of March, 1628, and was buried in the Church of Notre Dame, in Antwerp. I have already mentioned the fact that I have recently examined one of the Bull volumes—that which is described is on p. 206 of Ward's "Lives," &c.—and I am therefore able confidently to assert that it is also in the hand of a Flemish scribe, and further that several of the pieces bear dates showing that they were copied after Bull was dead and buried. In 1860 Sir Francis Madden examined the particular volume which had belonged to Kitchener and Clark, the one in which all our interest is now centred, and he wrote respecting the contents: "Of course they cannot be in the handwriting of Dr. John Bull, but of some Dutchman." We may therefore, I think, very fairly assume that all the Bull MSS. spoken of by Ward were copies made by the same Flemish scribe.

It is singular that after having published so many untenable statements respecting "God save the King" Clark should have really discovered in his recent purchase an "Ayre" bearing a remarkable resemblance to the true melody;—that the resemblance was very apparent may be gathered from the writings

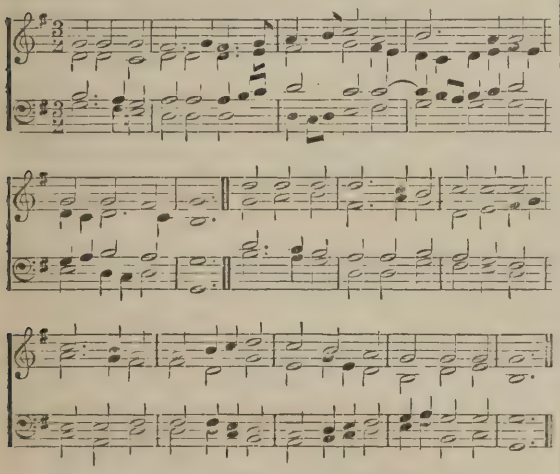
* All writers have hitherto erroneously described the writer as a *Dutch* scribe.

of Dr. Rimbault,* Dr. Gauntlett, Sir George Smart, and Mr. W. Chappell. The last gentleman, a thoroughly competent and impartial judge, has recorded his opinion in "Popular Music of the Olden Time." He says:—

It is a curious fact (of which Clark could not have been aware when he published his account) that an "Ayre" at p. 98 of the manuscript is very like our "God save the King." The piece which is therein entitled "God save the King" is at p. 66, and the same which Kitchener published. When Clark played the "Ayre" to me, with the book before him, I thought it to be the original of the National Anthem; but afterwards, taking the manuscript into my own hands, I was convinced that it had been tampered with and the resemblance strengthened, the sharps being in ink of a much darker colour than other The additions are very perceptible, in spite of Clark's having covered the face of that portion with varnish. In its original state the 'Ayre' commenced with these notes:—



The G being natural, the resemblance to "God save the King" does not strike the ear, but by making the G sharp, and changing the whole from an old scale without sharps or flats into the modern scale of A major (three sharps), the tune becomes *essentially* like "God save the King." When I reflected further upon the matter, it appeared very improbable that Dr. Bull should have composed a piece for the organ in the modern key of A major. The most curious part of the resemblance between Dr. Bull's "Ayre" and "God save the King" is that the first phrase consists of six bars and the second of eight, which similarity does not exist in any other of the airs from which it is supposed to have been taken. It is true that the eight bars of the second phrase are made out by holding on the final notes of the melody through two bars, therefore it differs decidedly from all copies of our modern tune: but the words may be sung to Bull's "Ayre" by dividing the time of the long notes—in fact, it has been so performed in public, before the late King of Hanover, at the Concerts of Ancient Music and at other public concerts. The late R. Clark lent the voice-parts, which had been used on these occasions, to Dr. Rimbault for performance at his Lectures on Music in Liverpool. Dr. Rimbault copied them in score for his own use, and has favoured me with the following transcript:—

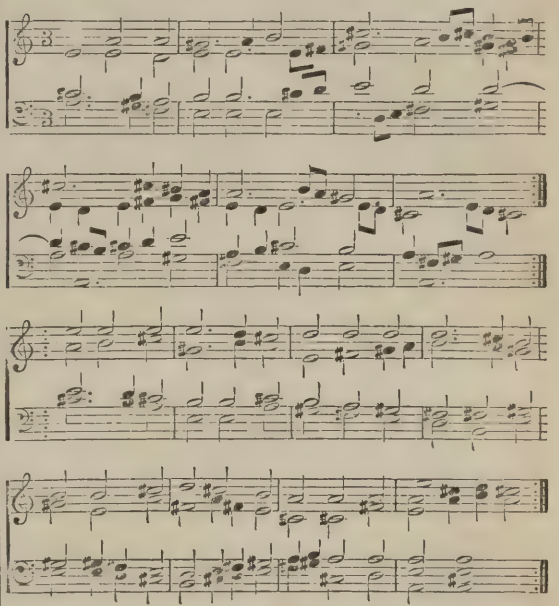


From what I have said above it will be understood that in this copy the "Ayre" has been transposed and changed into the key of G major. The first note of the tune should (in this key) be D, and instead of four G's at the end, the first G in the thirteenth bar should be held through that and the fourteenth to the termination of the tune. I have other doubts about the accuracy of the copy, but cannot resolve them from memory, and the permission to compare it with the original has been refused.

Unfortunately the book containing Bull's "Ayre" has disappeared, and whether it will ever again see the light is somewhat doubtful; but I am enabled in some measure to supply a tolerably sufficient substitute. In my library is a volume of miscellaneous music from the collection of Sir George Smart; its contents are oddly thrown together—Mendelssohn's "Te Deum" and a condensed conductor's copy of "Der Freischütz," Goss's "Chants," and "The soldier's dream" follow each other in happy disregard of order or appropriateness,—and in the midst of these things is a single leaf of manuscript in the autograph of Sir George mart. It is headed thus:—

Copied from Dr. Bull's MS. Book, about which so much has been written, now in the possession of R. Clark.—G. Smart. (Page 98.)*

GOD SAVE THE KING.



(Two more verses.)

I would invite a careful comparison of the "Ayre," as faithfully copied for his own private use by Sir George Smart, and of that which was *doctored* up for the hearing of the late King of Hanover. Doubtless the persistent endeavours to make up strong evidence in favour of Bull engendered suspicion and must be considered most reprehensible. It is, moreover, probable that Mr. Chappell is correct in his surmise that Bull's "Ayre" had originally few or no sharps. These were inserted or suggested I suspect by some better musician than Clark, and as in the original index the piece is called an "Air," the words "God save the King" were probably added at the same time. The like must be said of the words "2 more verses"—a very suspicious addition.

Allowing for all the insertions of "sharps," "title," "2 more verses," &c., I cannot but think that whether read in the minor or major mode we have the first suggestion of the music afterwards adapted for our National Anthem. There is the framework, rhythm, and melody. Mr. Chappell has remarked on the singular coincidence of form, six bars in the first part and eight bars in the second part of the tunes. The mode is really of but little importance; in the days when variations on popular airs were in vogue, almost every composer, from Beethoven downward, exercised his ingenuity on "God save the King," and seldom failed to put one variation in the minor key.

In April, 1860, Sir Francis Madden sent a letter to Mr. Chappell, from which I extract the following:—

The MS. formerly belonging to Mr. Richard Clark, and which you have mentioned at some length in your work, has been offered to me for purchase. I have looked at it again carefully, and am of opinion (as I formerly was) that the lower part of p. 98 is in a much later hand than the rest of the volume, and also that the pretended reference to p. 98 on another page is a recent addition to the original flourish.

Sir Francis Madden here speaks of a "pretended reference to p. 98 on another page." It is just possible

* Dr. Rimbault has recently been quoted as a determined opponent to the authorship of Bull. He doubtless was so up to 1841, but on examining the "Ayre" he changed his opinion, and in 1855 published a short account of the National Anthem, in which he strongly expressed his belief that Dr. Bull composed "God save the King."

* This ought to have been "folio," not "page," 98.

this may have been added when the programme of Bull's music for performance before the King of Hanover was in preparation.

The sixth number in that programme consisted of (1) the Prelude, or Introduction to the National Anthem for the organ, with an obbligato trumpet accompaniment; and (2) the National Anthem in its original form, &c. The former, I imagine, was the "God save the Kinge" on folio 56 of the MS. volume, and the latter was, of course, the "Ayre" on folio 98. I have previously remarked that several pieces of varying character were written between the folios 56 and 98; by again referring to the index (page 196) it will be seen that they were five in number, sacred and secular; therefore in order to justify the union of "God save the King" to the "Ayre" it would be necessary to insert some direction in the MS.

It will be interesting here to present a complete copy of the programme so often referred to:—

By command of
His Majesty the King of Hanover,
At Christ Church, Newgate Street,
August 3, 1843.
Selections from the
ORGAN AND VOCAL MUSIC
Composed by
DR. JOHN BULL,

Professor of Music in Gresham College, Organist of the Chapels Royal in the reign of Queen Elizabeth, and Organist and Chamber Musician to his Majesty King James the First.
Born 1563. Died 1622.*

No. I. Vorspiele, or Prelude in Four Parts, composed by Dr. Bull, on the Lutheran Choral Hymn, "Vater unser im Himmelreich." The Melody is placed in the Tenor or Third Part, and is performed by the Obligato Pedal. It is composed in the Doric Key of the Ancient Church Tones. The MSS. in the possession of Mr. Richard Clark.

No. II. The same Choral—taken from the original Choral Book of Dr. Martin Luther, 1540; and harmonised in Four Parts, by John Sebastian Bach, 1750.

No. III. Four Movements, selected from the original MSS. of Dr. Bull, in the possession of Mr. Richard Clark, of Her Majesty's Chapels Royal, and of St. Paul's and Westminster Abbey; and in the original Virginal Book of Queen Elizabeth in the Fitzwilliam Museum, Cambridge.

1. Ayre in the Key C; in $\frac{3}{4}$ time.
2. Air varied in C; in Common time.
3. Ayre in C; in $\frac{3}{4}$ time.
4. Andante in F; in Common time.

No. IV. Prayer for the King, from the original MSS. of Dr. Bull, on a Gregorian Melody, with Obligato Organ Accompaniment. "O Lord Almighty God, whose righteousness is like the strong mountains, and Thy judgments like the great deep: after the multitude of Thy mercies save the King who puts his trust in Thee, and evermore mightily defend him for Jesus Christ His sake; to whom with Thee and the Holy Ghost be all honour and glory. Amen."

No. V. Prelude and Ayre in G Major, composed by Dr. Bull, from the Virginal Book in the Fitzwilliam Museum, Cambridge.

No. VI. The original Music of the National Anthem, "God save the King," composed and performed by Dr. Bull on the occasion of His Majesty King James's visit to Merchant Taylor's Hall, 1607, in commemoration of his escape from the Powder Plot.

1. The Prelude, or Introduction to the National Anthem for the Organ, with an Obligato Trumpet Accompaniment.
2. The National Anthem in its original form, note for note, from the MSS. in the possession of Mr. Richard Clark.

The Vocal Music will be sung by Miss Rainforth; Masters Stevens and Sullivan; Messrs. Young, Bayley, Howe, Lockey, Bradbury, Allen, and R. Clark.

Organ—Dr. Gauntlett.

[Manning & Mason, Printers, Ivy Lane.]

(*To be continued.*)

MUSIC IN CONNECTION WITH DANCING.

By Charles K. Salaman.

(*Continued from page* 201.)*

In preceding numbers this subject has been treated, as far as practicable, chronologically from the most remote period to our own time. In this and a succeeding paper it is proposed to take a rapid survey of music and the dance in various parts of the world. National dances and national dance music will necessarily be brought under notice, as well as popular customs and festivals which are intimately connected with them. National character, in the formation of which climate is held to be a chief agent, is supposed to be represented in them. This is very perceptible when we contemplate man in his savage condition. "Music, poetry, and dancing," observes a learned writer of the last century, "make up the ruling pastimes, adorn the feasts, compose the religion, fix the manners, strengthen the policy, and even form the future paradise of savage man. . . . . By these attractive and powerful arts they celebrate their public solemnities, by these they lament their public and private calamities, the death of friends, or the loss of warriors. By these united, they express their joy in their marriages, harvests, hunting, victories; praise the great actions of their gods and heroes, excite each other to war and brave exploits, or to suffer death and torments with unshaken fortitude." It is a notewo. hy fact that nations in their savage state never improve upon the practices of their ancestors. As dancing and music are practised by them in our day, so they were exercised by them ages ago, and, unless cultivation should supersede uncivilisation, so they will be exercised in the future. While love is the ruling passion which inspires the music and dance of civilised communities, war and hunting and their concomitant incidents furnish savage races with subjects for the use of the same arts. In his "Mœurs de Sauvages," Lafitau, a Jesuit missionary, who died in 1740, gives an account of the festivals and solemn ceremonies of many tribes of North American Indians, among whom are specially mentioned the "Iroquois and Hurons."

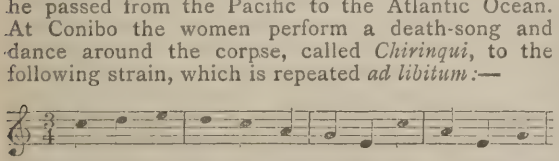
He describes their song-feasts in combination with their dance-feasts. Every occurrence is commemorated by public dancing and singing, accompanied by rhythmic music performed upon pulsatile instruments. During the performance of a song-dance, called the *Athanrout*, the Chiefs of the tribe rise with dignity from their seats, and mark its time by movements of their heads, knees, and shoulders. Every Indian has an independent performance of his own, which, without studying the convenience or humour of his neighbours, he repeats as often as it pleases him. Wild shouts of approbation greet those who offer to dance, and they are accompanied by the measured beat of a drum with remarkable precision, the whole assembly moving fantastically with corresponding gesticulations of the head and body. Now and then a horrid shout breaks the monotony of the entertainment. These wild Indians have so accurate a sense of musical measure that they seldom or never err in its application. Young and vigorous Indians dance and jump actively. In their songs they improvise praise to their gods and heroes, as well as to individuals present, and they never omit to praise themselves, an amiable weakness not always confined to uncivilised tribes. A *troupe* of Wild American Indians was brought to this country for exhibition a few years ago by Catlin. I witnessed their performances, which comprised war and hunting dances and songs, and many of their native customs. Their attitudes and wild gestures, with uplifted war hatchets, while dancing in single file before the spectators in the manner of their marching to war, were very striking and curious. Their musical accompaniment was the measured beat of a drum. Every dance was said to be suggestive of some political event, national pastime, or warlike pursuit. They attract buffaloes by the performance of a dance called the "Buffaloes' dance." They celebrate the accumulation of snow, which is favourable for hunting, by a "Snow-shoe dance." This is accompanied by a hymn to the Great

* An error. Dr. Bull died in 1628, as has been previously stated.

Spirit. Catlin gives an account of a grand festival commemorated by five or six thousand Chocktaws.

A writer of the last century mentions the dances of the Mexicans as being characterised by energy and wildness. They consisted of leaping, jumping, and fantastic gestures. Their music was tuneless and noisy, performed on rudely made pipes and drums. More recently Mexico has adopted many of the common dances of Spain, and, with them, their music. In 1848, Ruxton, in his Mexican travels, tells us that he arrived at a *Meson*, or public-house, frequented by *Arieros*, or muleteers, while a *Baile*, or dance, was going on. It was to celebrate the safe arrival of an *Atago* from Durango. The entertainment was held *al fresco*, the *Meson* being too limited in size to accommodate the numerous spectators. Three guitarists and a tambourine-player were seated under the *portales*, or doorway. The women wore no stockings, but they displayed pretty feet and ankles, of which they are vain, in tightly fitting shoes, and their entire dresses were very picturesque. The dances bore some resemblance to the *Fandango* and *Arabe* of Spain, but they were less elegant, while the pantomimic action was more energetic. Different trades and professions are represented in their dances. There were *El Zapatero*, the shoemaker, *El Sastroncito*, the little tailor, and *El Espadero*, the swordsman. The guitar-players were at the same time very active, both in playing and singing songs descriptive of the dances.

Garcilos de la Vega, the Peruvian historian, descended from the ancient Incas of Peru, tells us that the ancient Peruvians had numerous dramatic and mimetic representations, of which music and dancing were prominent features, besides innumerable songs. The manner of dancing in Peru, during the last century, was peculiar. The arms of the dancers hung down, or were wrapped in a kind of mantle, so that the inflections of the body and the activity of the feet were alone visible. A national dance called *Zapatas*, "Shoes," was then very popular. The dancers struck alternately with their heels and toes as they traversed the ground. We see here the origin of the modern "Breakdown" as revived by the Americans. Paul Marcoy's "Travels in South America" furnish some interesting data in respect to modern dancing and music in Peru and in other countries through which he passed from the Pacific to the Atlantic Ocean. At Conibo the women perform a death-song and dance around the corpse, called *Chirinqui*, to the following strain, which is repeated *ad libitum*:—



It is sung slowly from the depths of their throats, from which hard guttural sounds ascend as from a cavern. The dancers are clad in very primitive fashion, with their arms bent, and their hands brought up to the level of their shoulders, having the palms turned to the ground. When the mourners are tired from their circular movements, and hoarse from singing, they are permitted to take a brief repose and a cup of wine. In the Conibo language this strange dance is called *Ransai*. The corpse is buried where the dance-song has been executed. At Sarayacu, Peru, M. Marcoy witnessed dances connected with some religious observances at Christmas-tide. The church *Atrium*, or Courtyard, was decorated with garlands of flowers, green palms, and flags; a table was laid, and a repast was served to the wearied traveller, the monks, and the chief Father. They were waited upon by the Christmas-Queen and her attendants. Six male *Bayadères* danced during the banquet, blowing cow's horns. Then songs and dances succeeded each other rapidly. The *fête* of the "Immaculate Conception" was celebrated by a procession round the church, the dancers gamboling and frisking before the image of the Virgin, the Patroness of Sarayaca, as the Cuzco dancers do on the Easter Monday *fête* before the figure of Christ. The *Serenade* and the homage on New Year's Eve presented some strange features. A crowd of converts entered the refectory of the convent with torches, and executed a kind of *Pyrrhic* dance. After the *Ballet*, men, women, and children kissed the Father's hands and fell on their knees before him. On the afternoon of New Year's Day the men danced with one another in the native style of Ucayali, while the women, excited by drink, left their homes and danced in groups *Farandoles* of their own invention. Other peculiar dances of Peru limited space prevents me from dwelling upon, and I can only name the *Bayente*, or devil's jig, a dance very strange and characteristic. The uncivilised races of South America unite with their passion for singing and dancing a taste for flowers and perfumes.

The *Corroboree* of the Australian aborigines is described by Charles Reade. It commences with a war-song sung by a chief, the burden of which is that "he slew his enemy and he fell." This frequently repeated song is each time differently accentuated. Then the tune, without any words, is used to accompany the dance. Two figures, ghastly with white paint, bound forwards out of the gloom into a lurid light, like "Jacks-in-boxes." Their dancing was not ungraceful. They were followed at intervals by other dancers painted differently. They advanced singly, and thus the number of dancers was continuously increasing. The singers became more energetic; the musicians drummed faster and louder by well-arranged gradations; their motions rose in intensity until they all warmed into the *Corroboree* jump; legs striding wide apart, heads turned over one shoulder, eyes glaring with fiendish light, in one direction; both arms raised and grasping *waddies* and *boomerangs*, till at length they worked themselves up to such a state of fierce buck-like leaps that for every beat of music there was a jump. Now they were four abreast, and as the front line jumped to the right, each keeping his distance to a hair, the second line jumped to the left. These motions were admirably executed. When the spectators were wrought up to as fierce a state of excitement as the performers, the dance suddenly ceased.

More than a century ago a religious sect, entitled "The Christians of St. Thomas," was discovered by certain missionaries dwelling on the coast of Malabar in a manner extremely primitive and simple. La Croze relates that among their customs derived from Pagan ancestors, music, poetry, and dancing were conspicuous. Their dance was preceded by religious ceremonies: they made the sign of the cross, chanted the Lord's Prayer, and chanted hymns to their patron saint, "Thomas." About the same period the author of "Les lettres édifiantes" visited the coast of Coromandel and witnessed a domestic entertainment in which he discovered "considerable art, propriety in the dances, and a kind of music, harmonious, yet wild and irregular."

La Danza of Cuba, styled generally *Habaneras*, the music of which, in $\frac{2}{4}$ measure, is very graceful, is popular not only in the "Pearl of the Antilles," but in many parts of South America. The bass movement of the *Habaneras* is always the same, whether for instrumental or vocal music. The accompaniment consists of a long and a short note, followed by two long notes in duple measure. The melody occa-

sionally appearing in triplets against the bass imparts to it a peculiar grace and expressive *abandon*, requiring for its local sentiment a *tempo rubato*—a musical term now well understood. Walter Goodman, in his interesting volume, "The Pearl of the Antilles; or, An Artist in Cuba," gives a graphic description of the famous *Danza Criolla* as danced by the upper classes of Cuba, and of the popular dances as performed by the native negroes. He says: "The step of *La Danza* is distantly related to a slow valse, but, being accompanied by certain graceful movements of the limbs, vulgarly termed in Creole vernacular *La Sopimpa*, the excitement is far greater than it is with the fastest *trois temps* on record. . . . The pleasure of the dance is greatly enhanced by the quality of the music, which is more or less inspiriting according to the air selected. Among the best Cuban dances are *La Cocuyé*, *La Chupadera*, *La Calabazon*, *La Sopimpa*, *La Mulata*, *La Politta Americana*, *El Merenquito*, *Los Lunarcitos*, *Al Medodia*, and *à las Bellas Cubanas*. The Clarionet takes the lead in the band of black musicians, and the *Güiro* and tambours serve to mark the peculiar chopping compass which is the leading feature of the Creole Dance." The Güiro is a musical instrument rudely formed from a dry calabash. It is "notched in such a manner that a hollow grating sound is produced by scraping the rough surface with a fragment of bone."

With the music of *La Danza Criolla* is sometimes joined doggerel verses improvised for the occasion, containing some local humour conveyed in corrupt Spanish, of which the following lines, connected with *La Chupadera*, may be received as a specimen:—

> Ay! si lo sé, que yo estoy diciendo,
> Que la chupadera á real está vendiendose,
> Cuando chupamos, cuando llueve, todo mojamos, &c.

These are nonsense-lines, "which," says the author, "emphatically affirm that at a certain period of the (Carnival) day one may get comfortably tipsy for the small sum of fivepence; and they further demonstrate how rain and rum can alike moisten the human body." Touching the music of the *Habaneras*, the author of "The Pearl of the Antilles" says: "The productions of such foreigners as have been inspired to compose pieces founded on Cuban music are also included in Don Laureano's repertory. Ravina's far-famed *Habaneras*, Gottschalk's *Ojos Criollos*, and Salaman's *Spanish Caprice* are favourites with a Cuban audience. But like all Cuban and Spanish music, they require to be played with a certain local sentiment, and it is for this reason that the most accomplished European performers often fail to satisfy the Cuban (musical) appetite."

The negroes of the neighbouring island, Jamaica, avail themselves of every occasion to dance and sing. They invent tunes to which they connect words without sense or meaning. They sing extempore songs in which are introduced the most trifling events of the day, and any occurrence which may have taken hold of their fancy. Their national dance called *Sh-y-shay* resembles, in some respects, the dances of India and Egypt, the dancers moving their feet less than the upper part of their body. The negroes also have vigorous dances during which they exhibit commendable agility. Their specially national tunes are respectively designated, "Jackass with him long tail," and "Kalembi," otherwise "Monkey, monkey, play the fiddle."

We will now pay a brief visit to the interior of Africa.

In all the parts of that vast continent which have been explored by Europeans it would seem that, however savage the tribes, music, poetry, and dancing are among their chief pleasures. They lighten their labours by extempore songs and dances. The love of Africans for the latter exercise is carried to an almost incredible passion. Mungo Park relates an anecdote of some negroes who implored on their knees an European to cease from playing dance tunes on the violin. They urged the impossibility of their desisting from dancing so long as the fiddle continued to sound, and that, unless he should have mercy upon them and end his performance, they must inevitably dance themselves to death. While dancing they advance and retreat, they jump and stamp, bow their heads to the ground as they pass each other, and place themselves in the most ridiculous postures. The native marriage ceremony is accompanied by dances and songs. In the Mandingo country there is a matrimonial usage called "Mumbo Jumbo," for punishing disobedient wives. The ceremony commences as usual with songs and dances which last until midnight, when the chastisement is inflicted. Wrestling matches are always succeeded by dancing. The performers are provided with bells attached to their arms and legs. The dance is accompanied by rhythmic music performed on the native drum. This instrument serves also as a kind of speech for imitating certain Mandingo phrases; for instance, when the wrestling is about to begin the drummer strikes his drum three times. This is understood to mean *Alibæ-see*, Sit you down! "upon which," says Mungo Park, "the spectators at once seat themselves. The drummer again strikes *Am-uta*, *Am-uta*, Take hold! take hold!"

From the difference in their modes of life and pursuits, and from other circumstances, there is considerable variety in the respective characters of the two great classes into which the people of Arabia are divided, viz., those who lead a roving pastoral life in the desert, called the *Bedoueens*, and those who reside in cities, as do the Arabs of Egypt. Surrounded as the roving Arabs have always been by scenes of grandeur and sublimity; dwelling as they have ever dwelt amid the awful silence of the desert, their minds have become impressed with fanciful and vivid images, and they have thus acquired a love of poetry and music, and of her sister Muse, dancing. When Europe was yet steeped in superstition and ignorance, Arabia had her poets, musicians, and dancers. As early as the eighth century, the celebrated Caliph of Bagdad, Haroun al Raschid, or Aaron the Just, who was himself skilled in poetry and music, was a liberal patron of those arts. The Caliph Vathek, a thousand years ago, was no less proficient. Schools of music were established at Cordova and at Bagdad, and they produced many highly distinguished musicians: Isaac Almouseli is ranked by the Orientals among the most skilful. Al Farabi has been styled the Arabian Orpheus. His accomplishments were multifarious. He is said to have composed a piece of music divided into three movements; the first of which threw the Sultan of Aleppo, Saifadowlah, into a fit of laughter, the second melted him to tears, and the third lulled him, as well as the performers, to sleep. Dancing was the favourite accomplishment of the Spanish Arabs, and to them Europe is indebted for some of the most famous dances and dance measures in music, to which allusion has been made in former numbers. "The Arabian, like the Indian women," says Calmet, "have little golden bells fastened round their necks and elbows, to the sound of which they dance." There is a song-dance, common all over the desert, called *Messamer*. Youths and maidens join in the Chorus and accompany the song with clapping of hands and various motions of the body, after the manner of the ancients. It is a kind of *Serenade* of a lover to his mistress. Arabian lovers have sometimes rather a strange, and, I am inclined to think, not a courteous

mode of expressing their passion in their love-songs. Take the following as an example :—

Oh Ghalia! If my father were a jackass,
I would sell him to purchase thee!

The Egyptian Arabs have their singing men and women, and their men and women dancers. Their female singers are called *Awalim*, or *Almèhs*. Their women dancers bear the name of *Ghawazèe*. *Allateeyeh* is the designation for a musician of the male sex, and *Khuwals* for men dancers. Many travellers in Egypt have fallen into the error of confounding the *Almèhs* with the *Ghawazèe*. The latter are a distinct class from the former, and indeed belong to a separate tribe. The singing girls sometimes combine dancing with their singing, and, in like manner, the dancing girls include singing in their dances. The musical instruments used to accompany the dancing are the *Rebab*, the *Kemengheh*, both stringed instruments, the brass castanets, the *Darabooka* drum, the *Tar*, a kind of timbrel, and a wind instrument called the *Nay*. All these instruments may be seen in the musical instrument department of the South Kensington Museum.

The following picturesque account of the Dance of an *Almèh* in Egypt, by Paul Lenoir ("The Fayoum, or Artists in Egypt"), will be welcome in this place. "Hasné, the dancer," says our author, "made her *entrée* in a most impetuous fashion, draped in a long blue robe spangled with gold, and caught up at the girdle by fringes of embroidered silk—a dress which added strangely to her wild aspect. . . . The orchestra was composed of three instruments, as singular in their way as the dance which they were about to accompany, viz., the *Daraboôka*, the *Kemengheh*, and the *Zoumara*, a shepherd's double pipe. At the first beat of the *Darabooka* Hasné bounded into the centre of the tent. . . . . Slow and cadenced in her motions at first, the dancer hardly moved from the spot to which her feet seemed to be fastened; then, the rhythm of the music quickening a little, minute hurried steps seconded the indescribable inflections of her whole body; and, as the musicians played more and more quickly, the gestures, the contortions, the least movements of the arms and the head of the dancer became more feverish and wild. When she reached the paroxysm of this rhythmical *epileptic fit*, she sank down, and, huddled together on her knees, threw herself into wondrously passionate and picturesque attitudes. There certainly was infinite grace in the way in which she seemed to yield and abandon herself to these nervous convulsions. She combined the suppleness of the serpent with the elegance of the gazelle."

In her delightful work, "The Inner Life of Syria," Mrs. Burton gives a description of Arab dancing as practised in Syria at the present time. She does not appear to have greatly admired the singing nor the music of Syria, which is always composed in the ancient minor scale, with the intervals of the 6th and 7th minor. But of the *pas seul* of a Syrian dancing girl she says: "One thing which perhaps you will not understand is that her dancing means something, whereas ours is only intended for exercise, or to give people a chance of talking. She has told you by pantomime whole histories—of how she was at home with her mother, and how she went to market and to the bazaar; how she did the washing and cooking; how her father (*the Shakh*) wanted her to marry, and how she didn't want to marry, for that Ali was fighting far away in the desert. She wonders if he thinks of her, and she looks at the moon, and knows he can see it too, and asks when he will come back. Now the music and the steps change. He is coming back, and they are dressing her to be his bride; she is walking in the bridal procession, veiling her face for shame." This is the poetry of the Terpsichorean art. Aided by the pathetic, albeit monotonous, character of Arabian music, of which specimens may be found in Lane's "Modern Egypt," and in "Le Désert" of Félicien David, simply harmonised in conformity with the Oriental style of its melody, pantomimic dancing, as pictured by Mrs. Burton, is susceptible of the most intense expression, and capable of affording to a spectator of imagination considerable delight. Dancing has been defined "poetry in action." With an Eastern background, and an appropriate musical accompaniment, this definition should be at once intelligible. Unhappily reality in art often falls far short of the fascination with which the imagination invests it. Maurice, in his "Indian Antiquities," says: "The women of the Idol, or dancing girls of the Pagoda, have little golden bells fastened to their feet, the soft harmonious tinkling of which vibrates in unison with the exquisite melody of their voices." This, perhaps too highly coloured picture of Oriental dancing, is commemorative of some richly descriptive lines in Thomas Moore's "Light of the Harem":—

Here the music of prayer from a minaret swells,
Here the Magian his arm full of perfume is swinging,
And here at the altar a zone of sweet bells
Round the waist of some fair Indian dancer is ringing.

The most important festival celebrated by the Hindûs is called the *Nautch*. While the festival lasts every kind of business is suspended. The *Bayadères* or *Nautch* girls perform their dances before a statue of the ten-armed goddess, Durga, which is worshipped and jealously watched by the Brahmin priests. The *Bayadères*, or professional dancing and singing girls of India, like most of the inhabitants of tropical climates, excel in what has aptly been termed "the eloquence of the body." They dance less with their feet than with their hips and hands, and their dances, accompanied by the monotonous sounds of a *Tom-tom*, are senseless and tedious. The girls, in long ample costumes, are decorated with expensive jewellery in bracelets and anklets, and, according to European notions of female beauty, are generally ugly and coarse in feature, although finely formed.

A modern witness of the native customs of India thus describes a grand *Nautch* exhibition: "The *Bayadères* crouching down near the musicians, awaiting the signal for the dance to commence, formed a striking group. The dancers rose up, and unfolding their scarfs and shaking their skirts they caused the bells to vibrate which were fastened round their ankles in the form of bracelets and served to mark the time. After a preliminary chorus, accompanied by viols and *tom-toms*, they formed in a semicircle, and one of them advanced close to us. With rounded arms, and her veil floating, she turned herself slowly round with a gentle quivering of the body, so as to make her bells resound. The music, soft and languishing, seemed to lull her senses, and with eyes half closed she seemed to be clasping in her embrace some invisible being. All played their parts thus in succession: one feigning herself a serpent-charmer or a lute-player, another, ardent and impassioned, bounding and whirling round with rapidity, while another, adorned with an elegant cap embroidered with pearls, addressed us with strange gestures and followed the music with a coquettish movement of the body. They concluded their performances with an animated round dance, accompanied by songs and clapping of hands." The *Nautch* dance appears to have no attractions for an European after the novelty of a first performance. Deficient in variety of movement and grace, it is found to be wearisome. We unwisely make our own performances the standard

by which we judge those of other countries. The interest in witnessing the customs and art-performances of distant continents should be derived from their entire unlikeness to those with which we are familiar, however extravagant and strange they may be. The native music of India consists of short melodies, never exceeding sixteen bars in length, without modulation, and unharmonised. There is noticeable monotony in the music, but often much pathetic expression. A few Hindū and Bengalee tunes have become familiar to Anglo-Indians; but the most pleasing tunes are not so generally known. With judicious harmony in character with them, there are many Indian airs which might be rendered attractive to Europeans. Sir Thomas Elyot in his "Governor" (sixteenth century), says: "In India, where the people honoureth the sun, they assemble together, and when the sun first appeareth, joining in a dance they salute him, supposing that forasmuch as he moveth without sensible noise it pleaseth him best to be likewise saluted, that is to say with a pleasant motion and silence." These observations cannot be supposed to apply to the Hindū or Mahometan natives of India. The old English knight's reference to the Worship of the Sun would seem to point to the customs of the Parsees of Bombay.

The Siamese claim three national dances, the *Cone*, the *Lacone*, and the *Raban*. The first represents a combat, the dancers being armed and hideously masked. A stringed instrument of the viol family is its ordinary accompaniment. The performers both dance and sing alternately and simultaneously *ad libitum*. The burdens of their songs are the chief events of Siamese history. The *Raban* is a stately dance approaching in manner to a march, and has a vocal accompaniment. The singing is alternately guttural and nasal, and the "music" is without harmony and tedious. Monsieur Goguet ("Extraits des Histoires Chinois") tells us that the Twentieth King of the Ninth Period improved the dance and music of China, and that dancing was held in such high esteem that there was an old-established axiom that the reign of a king could be judged of by the dances then in use. This idea may have had a fabulous origin, but the actual condition of music and dancing was held to represent Chinese public opinion. Neither in China nor in India do the respectable native classes dance. They are amazed at the folly of Europeans giving themselves the trouble to dance when they can pay professional dancers to relieve them from such unnecessary fatigue! The Chinese admire pantomimic representation, in which dancing and music play an important part. The "Sun and Moon" is a famous *spectacle*, and "The Meeting of the Spring" a celebrated public festival. Specimens of Chinese music may be seen in Dr. Crotch's "Specimens" of music of all nations and periods. Weber has used for the subject of his *Turandot* Overture a genuine Chinese tune. During the Great Exhibition of 1851 in Hyde Park a Chinese collection of native art and manufacture was exhibited in its vicinity. There was a daily musical performance of native Chinese music by Chinese singers and instrumentalists. I heard one "Chinese concert," and had no desire to listen to a second.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. IV.—BEETHOVEN (*continued*).

Last month we traced the course of Beethoven's health-trouble, as far as it appears in the letters, through the first stage of his career. We had ample evidence of the mental agony it caused; of the morbidity which it engendered in his sensitive temperament, and of his almost passionate desire that the result of a physical disability should not be mistaken for an act of will. Now let us go once more over the same period of time and follow the progress of the money-trouble which, in grim reality or in the master's fancy, dogged his steps through life. Here, also, matter will be presented which throws a strong light upon the development of Beethoven's character.

It is significant that the first letter in Beethoven's own hand is an apology to Dr. Schade of Augsburg for not returning a small sum borrowed. The reader will have in mind that when the young musician was returning from Vienna to Bonn, in consequence of his mother's illness, he found himself at Augsburg without sufficient funds. Dr. Schade came to his help in this emergency with three gold carolins, and some time after—how long does not appear—Beethoven was moved to explain why they were not returned. "I can easily imagine," he writes, "what you must think of me, and I cannot deny that you have too good grounds for an unfavourable opinion. I shall not, however, attempt to justify myself until I have explained to you the reason why my apologies should be accepted." After relating the circumstances of his mother's death, to which attention has already been drawn, he goes on: "Imagine yourself in my place, and then I shall hope to receive your forgiveness for my long silence. You showed extreme kindness and friendship by lending me three carolins in Augsburg, but I must entreat your indulgence for a time. My journey cost me a great deal, and I have not the smallest hope of earning anything here. Fate is not propitious to me in Bonn. Pardon my intruding on you so long with my affairs, but all that I have said was necessary for my justification. I do entreat you not to deprive me of your valuable friendship; nothing do I wish so much as in any degree to become worthy of your regard." A very proper letter, this, for any young man in such circumstances to write; and especially interesting as giving the earliest proof of Beethoven's almost morbid desire to stand well with friends and neighbours—a desire that found agonised expression in the famous "testament" addressed to his brothers. At what time the master settled his little money transaction with Dr. Schade it is impossible to say from the evidence before us, inasmuch as no further reference to it appears. But we may take for granted that not long after Beethoven returned to Vienna and began, as we shall presently see, to turn his talents into gold, the three so-useful carolins found their way back to the good doctor's pocket, accompanied by the blessing that always rewards him who helps a brother in distress. Curiously enough, the second letter, like the first, has to do with money, though the circumstances attending it are very different. Beethoven's father died in December, 1792, closing a shabby and unprofitable life—unprofitable save that it gave the world the father's son—in poverty and such disgrace as attends a man who flings away his chances in the battle for existence. The elder Beethoven, who, as everybody knows, was Court tenor to the Elector of Cologne, had been pensioned some years before his death, but, on account of improvident habits, 100 R. thalers were ordered to be deducted annually from the amount bestowed and entrusted to young Ludwig for the maintenance of the other boys. This deduction the graceless Court tenor had grace enough to feel acutely, significant as it was of the low condition to which he had fallen. How he acted in the premises had better be told in Beethoven's own words, addressed to

the Elector after the father's death: "It was my intention to present this decree (ordering the deduction) to your Highness's treasurer, but my father earnestly implored me to desist from doing so, that he might not be thus publicly proclaimed incapable of himself supporting his family, adding that he would engage to pay me the twenty-five R. T. quarterly, which he punctually did. After his death, however, in December last, wishing to reap the benefit of your Highness's gracious boon by presenting the decree, I was startled to find that my father had destroyed it." One feels a measure of compassion for the poor, wrecked creature who saw in the Electoral decree an official record of his incapacity and a mark of subordination to his own son. He could hardly live in the house with it. There must have seized upon him, one would think, a growing desire to tear it in pieces, to stamp upon it, to burn it, or to do something or other to annihilate such a symbol of degradation. So the poor tenor got at the paper surreptitiously and made away with it; taking care to pay regularly the amount agreed upon, so that the document might never be required in order to be put in force. But the destruction of the decree brought some little trouble upon Ludwig after his father's death. Without it he could not obtain his stipulated share from the Electoral treasury, and hence the memorial already quoted, in which we further read: "I, therefore, with all dutiful respect, entreat your Highness to renew this decree, and to order the paymaster of your Highness's treasury to grant me the last quarter of this benevolent addition to my salary, due the beginning of February." It is satisfactory to know that the Elector complied with his organist's request, and issued a decree on May 3 by which Beethoven was entitled to draw the twenty-five thalers due to him from the final instalment of the then extinct pension.

The scene now shifts to Vienna, and the time is advanced to June, 1800, when the master was thirty years old. At this period Beethoven was prospering even in his own estimation, and he never pretended to optimist views on the matter. Read, for example, the subjoined portion of a letter addressed to Herr Wegeler of Bonn: "You desire to know something of my position; well, it is by no means bad. However incredible it may appear, I must tell you that Lichnowsky has been, and still is, my warmest friend (slight differences occurred occasionally between us, and yet they only served to strengthen our friendship). He settled on me last year the sum of 600 florins (£60), for which I am to draw on him till I can procure some suitable situation. My compositions are very profitable, and I may really say that I have almost more commissions than it is possible for me to execute. I can have six or seven publishers or more for every piece if I choose: they no longer bargain with me—I demand, and they pay—so you see this is a very good thing. For instance, I have a friend in distress, and my purse does not admit of my assisting him at once, but I have only to sit down and write, and in a short time he is relieved. I am also become more economical than formerly." It is curious to find Beethoven writing in such a strain, but just then, for some reason or other, he looked upon his worldly prospects with a sanguine eye. Referring in the same letter to the possibility of again visiting Rhineland he says: "When this may be I cannot yet tell, but at all events I may say that you shall not see me again till I have become not only eminent as an artist, but better and more perfect as a man; and if the condition of our fatherland be then more prosperous, my art shall be entirely devoted to the benefit of the poor. Oh, blissful moment! how happy do I esteem myself that I can expedite it and bring it to pass!" Beethoven, as we shall see, often longed for the time thus anticipated—a time when, relieved of all care as to his own circumstances, he could devote himself solely to art. Looking forward to such a condition it was natural that he should shape his gratitude into some useful form, and hence the reference to the poor. His sincerity in this we cannot doubt. Beethoven was always generous when he had anything to give. Later in the same year (1800) we find a letter to Hoffmeister of Leipsic, which puts the relations between Beethoven and his publishers on a somewhat less agreeable footing. Hoffmeister had applied to the master for the privilege of publishing some of his works, and received an amiable answer, not free, however, from the writer's characteristic bitterness: "If you are as conscientious, my dear brother, as many other publishers, who grind to death us poor composers, you will know pretty well how to derive ample profit when the works appear. . . In your answer you can yourself fix the prices, and as you are neither an *Italian* nor a *Jew*, nor am I either, we shall no doubt quickly agree." From this it would seem that the days of "I demand, and they pay" were over; but whether because Beethoven asked too much or the publishers refused to give enough, does not appear. A second letter to Hoffmeister on the same business is specially interesting, since it throws light not only upon Beethoven's impatience of money matters, but also upon his dream of an existence in which no such mundane considerations could trouble him. He writes: "The entire sum for the four works will amount to seventy ducats. I understand no currency but Vienna ducats, so how many dollars in gold they make in your money is no affair of mine, for really I am a very bad man of business and accountant. Now this *troublesome* business is concluded — I call it so, heartily wishing it could be otherwise here below! There ought to be only one grand depôt of art in the world, to which the artist might repair with his works, and on presenting them receive what he required; but as it now is, one must be half a tradesman besides—and how is this to be endured? Good heavens! I may well call it *troublesome*." A subsequent letter to Hoffmeister contains another outburst of impatience at the enforced connection of this proud artistic nature with the sordid trammels of life—Pegasus harnessed to a dung-cart!—"I would gladly make you a present of all my works if I could do so and still get on in the world, but, remember, most people are provided for and know what they have to live on, while, good heavens! where can an appointment be found at the Imperial Court for such a *parvum talentum com ego?*" In 1807, the master's earnest desire to obtain a position of competence, not for itself alone, but that he might be free to labour in the interests of art, took the form of a memorial to the directors of the Vienna Court Theatre. Writing in the third person, and referring to the position gained by him in the Imperial city, he said: "Nevertheless he has had difficulties of every kind to contend against and has not hitherto been so fortunate as to acquire a position that would enable him to *live solely for art*, and to develop his talents to a still higher degree of perfection, which ought to be the aim of every artist, thus ensuring future independence instead of mere casual profits." After insisting that his leading idea was not to gain a livelihood so much as to benefit art, and expressing a wish to remain in Vienna, the master suggested that the directors should secure to him "a permanent position more propitious to the future exercise of his talents" by paying a fixed salary of 2,400 florins and allowing a free benefit, in return for which he engaged to compose annually

at least one grand opera, and one operetta or divertissement. Beethoven added with something of pathos: "Surely the above conditions cannot be thought exorbitant or unreasonable, when the expenditure of time and energy entailed by the production of an opera is taken into account. . . . It must also be considered how prejudicial the present rate of exchange is to artists here, and likewise the high price of the necessaries of life, whilst a residence in foreign countries is open to them." Beethoven pleading thus for £260 a year, and in return for two important works per annum, is a sorry sight, but it is still more pitiful to recall the fact that he pleaded in vain. The purblind princes and counts who directed the Court Theatre would have nothing to say to the bargain, and the lyric drama lost a splendid chance. A year later (November, 1808, or 1088, as the careless master wrote) there are renewed indications that lack of worldly wisdom had perpetuated trouble. Addressing Count von Oppersdorf, to whom is dedicated the Fourth Symphony, Beethoven wrote: "I fear you will look upon me with displeasure when I tell you that necessity compelled me not only to dispose of the Symphony I wrote for you, but to transfer another also to some one else. Be assured, however, that you shall soon receive the one I intend for you." But the clouds were breaking, and the sun seemed on the point of coming out: "I am at this moment staying with Countess Erdödy in the apartments below those of Prince Lichnowsky. . . . My circumstances are mproving, without having recourse to the intervention of people *who treat their friends insultingly*. I have also the offer of being made Capellmeister to the King of Westphalia, and it is possible that I may accept the proposal." The Westphalian offer, even though it came from the brother (Jerome) of his discarded idol, Napoleon, had attractions. Jerome promised him 600 gold ducats for life and 150 for travelling expenses, in return for which the master was required to play occasionally before the king, and to conduct his chamber concerts. Beethoven, however, could not tear himself away from Vienna, if, indeed, he ever seriously contemplated doing so. That he announced his probable acceptance of Jerome's offer we have seen, but this may have arisen from a shrewd notion that the prospect of losing him would stimulate the Viennese nobility to more handsome behaviour. At any rate, a memorial appeared at this time in which Beethoven formulated the terms he was willing to regard as equivalent to a perpetual retaining fee. These conditions were four in number. First, a life salary of 4,000 florins (nominally £400), with freedom to devote himself exclusively to the production of great works. Second, the privilege of travel, "for in this way alone can he make himself known and acquire some fortune." Third, the title of Imperial Capellmeister, any salary attached to the office to be taken in lieu of an equal portion of the guaranteed income. Fourth, an annual benefit concert on Palm Sunday in the Theater an der Wien. Whether this memorial was ever presented is doubtful. What we know is that Beethoven did not go to Westphalia, but remained at Vienna in such a condition of worldly ease as could be derived from a pension of 4,000 florins, guaranteed by Archduke Rudolph, Prince Kinsky, and Prince Lobkowitz, then reduced in value, by the depreciation of paper money, to about £200. Henceforward the letters contain no reference to money matters, till 1812, when we find Beethoven rich enough to spare forty ducats for a "first-rate repeater," and generous enough to repel with some little warmth an offer of payment for services rendered to charity. Recalling his previously expressed desire to exercise his art on behalf of the poor, it is interesting to meet with the subjoined passage: "If the wish to benefit the poor were not so evident in your letter, I should have felt not a little offended at your accompanying your request to me by an offer of payment. From my childhood, whenever my art could be serviceable to suffering humanity, I have never allowed any other motive to influence me, and never required anything beyond the heartfelt gratification that it always caused me." Generous ideas like these deserved reward, but instead thereof Beethoven, the very same year, found himself in serious trouble owing to a continued depreciation of the currency in which his salary was paid, and especially to a government measure creating a new species of paper (*Einlösungsscheine*), making it the only legal tender, and forcibly converting bank-notes into it at one-fifth of their nominal value. This decree would have reduced Beethoven's salary to £80 had not the Archduke first, and afterwards Prince Lobkowitz, agreed to pay their shares—1,500 and 700 florins respectively—in paper money of the new issue. An almost savage letter to Zmeskall expresses the master's feelings at this juncture: "I am offered a certificate that the archduke is to pay in *Einlösungsscheine*, but I think this unnecessary, more especially as the people about Court, in spite of all their apparent friendship for me, declare that my demands are not *just!!!* Oh, heaven! aid me in enduring this! I am no Hercules, to help Atlas in carrying the world, or to strive to do so in his place. . . . My endurance of these shameful attacks cannot endure much longer; persecuted art will everywhere find an asylum. Dædalus, though imprisoned in a labyrinth, found wings to carry him aloft. Oh! I too shall find wings!" But Beethoven did not fly away. As we have seen, Lobkowitz agreed to continue his share of the salary at its full value, following the example set by the Archduke; and the master lost no time in begging Prince Kinsky, the third contributor, to do the same as regarded his proportion—1,800 florins. The Prince at once consented, remarking to Beethoven, who saw him at Prague, that he entirely admitted the propriety of the demand, and considered it quite reasonable. Furthermore, he paid sixty ducats (600 florins currency) on account, and promised an order on his treasurer to remit the salary in the new paper money. But Kinsky, though a just man, seems to have been dilatory. The order was delayed, and eventually its issue was made impossible, the Prince being killed by a fall from his horse in November, 1812. Under these untoward circumstances Beethoven addressed a memorial to the widowed Princess, setting forth the facts of the case, and concluding as follows: "My title to the liquidation of my claim is proved by the testimony of the Herren von Varnhagen and Oliva, to whom his highness spoke on the subject, reiterating his consent. I feel convinced that the illustrious heirs and family of the Prince will, in the same spirit of benevolence and generosity, strive to fulfil his intentions. I therefore confidently place in Y. H.'s hands my respectful petition." The Princess, like her deceased husband, saw the force of Beethoven's argument, but could not act in the matter without the sanction of the court which had assumed guardianship of the estate. The composer, however, soon returned to the charge, asking that the arrears of his salary might be paid "without prejudice," as lawyers have it; hoping that if his legal right could not be established the family would carry out the wishes of their late head, and believing that "The same elevated sentiments which prompted you to fulfil the engagement entered into by the late Prince, will also make Y. H. apprehend the absolute

necessity entailed on me by my position again to solicit immediate payment of the arrears of my salary, which are indispensable for my maintenance." Nothing came of this appeal, and only when the Princess had been legally named guardian, did Beethoven once more take the matter up, writing in urgent language: "You can easily understand that, relying on a thing as a certainty, it is painful to be so long deprived of it, especially as I am obliged entirely to support an unfortunate sickly brother and his whole family, which (not computing my wants) has entirely exhausted my resources, having expected to provide for myself by the payment of my salary." The poverty thus referred to only in part arose from the Kinsky affair. Prince Lobkowitz had got into difficulties, and for several years his contribution to Beethoven's salary was not forthcoming. It is to this the master refers when writing to the Archduke Rudolph in July, 1813:—"To me a residence in town during the summer is misery, and when I also remember that I am thus prevented waiting on Y. R. H. it is still more vexatious and annoying. It is in fact the Lobkowitz and Kinsky affairs that keep me here. Instead of pondering over a number of bars I am obliged constantly to reflect on the number of peregrinations I am forced to make." In the summer of 1814 we find the Kinsky business still unsettled. The family refused to pay, and Beethoven, who could be obstinate on occasion, determined to make them do so by a process of law, engaging for that purpose first a Dr. Wolf and next Herr J. Kauka, of Prague. To the last-named gentleman he wrote several letters which have been preserved. In one we read: "Think of me, and do not forget that you represent a disinterested artist in opposition to a niggardly family. Strive, my dear friend, to accelerate the tardy steps of justice. Whenever I feel myself elevated high, and in happy moments revel in my artistic sphere, circumstances drag me down again, and none more than these lawsuits." At another time Beethoven wrote angrily: "Should the affair turn out badly for me by the conduct of the Kinsky family, I will publish it in every newspaper, to their disgrace." The suit dragged on, as suits will in all countries; and later in the year we find Beethoven making a humorous reference to it, as his occasional manner was when addressing the friendly Archduke: "As for Prince Lobkowitz, his *pauses* with me shall still continue, and I fear he will never come in at the right place; and in Prague (good heavens! with regard to Prince Kinsky's affair) they scarcely as yet know what a figured bass is, for they sing in slow, long-drawn, choral notes, some of these sustained through sixteen bars. As all these discords seem likely to be very slowly resolved, it is best to bring forward only those which we can ourselves resolve, and to give up the rest to inevitable fate." But Beethoven did not leave the Kinsky discord to fate. He solicited and obtained the intervention of the Archduke on his behalf, and plied Kauka with many letters, asserting over and over again his moral right to the sum demanded, concluding one of them with the pitiful cry, "Do not forget me, tormented creature that I am! Act for me and effect for me all that is possible." At last it became evident even to Beethoven that his case did not rest upon absolute legal proof. Hence his willingness to make a compromise, in order not to lose all, and the urgent manner in which he begged Kauka to secure at least 1,500 florins new currency. "May your friendship," he added, "accelerate the affair! If it ends badly, then I must leave Vienna, because I could not possibly live on my income, for here things have come to such a pass that everything has risen to the highest price, and that price must be paid." Eventually, in January, 1815, the dispute was settled by an agreement on the one side to give, and on the other to receive, the annual sum of 1,200 florins.

This painful business, wrote Beethoven in his letter of thanks to Kauka, "has cost me many tears and much sorrow." But it cost him nothing of the high character which should belong to a great artist. The master was clearly within his right, especially as Prince Kinsky stood foremost among those who urged him to decline King Jerome's offer. Besides the affair was one upon which Beethoven's means of existence hung, and he had no alternative but to follow it out to the end. None the less, even at this distance of time, does it make painful reading. Could Beethoven return to life it seems that the world would be at his feet; that the rich would compete with each other to give out of their riches, and the poor out of their poverty, all that he could possibly need. Wherefore, looking back upon the sordid cares that harassed him, and upon the struggles for a miserable pittance that distracted his mind, we are lost in wonder. But he who would have had it otherwise is perhaps mistaken, as far as concerns the master's work. Out of the misfortunes rather than the enjoyments of life does genius gather the materials for development; and, when we remember under what conditions masters like Mozart, Schubert, and Beethoven sang their undying songs, it is easy to believe with Shakespeare that—

> Sweet are the uses of adversity,
> Which, like the toad, ugly and venomous
> Wears yet a precious jewel in its head.

(*To be continued.*)

MUSICAL LECTURES.

By Henry C. Lunn.

The utility of lectures, in a purely educational point of view, has often been questioned; but it appears to us that this question has arisen rather from experience in the abuse than in the use of them. In medical institutions it is understood that the lectures delivered to the pupils form a very important part of the course of study; but then they are always delivered by persons of the ripest experience in the especial subjects upon which they treat, and are only intended for and listened to by students; indeed, we have often heard from those studying for the medical profession that they have learnt more from the practical illustrations at a single lecture than they could acquire by poring over books for months. Yet, although it is comparatively easy to demonstrate anatomical facts, there are other subjects which are extremely difficult to handle in a lecture so that the audience shall acquire any real knowledge; and this has no doubt led to the practice, so common in the present day, of providing an entertainment the several items of which shall be strung together by a running commentary which, for want of a better term, is called a "lecture." Few persons who attend these expect any more than an evening's amusement, and there is of course no valid reason why they should not be thus gratified; but there is an objection to their being called "lectures," not only because the term should be kept exclusively for well-digested discourses conveying instruction on matters connected with art or science, but because the person who styles himself the "lecturer" is put on a level in position with those whose place in public estimation entitles them to be listened to with the deepest interest. All who peruse the advertisements in our newspapers, or read the announcements at the doors of the various literary institutions

or concert-rooms in the metropolis, must have been struck with the manner in which the word "lecture" is constantly used, in order to give a scientific air to a very commonplace attraction; and we have often wondered whether, if discussion on the subject chosen were permitted at the conclusion of the evening, the so-called "lecturer" would be sufficiently "crammed" to avoid displaying his ignorance. A man, for example, believes, rightly or wrongly, that he has a peculiar talent for reading from the works of the celebrated humorous authors and identifying himself with the various characters introduced. Instead of boldly doing this, however, he advertises a "lecture" on the genius of the writers in this branch of literature, offering a few remarks of his own upon their respective styles, which any tolerably educated schoolboy could do as well, and relying exclusively upon the strength of his readings for any real effect he may produce upon his hearers. Another, who has got up a few chemical experiments from popular books, gives a "lecture on chemistry," in which he shows all that he knows and a great deal that he does not know of the science, and receives much applause for exhibiting the effects of chemical combinations which anybody can produce with equal success in his own room. A third, who wishes to display his power of "making-up," as it is termed, in various national costumes and speaking in several languages, gets up a "lecture on the dress, manners, and language of the inhabitants of the four quarters of the globe, with illustrations," in which he delivers conventional truths from our school geographies in order to cement together a heterogeneous mass of materials which appear to defy cohesion by any other process. Of course there can be no reason why any limit should be placed to this species of entertainment: why not, for instance, a "lecture on bootmaking," showing the process of cutting-out and putting together a boot from the first; or an open-air "lecture on pyrotechny," interspersed with discharges of rockets, maroons, and serpents, and the exhibition of various set pieces?

The subject of musical lectures is one which we find exceedingly delicate to handle; for the many excellent professors who deliver their mature thoughts upon the art in this form, not only to students at our academical establishments but to the general public, is gradually increasing. In truth, however, we need scarcely fear that those to whom we are indebted for educational work of this high character can imagine that we wish in the slightest degree to cast a slur upon their labours; indeed it is solely with the desire of still more ennobling their labours, by pointing out the difference between the true and the false lecture, that we offer these remarks. If we were called upon to define the difference between the two, we should say that in the former the illustrations grow from the lecture, and in the second that the lecture grows from the illustrations. We can scarcely imagine that any real good will result to the art from the number of small concerts which, under the name of lectures, are constantly offered to the public; yet, unless some earnest protest is made against such entertainments, there can be little doubt that they will continue to spread; for, as we have already hinted, whilst the concert-giver thus exalts himself into the position of a lecturer, artists, both vocal and instrumental, can be brought forward to aid in the "illustrations" who would most certainly not be considered competent to appear at a so-called concert. It will hardly perhaps be believed how often we have ourselves received applications from strangers saying that they have resolved to give lectures upon music, and requesting us to have the kindness to name the works they should consult to qualify them for the task. No doubt many of these persons are perfectly sincere in their endeavour to extract from the best musical books a reliable record of facts and opinions upon the art which may serve as a peg upon which to hang the illustrations; but what respect can be entertained for one who first selects a subject to lecture upon, and then begins to inquire for a list of the authors who can supply the requisite information for the purpose?

We have very great faith in lectures, provided their true intent is thoroughly carried out. There can be no possible reason why they should be what is usually termed "dry;" but the aim should be to instruct rather than to amuse. In our musical institutions much good may be effected by courses of lectures delivered by the ablest professors upon every branch of the art; and even in schools we are convinced that a higher tone of thought might be fostered were music to be habitually spoken of in lectures as something more than a mere accomplishment. The elevating influence of the art as a portion of general education should be constantly enforced; the various schools of music should be dwelt upon and illustrated; and if during the lessons reference were occasionally made to subjects which had been explained in these periodical addresses to the pupils, a spirit of emulation would be awakened which could not fail to lead to the most gratifying results.

Dr. Eben Tourjée's "grand musical and educational excursion to Europe, including Northern Ireland, Scotland, France, Belgium, the Rhine district, Northern Prussia, Switzerland, and a visit to the Paris Exhibition," will leave New York on June 29, and return, "weather permitting," in sixty days. Hard work, even for the speediest of Yankee scamperers through classic lands; and even if the excursionists did no more than make post-haste and look about moderately as they ran, they would be pretty well "used up" on reaching the place whence they set out. But Dr. Eben Tourjée is a remarkable man, and those who accept his offer at the price of 400 dollars must be remarkable also. For he proposes to take with him a staff of "professors," whose business will be to lecture the excursionists from an educational point of view. Music, of course, stands well to the fore in the proposed "course;" and concerts are to be given on board the specially engaged steamer *Devonia*, the excursionists having a right of free admission. We are sorry to find an American contemporary making light of this privilege, and roundly stating that "if there are concerts on board the steamer the excursionists have to look for *virtuosi* among themselves." As to the free admission this sarcastic print observes, "it is a general rule on board the steamers, for it would not be advisable to chuck those who refuse to pay the admission-fee overboard, or to put them in a dark closet till the concert is over." But, besides the performances, it is proposed to have daily choral practice under the direction of Herr Carl Zerrahn. Truly a funny notion in the case of a lot of sea-sick people, and our contemporary derides it accordingly: "Imagine twenty young ladies who did not sleep very well on account of a rough sea during the night. They appear on deck at 8 a.m. pale, shivering, bundled up in wrappings, blankets, and shawls, and wish they had never undertaken this trip to the Old World. They abuse Tourjée, they hate Zerrahn, they detest the musical and educational purposes. . . A cup of coffee and a biscuit is their morning meal, and after two hours' rest on deck they feel their strength coming back, their blood becomes warm again; and just as they are comfortable, the stalwart

figure of Mr. Carl Zerrahn appears on deck, and *bâton* in hand smilingly invites them down to the saloon for choral practice. . . . After an hour or so of choral practice, . . . we see the poor victimised creatures running up-stairs to breathe again God's fresh pure air, which is not yet adulterated by Dr. Tourjée's educational projects." We shrewdly imagine that our contemporary wastes his pity on the excursionists. Human nature is stronger than any "programme;" and when human nature goes out for a holiday, especially when it proposes to cross the Atlantic twice and "do" Europe in sixty days, it won't endure lecturing nor even choral practice in a saloon "wholly unique in steamer architecture." It is very likely, moreover, that Herr Carl Zerrahn will be glad to lay up his *bâton*, and the professors to keep their notebooks under lock and key.

It is a common idea in England that Germany is a musical country in the sense that its people *en masse* love and cultivate the art. But Mr. John Howard, once a student at Leipsic, now a professor in America and a contributor to *Church's Musical Visitor*, is of a different opinion. Mr. Howard lived for three months at Koelsa, a town with 1,500 inhabitants, situated about twelve miles from his *alma mater*, and he declares that in the place there were but two pianos, one owned by the restaurant-keeper, the other by the minister. "But such pianos! One note in every three or four was dumb, the others as wheezy as a Denver asthmatic and excruciatingly out of tune. . . . The minister could thump out the first movement of a simple waltz, . . . the restaurant-keeper could play a march or two in the shabbiest style." Other musicians in the place, save the organist, there were none, unless we may so call the owner of a solitary flute, who "picked his way painfully and with frequent halts" through popular songs. Mr. Howard well remembers his first visit to the Koelsa church. Of the organ he says: "What I heard was a perfect Pandemonium of noise, with the devil of discord broken loose and raging." So much was the instrument out of tune, that "the intervals of the musical scale were so faintly indicated that the same amusing effect upon the mind was produced as by the distant suspicion of a good joke." As for the singing, "thirty or forty baggy and buttony boys lounged in the choir-loft in various attitudes, all vociferating in staccato unison upon such notes as they could reach. When the grand old choral soared above their voices they desisted as if by common consent, until again it dipped to their level, when they broke in upon it with short playground shouts and evident satisfaction. And through it all the pedagogic organist blazed steadily away, while the peasants listened with open-mouthed enjoyment." The writer adds that he visited several neighbouring towns, only to find a similar condition of things, and he concludes by asserting: "Music among the rural Germans, at least of Saxony and Prussia, must be regarded as a myth, a delusion, a pretty fancy annihilated by an ugly fact." If this evidence be true, as we have no reason to doubt, England is, after all, not so far behind the musical country *par excellence*. We cannot point to such a brilliant array of great masters, but, on the other hand, there is no English Koelsa, with its two bad pianos, its appalling organ, and its "baggy and buttony" choir. Whether it is better to concentrate music in a few centres or to spread it with some approach to equality over the whole country is a question we are sufficiently English to decide in favour of England.

Some time ago we heard of a coming Congress of Continental Operatic managers to debate on the question of the salaries paid to favourite vocalists. No news has yet reached us of this important meeting having taken place; but if anything were necessary to spur those interested in the matter to active exertion, we cannot imagine a fact more stimulating than that of the manager of La Scala, at Milan, having recently lost large sums nightly from having to pay 10,000 francs (£400) to Madame Patti and Signor Nicolini for each performance. It seems scarcely necessary to assert the palpable truth that such terms must render pecuniary success impossible; but, viewed in its effect upon the art, the subject is worthy the serious attention, not only of lessees, but of all real music-lovers. If Opera is to be anything but a means of exhibiting the vocal qualifications of the two or three petted singers of the day, a public must grow up outside the fashionable temples of the lyrical drama ready and willing to support a manager who places on his stage good works the *ensemble* of which shall be in every respect thoroughly satisfactory. Band and chorus, as well as principal singers, must be perfectly trained; and the scenery, without startling by any sensational effects, must be in strict accordance with the design of the composer. During the short season of Italian Opera given last autumn by Mr. Mapleson, crowded houses assembled to witness the performance of works the cast of which was generally efficient, but without the attraction of any particular "star;" and Mr. Carl Rosa has also proved that Operas in English, as well as English Operas, can be successfully managed on the same principle. Once let reigning vocalists become aware that the exorbitant sums they demand will be firmly resisted in every capital they visit, and for the first time they will discover their real place in art. It is assuredly necessary to agitate for this reform when we read that this or that Opera has been chosen for representation by the *prima donna* of the establishment; and for the information of those who are desirous of ascertaining what tangible success crowns the efforts of these public idols, let us draw attention to the fact that the value of the diamonds worn by Madame Marie Roze-Mapleson when she appeared as *Aïda*, in Chicago, amounted to twenty-four thousand pounds sterling.

Byron says that it took him more trouble to write an "Impromptu" than any other species of short poem; and we may all perhaps have a strong suspicion that in his private letters to Murray he had a lingering hope that they might one day be published. Whenever this desire is apparently uppermost in the mind of a celebrated man who is constantly inditing elaborate epistles to his friends, there cannot perhaps be any violation of faith in giving them forth to the world; yet we cannot but believe that, as a rule, such communications should either be preserved as autographs by the family to one of the members of which they are addressed, or at once consigned to the flames. But if letters consisting merely of everyday gossip should be held thus sacred, how much more important is it that those containing opinions should not be reproduced long after their author can protest against such a breach of confidence. We all know, for example, how often an eminent and kindly disposed musical authority upon receiving the composition of a young student will write to thank him for it, and accompany these thanks with the observation that he has played or sung it through and likes it very much. Of course, having shown the courtesy of a gentleman, he has no idea that his letter will be published as the "opinion" of an artist; and it is only when he sees this "testimonial" in print that he

begins to discover the trap that has been laid for him. That this has been in many cases actually done is within our own knowledge; and it is therefore good to caution those who hold sufficiently high rank in the profession to be careful how they write remarks upon works sent to them, unless they object not to their being turned to mercantile use. Of course there can be no possible reason why a composer should not submit the result of his labours to a competent judge, and proclaim his favourable verdict upon it in an advertisement; but it should only be after obtaining his full sanction to such a proceeding. Our strictures can obviously be directed only to those who use their private friendships as a means of obtaining public profit.

We are not in a position to judge of the merits of Mr. Jerome Hopkins's "Biblical and Legendary Opera," in three acts, called "Samuel," recently produced in New York; but an American paper which has been forwarded to us thinks so highly of its artistic claims that it holds up to ridicule the criticisms of all who venture to say one word against it. Of course it is not for us to advocate either side in this controversy; but when we are told that the work was "dramatised, composed, scored, rehearsed, and placed upon the stage *inside of four months and a half*" that "it had but *three* stage rehearsals and but *two* orchestral ones;" that it claims originality, amongst other things, by the total absence of recitative, and "the adaptation to the stage of ecclesiastical intoning on changed harmonic fundamentals;" that there are "no *fagotti* used throughout," and great surprise is expressed that "all these slight features seem to have escaped our friends the critics' pens,"—we cannot but feel that Mr. Jerome Hopkins's champion is somewhat hard upon those who, not having had the same opportunity of acquiring these scraps of information, were compelled to write upon the Opera after merely hearing it. But, curiously enough, in the same journal which contains this strong praise of Hopkins, we find equally strong dispraise of Handel: "The Oratorio Society's first concert at Steinway Hall," it is said, "was well attended, and presented Handel's 'Judas Maccabæus,' a work but little known here, and (with due respect to its great author) small loss to the public that it *is* so. The semichorus, 'See the conquering hero comes' has alone kept this Oratorio alive in England, and this only because the English love to be, and so often have been, 'conquering heroes' themselves—always excepting that little affair with the United States you know!—that they naturally sympathise with the conquering-hero sentiment." Let us hope that those depreciators of "Samuel" will not mercilessly retaliate upon this depreciator of "Judas Maccabæus."

Our Parisian contemporary, *Le Ménestrel*, has a lively London correspondent who, during the operatic season, keeps the readers of that paper both informed and amused with reference to our artistic doings. M. de Retz, for so he calls himself, was at Covent Garden on the opening night, as a matter of course, and afterwards favoured *Le Ménestrel* with a description of the scene. "The house," wrote this vivacious, not to say imaginative correspondent, "newly 'done up,' is sparkling with lights, diamonds, flowers, white shoulders, and bald heads. The Prince and Princess of Wales occupy the royal box. The flower of the aristocracy are in the pit tier and the grand tier. Everywhere there is a public delighted with and convinced as to the importance of this first manifestation of life in society. They seek each other, recognise each other, salute each other. The *maestro*, Vianesi, takes his seat—thunders of applause. The curtain rises and the chorus sings the National Anthem—greater enthusiasm still, this year above all. Finally, throughout the representation, the artists known and loved are received by similar 'bravos,' which appear to say 'Enchanted to see you again, ladies and gentlemen.'" Our readers may or may not be surprised to learn that we were present on the occasion, and brought away an idea that the performance and its reception were about as tame and cold as they could possibly be. A more depressing evening, as it seemed to us, was never spent under Mr. Gye's roof. How can we explain the discrepancy? Only by reading more of M. de Retz's letter, in which it is stated that when "Fra Diavolo" was given, the Prince of Wales went behind the scenes and expressed to Signor Tagliafico his regret at not seeing him play in that work. The exaltation of Signor Tagliafico's spirit may have coloured the purview of "M. de Retz," seeing that wherever the able stage-manager of Covent Garden may be, there also is the amusing correspondent of *Le Ménestrel*.

We are glad to announce that arrangements have been made for giving a representative English concert in the palace of the Trocadéro on Wednesday, July 17. The programme will contain works by English composers only, and it is hoped that the executants in every case may be English also. The difficulty is to procure an orchestra, but even supposing that the orchestra officially connected with the Exhibition has to be used for instrumental works, the vocal performers will all go over from this country. Dr. Arthur Sullivan has the general direction of the enterprise, assisted by Mr. Henry Leslie, whose famous Choir will be present *en masse*. As regards English vocal music, therefore, England is sure of being well represented. The best of our Madrigals and Glees, sung as Mr. Leslie's Choir sings them, cannot fail to make a deep impression upon foreign connoisseurs, and may even go far to dissipate the notion that music in England is an exotic having no affinity to the soil. We understand that the Prince of Wales will be present at the concert, and it is hoped that His Royal Highness will also attend the performances given by the choir on July 18 and 20. On the 21st takes place the great Festival of Orphéonists. On the day following there will be a competition of French choirs, and on the 23rd an international competition, out of which we shall expect the English singers to come victorious. But whatever the result of the struggle, it is something to have England represented in the lists, and by a body certain not to disgrace her pretensions.

The receipt of pressing letters from many young composers who have forwarded music for review is a convincing proof that they fancy they have a just cause of complaint against us for passing over compositions on the merit of which—aided by the adulation of injudicious friends—they have formed a most exalted opinion. Let us therefore at once say that we never throw aside works which appear to us to possess that promise of future excellence in their authors which is worth encouraging. But we see in the present day such a tendency to fritter away, instead of to mature, that creative power which should be regarded by the musically gifted few as a sacred trust, that we have little faith in producing the slightest effect upon those who have gained a temporary success by any adverse criticism, however tenderly it may be worded, and however kindly it may be meant. The sketchy and fragmentary style

which grows upon a composer by the habit of writing down the notes over which his fingers almost unconsciously wander is happily commented upon by Schumann in his "Rules and Maxims for Young Musicians." Speaking of extempore playing, he says: "Beware of giving yourself up too often to a talent that will lead you to waste time and strength on shadow-pictures. You will only obtain mastery of form and the power of clear construction through the firm outlines of the pen. Write more than you improvise therefore." To this we can add nothing save that these words should not only be read but taken to heart by every student who regards his art as anything more than a mere idle plaything.

HER MAJESTY'S THEATRE.

On the opening night at this establishment, the 20th ult., Mdlle. Marimon received a warm welcome as *Amina*, in "La Sonnambula," a character which displays both her histrionic and vocal qualifications to the utmost advantage. The whole of the sleep-walking scene was extremely good; and in the florid Finale her executive facility was heartily acknowledged by the audience. Mdlle. Bauermeister evinced a marked improvement in the part of *Lisa*, and Signor Bettini was a fairly satisfactory *Elvino*. On the 25th ult. "Dinorah" was given, Mdlle. Marimon sustaining for the first time the character of the heroine, and achieving a success which we hope will secure for her a more prominent position than she occupied during the last season at the Royal Italian Opera. The Opera was in other respects well cast, Mdlle. Tremelli, who made her first appearance in the small part of the *Caprajo*, winning enthusiastic applause by her excellent singing (the Canzonetta "Fanciulle che il core" being encored), and *Corentino* and *Hoël* having most efficient representatives in Signori Bettini and Rota, respectively. The Opera is excellently placed upon the stage, the storm scene, the design of which has been taken from the Paris Opéra-Comique, being particularly effective. The *début* of Mdlle. Minnie Hauk, as the heroine in "La Traviata"—announced for the 27th ult.—occurs too late for notice in our present number.

ROYAL ITALIAN OPERA.

Mr. Gye has been most unfortunate in his laudable attempt to keep faith with his subscribers and the public, for although he commenced his season, as announced in his prospectus, on the 2nd ult., the *débuts* of Mdlle. Bertelli and Mdlle. Sarda have been constantly postponed in consequence of indisposition. Mdlle. Bertelli, who at length appeared as *Leonora* in "Il Trovatore," is a good but not a great singer. She has a soprano voice of agreeable quality, which was better displayed in the slow portion of the Cavatina, "Tacea la notte," than in the more dramatic scenes of the Opera, for the due realisation of which she seemed to have scarcely sufficient physical power. She was heard to greater advantage as *Agata*, in "Der Freischütz," the music of which she gave with much earnestness, particularly the Scena so well known as "Softly sighs." A legitimate success was however obtained by Mdlle. Sarda, who made her *début* as *Amina*, in "La Sonnambula." Both as an actress and a vocalist this young artist evinced the possession of such decided talent that she at once won the good opinion of the audience, and the applause after all the principal airs (especially those demanding the most pathetic expression), and at the conclusion of the opera, was most enthusiastic. The first appearances of Mdlle. de Rita, as *Donna Anna*, in "Don Giovanni," and Signor Carbone as the *Count di Luna*, in "Il Trovatore," it would be unkind to dwell upon. Mdlle. Zaré Thalberg has returned this season with an increase of power, and Signor Gayarré, especially as *Max*, in "Der Freischütz, evidences a marked improvement, although to us his style is by no means pleasing. Mention, too, must be made of the successful appearance of M. Jamet, who, as *Caspar*, in the last named Opera, sang with excellent effect throughout.

CARL ROSA OPERA COMPANY.—ADELPHI THEATRE.

The "Marriage of Figaro," with which this establishment closed for the season on the 6th ult., gave Mdlle. Fechter an opportunity of materially advancing herself in public favour by her excellent singing and acting as the page *Cherubino;* and there can be little doubt that had she originally appeared in this character she would have made a more decidedly favourable first impression upon the audience. The "Flying Dutchman" was again one of the most attractive Operas, Mr. Ludwig, as *Van der Decken*, winning the good opinion of all competent judges, and proving himself a worthy successor of Mr. Santley. Miss Julia Gaylord and Mr. Maas must also be mentioned in the highest terms; and too much praise cannot be awarded to the lessee for the earnest manner in which he has worked during the season. As we anticipated, Herr Brüll's "Golden cross" has not fulfilled the sanguine expectations which were formed of it, in consequence we presume of its cordial recognition in Germany; and we hope and believe that we shall not hear of it again. The opening of the two Italian Opera houses no doubt limited Mr. Carl Rosa's performances to a period extending over only eight weeks; but we feel confident that he might safely have continued them, even with such formidable rivals in the field.

CRYSTAL PALACE.

The name of Edouard Lalo, a distinguished French violinist and composer, appeared in the programme of a Crystal Palace Concert for the first time on Saturday, the 30th of March, when his "Sinfonie Espagnole," for violin and orchestra, was brought forward by Senor Sarasate, for whom it was composed, and to whom it is dedicated. Another concerto by the same composer, for violin and orchestra, had been played by Senor Sarasate at one of the Philharmonic Concerts of 1874, but had failed to create any great impression. The present work is in our opinion far superior to its predecessor. Its form is rather that of a symphony with an important *obbligato* for violin solo than that of an orthodox concerto; it is in four movements —an Allegro, Scherzando, Andante, and Rondo—all of which are symphonic in their style and proportions. The music is highly original and very melodious; the solo part is written with a thorough knowledge of the genius of the violin, and the orchestration is both brilliant and ingenious. Senor Sarasate performed the principal part in an irreproachable manner, and the important accompaniments were given under Mr. Manns's direction with the utmost finish. The work was warmly received and deserves a second hearing. The ever welcome fragments of Schubert's unfinished Symphony in B minor formed another important item in this concert, which also included the overtures to "Egmont" and "Genoveva," songs by Herr Henschel, and a violin solo by Senor Sarasate.

On the 6th ult. Herr and Madame Joachim were the special attractions of the concert, the programme of which included three works from the pen of the great violinist. The first of these was his "Elegiac Overture," composed in memory of Heinrich von Kleist, and first performed at Cambridge last year on the occasion of the conferring the degree of Doctor of Music on Herr Joachim. The work, which had been once previously played at the Crystal Palace, is remarkable for learning and sound musicianship rather than for inspiration; though full of interest, it is perhaps somewhat deficient in charm. Herr Joachim also played his own "Hungarian Concerto" in D minor, this being its fourth performance at these concerts. The musical value of this work is, we think, superior to that of the overture just mentioned, and it is likely to rank among the best of its author's compositions. The Concerto was played as probably no one but Herr Joachim could play it. The third work of his at this concert was a scene from "Marfa" from Schiller's "Demetrius," for contralto and orchestra, which was sung by Madame Joachim. The lady also gave Gluck's magnificent air, "Divinités du Styx," from "Alceste." This piece, one of the finest and most expressive that Gluck ever wrote, is far too seldom heard in our concert-rooms—probably because it requires a really great singer with a grand declamatory style to do

it justice. The Adagio from Viotti's twenty-second Concerto, played by Herr Joachim, two songs by Madame Joachim, and the C minor Symphony of Beethoven completed the programme of this concert.

One of the most interesting concerts of the present season was that of the 13th. Its great feature was a repetition of Brahms's Symphony in C minor. This fine work was heard for the first time in England at Cambridge on March 8, 1877—the occasion above alluded to when Herr Joachim's overture was also produced. It was then given at the Crystal Palace, and in the following month at one of the Philharmonic Concerts; the present was, therefore, its third performance in London. Whether as a whole it will ever be "popular," in the sense in which that term is applied to the symphonies of Mozart and Beethoven, may be doubted: Brahms's style is too reflective, at times too abstruse, to meet with universal appreciation. But the real traces of genius which abound in this symphony, and which become more apparent on each repeated hearing, are such as to secure for this great work a place in the esteem of musicians hardly second to that held by the symphonies of Schumann, with whom Brahms has much in common. The performance at the Palace was worthy alike of Mr. Manns and his orchestra; we could give it no higher praise. At the same concert Mlle. Anna Mehlig gave a very finished reading of Beethoven's Concerto in E flat. The overtures on this afternoon were Mendelssohn's "Athalie" and Mr. J. F. Barnett's "A Winter's Tale;" the latter clever work had been heard rather more than four years ago at the Palace. The solo vocalists were Madame Lemmens-Sherrington, and Mr. Barton McGuckin; and the Crystal Palace Choir sang Mendelssohn's "Hear my Prayer" and the Morning Hymn from Gade's "Erl King's Daughter." The choir sang very well, but the performance of Mendelssohn's Psalm suffered much from the persistent dragging of the time in the solo part by Madame Sherrington.

On the 20th ult. Reinecke's "In Memoriam," an Introduction, Fugue, and Choral for orchestra, was the opening piece. The work, which had not been heard in England before, is interesting, without being especially striking in its themes, and very clever in its treatment. The subject of the Fugue bears a slight resemblance to that of the overture to "Elijah," and the Choral introduced at the close is the well-known "Passion-Choral"—"O Haupt voll Blut und Wunden." Another novelty at this concert was Max Bruch's fine Romance for violin and orchestra, played by Senor Sarasate. This work has more than once been performed in London with pianoforte accompaniment, but the present was, we believe, the first occasion on which it has been given in its original form. The great Spanish violinist also played very finely Beethoven's violin concerto; and the remaining instrumental pieces of the concert were Schumann's Symphony in B flat and the overture to "Tannhäuser," both of which are too familiar to need comment. The vocalists of the afternoon were Mlles. Thekla Friedländer and Redeker. The former gave Mendelssohn's Concert-aria, "Infelice," the latter some interesting songs by Georg Henschel, and the two joined in duets by Rubinstein and Holländer.

THE BACH CHOIR.

NEVER was the *raison d'être* of this choir more fully asserted than on the 6th ult. in St. James's Hall, when and where a miscellaneous selection of music was performed under the conductorship of Mr. Otto Goldschmidt. The Bach Choir is described officially as "A Society of Ladies and Gentlemen Amateurs, formed for the performance of choral works of excellence of various schools, assisted by some members of the Choirs of St. Paul's Cathedral and the Chapel Royal." It is not, then, a mere trading corporation dependent for existence upon the favour of the public, and bound to consult, first of all, its own commercial interests even at the expense of art. This, at least, is what we gather from the pretensions of the Society and from its actual achievements. No doubt the Bach Choir would be mightily discouraged were the public to show an indifference to its doings; but the institution exists for art chiefly, and its members are sufficiently earnest as amateurs, and wealthy as individuals, to pursue an independent course self-sustained. Heartily do we wish there were more such. It is to the dire disadvantage of music that between it and the public there must ordinarily be professional "middle-men," who have to live, like other trading classes, upon the goodwill of customers, and are bound to conciliate that goodwill by every available means. With the Bach Choir, happily, the professional middle-man has little or nothing to do. It is as though the drawing-rooms of a musical home were thrown open to anybody from the street with the announcement, "You are welcome to enter and enjoy, for a consideration; but if you choose to pass on, so be it: our programme will not be disturbed in the smallest degree." While dwelling upon these facts, we must not lose sight of the many gallant efforts which regular concert-givers have made in the true interests of art. We have seen them from time to time overlook the most elementary business principles of their craft and take a course from which business success could only arise by the merest chance. In the long run, of course, they have failed, and been obliged to abandon the field or adapt themselves wholly to the taste of the day. But none the less should they receive fairly earned honour, and all the more should we wish well to societies like that under notice, to which the commercial phase of concert-giving is of the smallest account. It is satisfactory, moreover, to find amateurs of the higher classes willing to turn their talents to some public service, and not content to hide them in drawing-rooms. That there is much musical culture among those who are able to devote time and money to its acquirement everybody knows who has had opportunities of observation, and it is no small thing to find the barriers of caste broken down that the gifts in question may spread their influence over a wider area and art receive the fullest benefit they can confer. For various reasons, then, the reappearance of the Bach Choir in St. James's Hall is something to rejoice over; and every true amateur must desire for the young organisation "long continuance and increasing."

The programme of the opening concert of the season possessed abundant interest. It began, for example, with the first three parts of Bach's "Christmas Oratorio," a work not yet sufficiently known, though rapidly taking its place among public treasures. It is hard at the present time to believe that only a very few years—a decade or so—have passed since Herr Schachner introduced a portion of the "Christmas Oratorio" as an absolute novelty to our concert-rooms. Yet the fact is on the pages of undoubted record all the same, and, what is more, those pages tell us that only when Mr. Barnby took up the work during the busy and useful existence of his choir did it become, so to speak, naturalised amongst us. Since then the "Christmas Oratorio" has made rapid progress. Cheap editions have brought its text within easy reach, and the public, though they may never admit Bach in this matter to a level with Handel, are showing a disposition to receive it with growing favour. Readers of the MUSICAL TIMES, we are quite sure, do not need to have put before them another disquisition upon the character and claims of the "Christmas Oratorio." To them the point of greatest interest in connection with the performance at St. James's Hall is the "additional accompaniments" by Mr. E. Prout, which were used for the first time. Concerning these it was officially stated: "Some changes and additions to the orchestration, rendered necessary by the changes that have taken place in the instruments since Bach's date, have been made; and the harmonies indicated by the figured basses, which he himself probably supplied on the organ, have been given to that instrument or the orchestra. This has been done with great care by Mr. Prout." It must needs be, we suppose, that the works of the old masters receive "additional accompaniments," and, if so, recourse should always be had for their supply to the safest man. Mr. Prout is eminently safe. His discretion, taste, and knowledge fit him to be the Robert Franz of England, and we are always glad when such work as that in which Franz excels comes to his hand, because it is certain to be done with more or less of real success. In the present instance we have an example of this. Wherever Mr. Prout has touched Bach's score he seems to have acted not so much with a regard for modern notions of effect as in view of the question, "What would

I am Alpha and Omega.

AN ANTHEM FOR TRINITY-TIDE, OR GENERAL USE.

Revelation i. 8; and the Sanctus.

JOHN STAINER.

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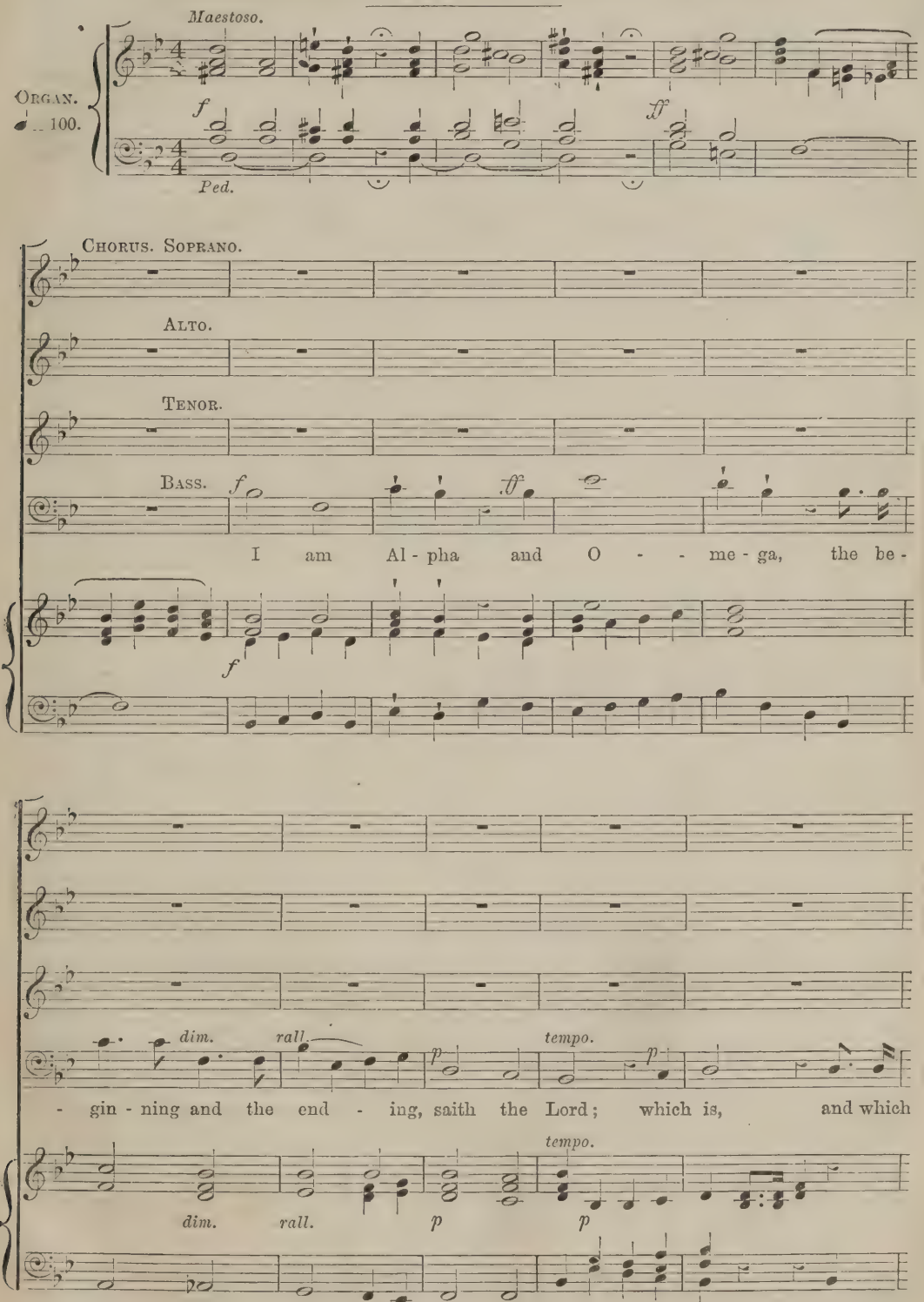
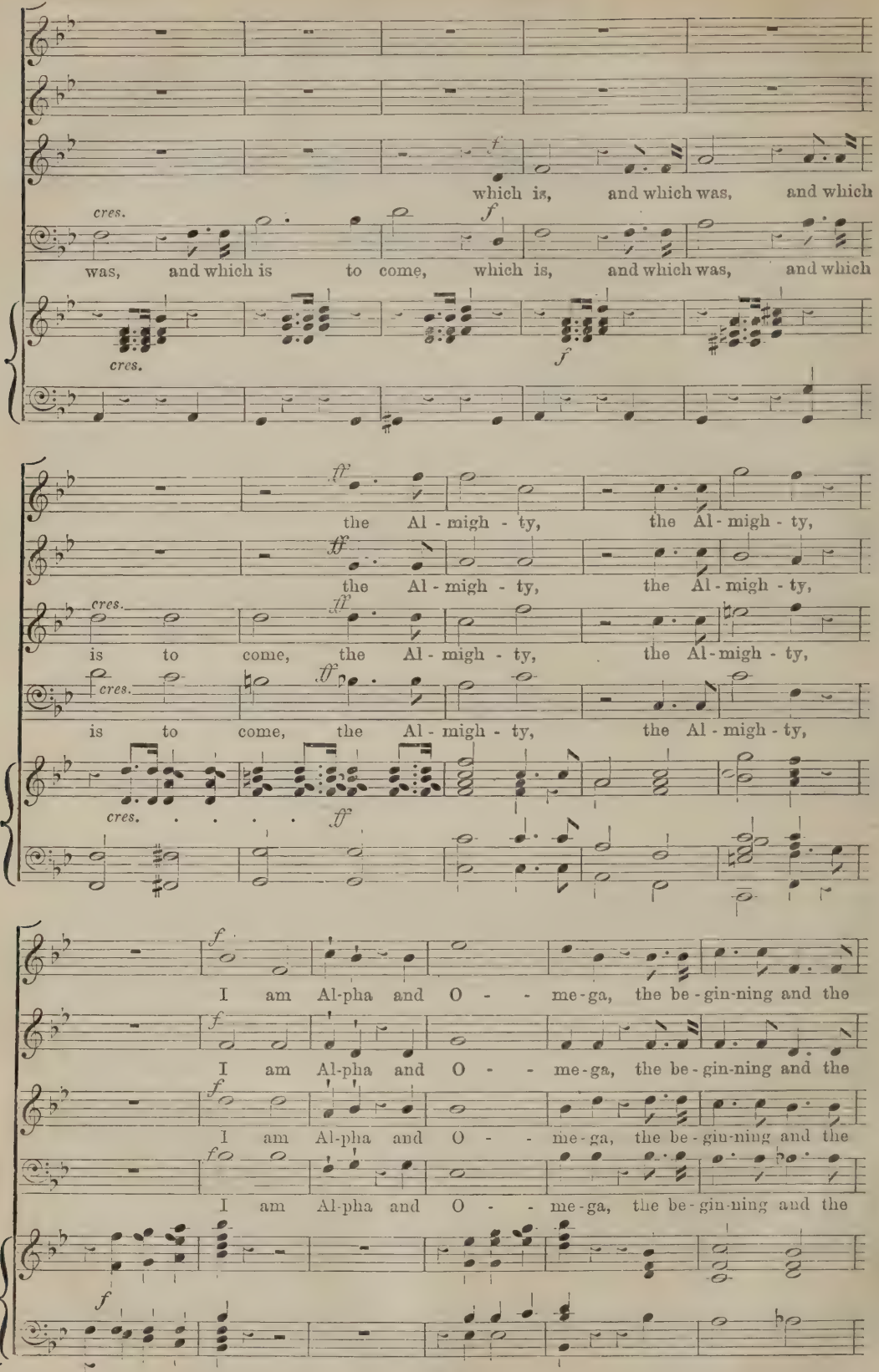
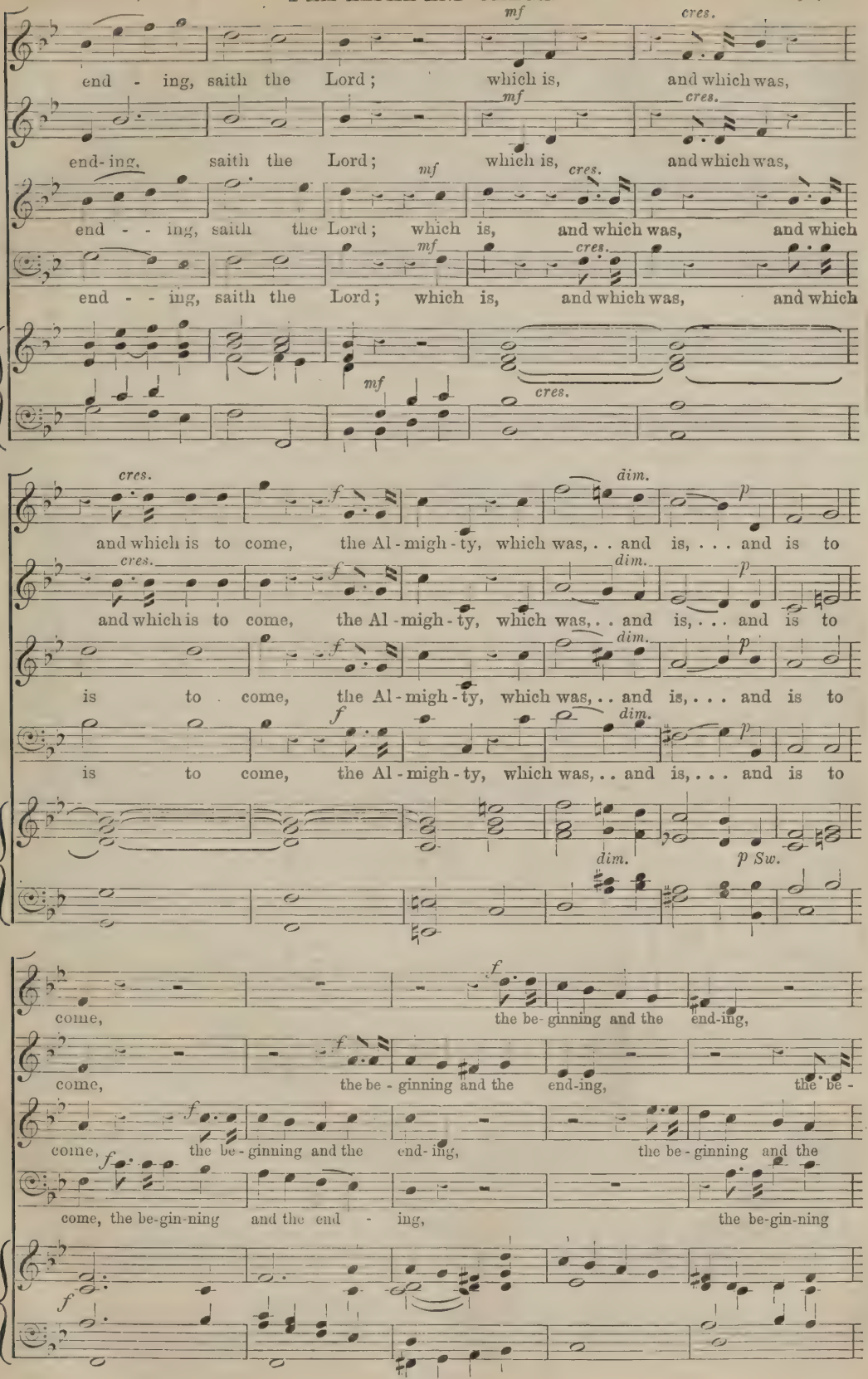
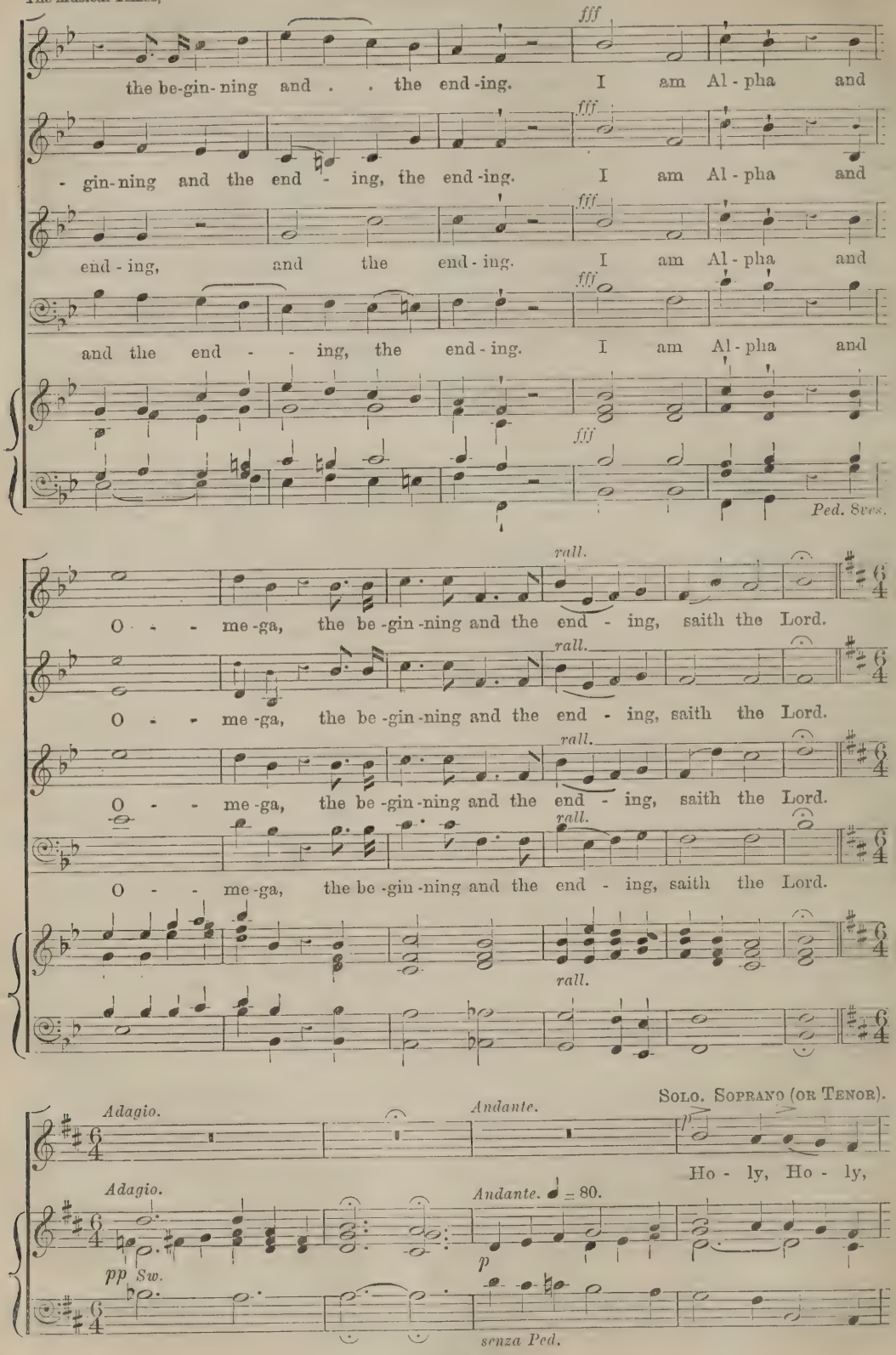
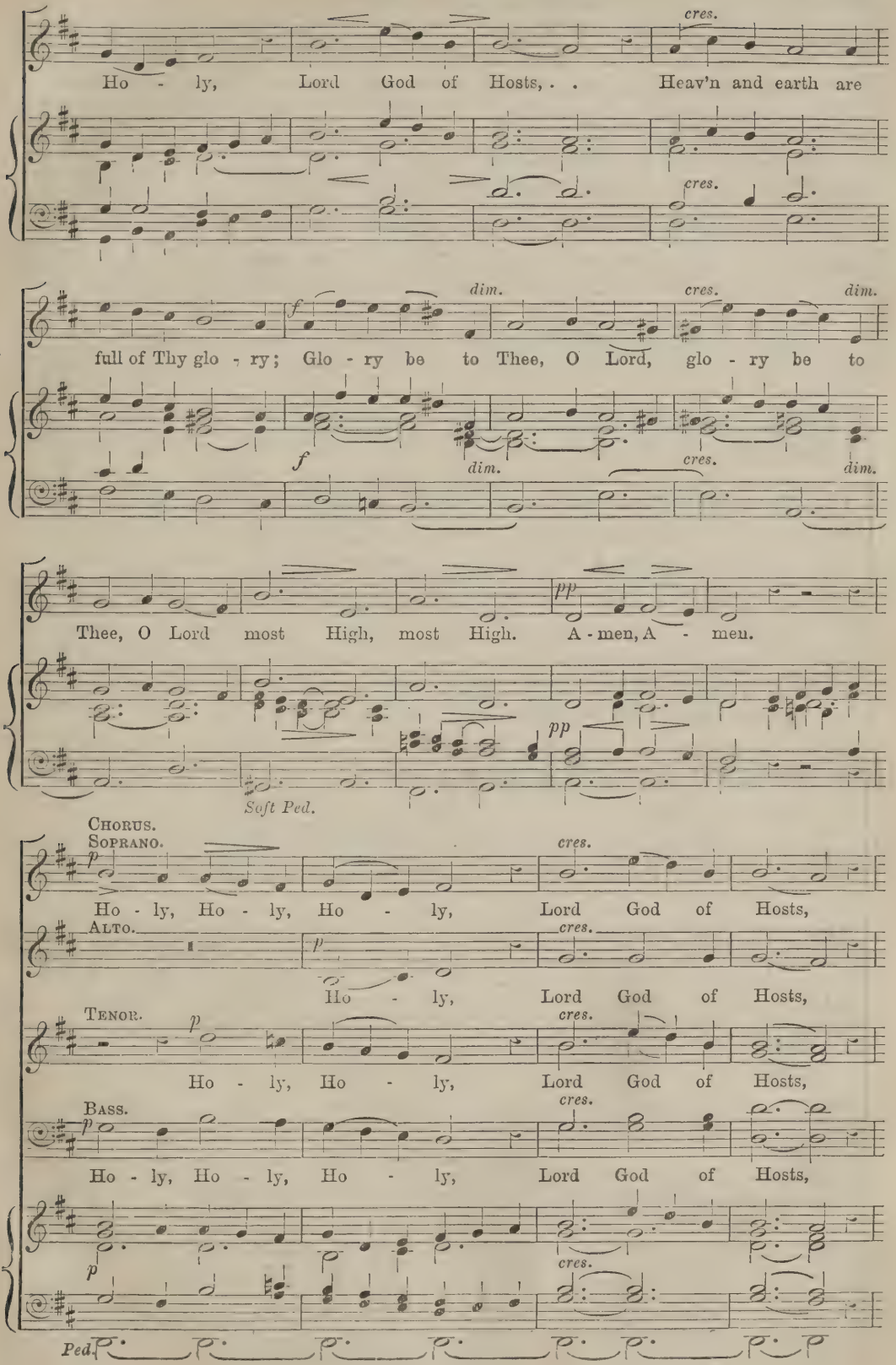
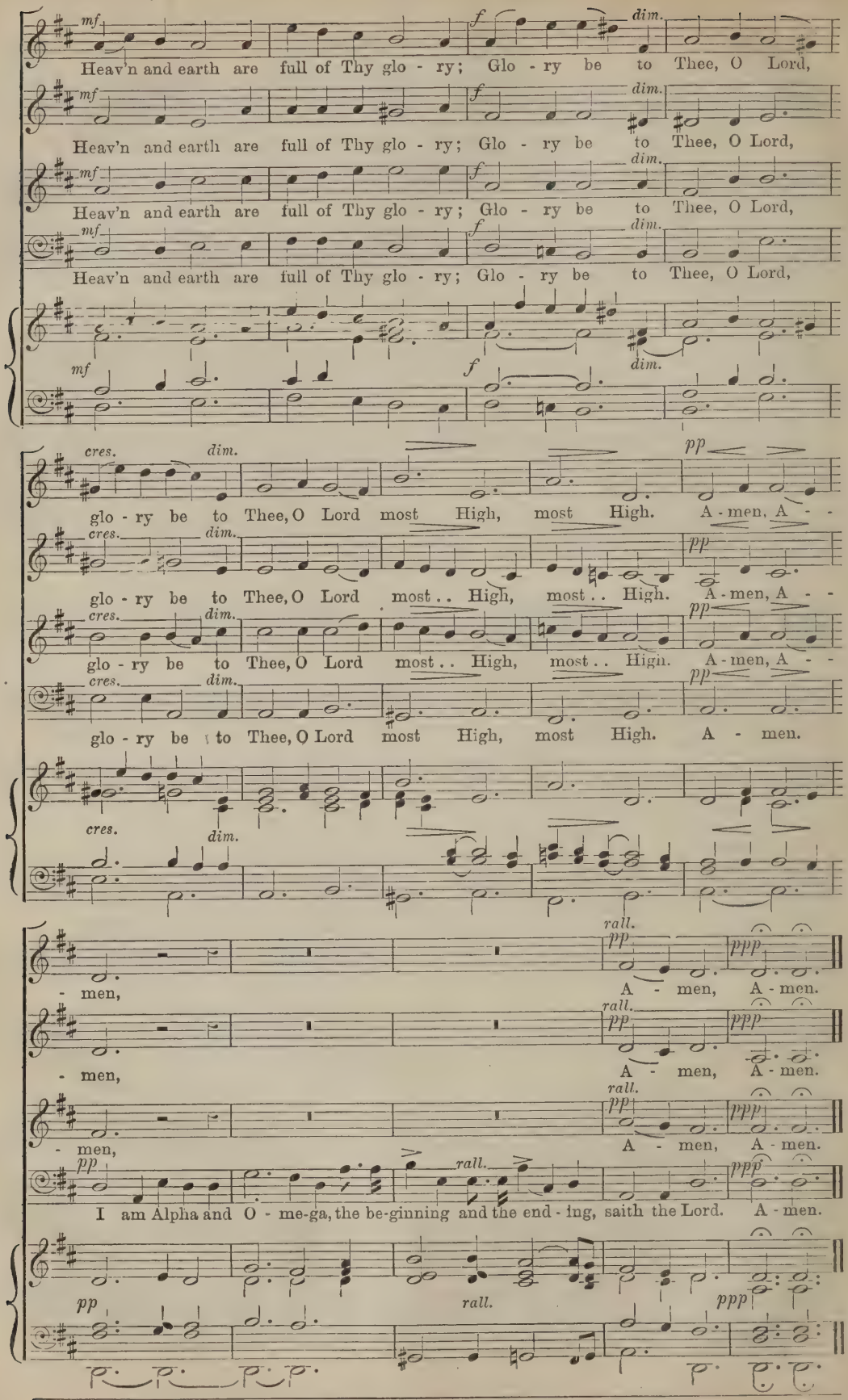



which is, and which was, and which
cres.
was, and which is to come, which is, and which was, and which
cres.
the Al - migh - ty, the Al - migh - ty,
the Al - migh - ty, the Al - migh - ty,
cres.
is to come, the Al - migh - ty, the Al - migh - ty,
cres.
is to come, the Al - migh - ty, the Al - migh - ty,
cres.
I am Al-pha and O - - me-ga, the be-gin-ning and the
I am Al-pha and O - - me-ga, the be-gin-ning and the
I am Al-pha and O - - me-ga, the be-gin-ning and the
I am Al-pha and O - - me-ga, the be-gin-ning and the


mf
cres.
end - ing, saith the Lord; which is, and which was,
mf
cres.
end-ing, saith the Lord; which is, and which was,
mf
cres.
end - - ing, saith the Lord; which is, and which was, and which
mf
cres.
end - - ing, saith the Lord; which is, and which was, and which
mf
cres.
cres.
f
dim.
p
and which is to come, the Al - migh - ty, which was, . . and is, . . . and is to
cres.
f
dim.
p
and which is to come, the Al - migh - ty, which was, . . and is, . . . and is to
f
dim.
p
is to come, the Al - migh - ty, which was, . . and is, . . . and is to
f
dim.
p
is to come, the Al - migh - ty, which was, . . and is, . . . and is to
dim.
p Sw.
f
come, the be - ginning and the end-ing,
f
come, the be - ginning and the end-ing, the be -
f
come, the be - ginning and the end - ing, the be - ginning and the
f
come, the be-gin-ning and the end - ing, the be-gin-ning
f


fff
the be-gin-ning and . . the end-ing. I am Al-pha and
- gin-ning and the end - ing, the end-ing. I am Al-pha and
end-ing, and the end-ing. I am Al-pha and
and the end - - ing, the end-ing. I am Al-pha and
Ped. 8ves.
rall.
O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.
Adagio.
Andante.
Solo. Soprano (or Tenor).
Ho - ly, Ho - ly,
Andante. ♩ = 80.
pp Sw.
p
senza Ped.


cres.
Ho - ly, Lord God of Hosts, . . Heav'n and earth are
cres.
dim.
cres.
dim.
full of Thy glo - ry; Glo - ry be to Thee, O Lord, glo - ry be to
f
dim.
cres.
dim.
pp
Thee, O Lord most High, most High. A - men, A - men.
pp
Soft Ped.
Chorus.
Soprano.
p
cres.
Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts,
Alto.
p
cres.
Ho - ly, Lord God of Hosts,
Tenor.
p
cres.
Ho - ly, Ho - ly, Lord God of Hosts,
Bass.
p
cres.
Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts,
p
cres.
Ped.


Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,
Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,
Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,
Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,
glo - ry be to Thee, O Lord most High, most High. A - men, A - -
glo - ry be to Thee, O Lord most . . High, most . . High. A - men, A - -
glo - ry be to Thee, O Lord most . . High, most . . High. A - men, A - -
glo - ry be to Thee, O Lord most High, most High. A - men.
- men, A - men, A - men.
- men, A - men, A - men.
- men, A - men, A - men.
I am Alpha and O - me-ga, the be-ginning and the end - ing, saith the Lord. A - men.

A Folio Edition of this Anthem is published by Novello, Ewer and Co.. price One Shilling.

the composer sanction could my work be submitted to him?" This is the spirit which should ever guide the restoring hand, and its manifestation in these days of wild transformings deserves to be pointed out as worthy of honour and reward. The performance of Bach's music, though not uniformly excellent, was very good. Miss Mary Davies, Madame Patey, Mr. Shakespeare, and Herr Henschel were fully competent to give the solos with needful effect, while the band and chorus, under Herr Goldschmidt's watchful guidance, left but little to desire. Some unsteadiness was apparent in the difficult Chorus, "Glory to God;" and the Choral, "Ah! dearest Jesus," could scarcely be pronounced faultless in execution. But, taken for all in all, the performance added to the repute which the Bach Choir has so rapidly earned.

After the "Christmas Oratorio" came Schumann's setting of Rückert's "Neujahrslied," soon to be widely known in England, or we are greatly mistaken, as Schumann's "Song for the New Year." Very little can be ascertained with regard to the origin of this work. The thematic catalogue of the master's compositions simply mentions it, and the notes in the Bach Choir's book of words, which bear evidence of the hand of Mr. George Grove, only tell us that it "appears to date from the year 1850" and that it was first performed in MS. at the Düsseldorf subscription concert of January 11, 1851. But if we do not possess much information about the work, we possess the work itself, Messrs. Novello, Ewer and Co. having published a cheap edition, with English words by the Rev. J. Troutbeck. The "Song for the New Year" is therefore now generally available, and our numerous choral societies cannot too soon give it their attention, lying as it does within the executive means of most, and distinguished as it is by some of the master's noblest music. We use the word "noblest" advisedly, because while Schumann often appears laboured or obscure to those unfamiliar with his style, here he uses the plainest and most intelligible expressions. There is nothing in the "Song for the New Year" to puzzle anybody. Its music is so simple, broad, and massive, that an English audience familiar with these qualities must at once take it into favour. Though described as for chorus and orchestra, there are frequent solo passages for a bass voice, as well as a duet for soprano and contralto. The interest of the work, as far as interest depends upon structure, is therefore complete. With regard to its subject nothing need be said, since the advent of a new period of time will only cease to excite feeling when time shall be no longer. The "Song" is in six numbers, of which the first begins with a short bass Solo with Chorus and ends with the Duet above named. A tinge of sadness pervades the opening, especially the Choral address to the New Year, "O child, born in darkness." But this disappears with the advent of the Duet, which contrasts future hope and past disappointment. The second number is a Chorus of welcome, "Hail, youthful commander," distinguished by breadth and massiveness of structure. In the opening of No. 4 the Solo voice asks, "The King who is nearing, What bodes his appearing?" and the Chorus answers in words expectant of sorrow as well as gladness—in words, also, which incite to a brave conflict with the ills of life. The whole of this number is in Schumann's best manner, and highly effective as well as characteristic. So, too, is its successor, which carries on the "argument" in the form of a fugal Chorus, "Be ready for reaping." Here the master's contrapuntal resources—and they were not small, as students of his instrumental works know—are drawn upon with very good results. The fugue, however, is not extended, and soon leads into the closing number—also a Chorus, "O prince, waking throned for a year as of right." Here Schumann returns to the broad simplicity of the earlier movements, and works out a finale of considerable elaboration and high interest, the climax being reached when the well-known Choral, "Now thank we all our God," appears as the base of an unpretending contrapuntal structure. The employment of the religious melody is very happily conceived, and the introduction of the Choral in full harmony by way of peroration gives precisely the devotional effect that such a subject seems to require. Even from these few words of description it must be obvious that the "Song for the New Year" adds to the repertory of our musical societies a useful work. It is of small dimensions, it is comparatively easy, it demands no great solo talent, and it bears on each page the stamp of a master's hand. The performance was in all respects excellent, but especially so the singing of the choir, every member of which seemed animated by a desire to give the first hearing of Schumann's work in this country all possible advantage.

So far the concert had done honour to Germany, but now came the turn of England, as represented by one of her greatest church composers, Samuel Sebastian Wesley. Homage from a Bach Choir to a Wesley is peculiarly graceful and appropriate, seeing that it was a Wesley, and the father of Samuel Sebastian, who first asserted in this country the surpassing genius of the Teuton master. Bach was the musical divinity of him who wrote "In exitu Israel," and scarcely less than the father did the son worship at the same shrine. Nothing better could have been conceived, therefore, than the introduction into the Bach programme of an Anthem by the late Organist of Gloucester Cathedral. A good choice was made from the number available—the better because the lot did not fall upon "The Wilderness," or any equally well-known work. In the Anthem composed as an exercise for his degree, "O Lord, Thou art my God," Dr. Wesley's remarkable and solid gifts have the finest possible illustration. He wrote much music more adapted to be popular; but in all his works, so far as they are known to us, nothing has a superior claim to the recognition of connoisseurs. Take for example the opening Chorus, wherein grand passages of effect are mixed up with others distinguished by masterly counterpoint, the double choir being worked with perfect command over all its resources. This alone suffices to stamp the composer as a musician *hors ligne*. The following bass Solo, "For our heart shall rejoice in Him," is chiefly remarkable for its well-written and never commonplace accompaniment; but in the short Double Chorus, "He will swallow up death," we have all Handel's fire and majesty, and not a little of his boldness, as when in the antepenultimate bar the voices close on the dominant of the key (D minor), the organ following with a cadence in the tonic major. The Sextett, "For this mortal," is equally admirable in its way as a specimen of part-writing, and the whole work comes to a grand and fitting end with an elaborate Double Chorus, written in the most solid and learned style of church composition. The Bach Choir deserves warm thanks for bringing this Anthem into the light of that publicity which its dimensions and character have prevented its receiving elsewhere, especially as by so doing it has enhanced the repute of a musician who, having recently died, has entitled himself to such honours as the world will only bestow *post mortem*.

The last, but not the least, feature in this remarkable concert was Mendelssohn's Psalm for eight-part chorus and orchestra, "When Israel out of Egypt came." This too is a work that deserves to be better known and appreciated among us, for, strange to say, it has never had bestowed upon it the notice so freely given to most of its companions. That the Psalm will eventually receive its due is certain; how soon depends upon the action of societies like the Bach Choir, which can afford to present works regardless of all considerations save that of merit. The reflection brings us back to the point whence we started, and in closing these remarks we can only repeat a hope that the good service already done may be augmented indefinitely, for the harvest is great and the true labourers are few.

MONDAY POPULAR CONCERTS.

With the three concerts which took place during last month the twentieth season of this excellent institution has come to a close, an extra concert, specially devoted to a selection of works by Beethoven, having been held on Wednesday afternoon, the 10th ult., at which the quartett party was composed of MM. Joachim, Ries, Straus, and Piatti, Mdlle. Anna Mehlig being the pianist, and Madame Joachim contributing vocal solos.

At the first Monday evening of the past month the only novelty introduced to the audience was Mdlle. Krebs's brilliant rendering of three Sonatas, for Pianoforte alone, by

Domenico Scarlatti, the gifted son of the great Alessandro, and one of the earliest composers of importance for the instrument in question. The programme also comprised a repetition of Schubert's beautiful Quartett in A minor, exquisitely played by the quartett party above named, and Mozart's Trio for stringed instruments, known as the Divertimento in E flat, in the performance of which those excellent artists, MM. Joachim, Straus, and Piatti, exerted themselves to the utmost to render full justice to the beauties of a work written by the composer while in the full maturity of his genius. The concert concluded with a second performance at these concerts of the new series of "Liebes lieder-Walzer," written to words by Goethe by Herr Brahms, a work replete with originality, but which requires to be oftener heard before its beauties and intrinsic poetical worth can be fully appreciated. The executive artists were Miss Agnes Zimmermann and Mdlle. Marie Krebs, who jointly played the pianoforte accompaniment, Mesdames Sophie Löwe and Redeker, and Messrs. Shakespeare and Pyatt, who formed the vocal quartett. An able translation of the poetry, from the pen of Mrs. Macfarren, was appended to the programme.

The second concert, on the 8th ult., opened with Beethoven's stringed Quartett in E flat (Op. 74), containing the beautiful and specifically "Beethovenish" Allegro, the incidental *arpeggio* passages in which have caused it to be designated the "Harp Quartett." MM. Joachim, Ries, Straus, and Piatti were the executants. Herr Barth, who was the pianist of the evening, gave a thoughtful and thoroughly artistic reading of Chopin's Sonata in B minor (Op. 58), being at the conclusion of the evening's proceedings associated with MM. Joachim and Piatti in the execution, *con amore*, of Beethoven's Trio in E flat major, for pianoforte, violin, and violoncello. Herr Joachim's performance of an Adagio by Hiller, and the Hungarian Dance No. 2 by Brahms-Joachim, elicited the usual vociferous applause, resulting in an encore, to which the great violinist responded by an additional Hungarian Dance of the set. Mr. Sims Reeves, whose appearance was announced in the programme, but who, to the evident disappointment of the audience, was unable to appear in consequence of a severe cold, was replaced at very short notice by Mr. Barton McGuckin, whose capital rendering of the Recitative and Air from Handel's "Jephtha," "Deeper and deeper still," was much and deservedly applauded. Mr. Sidney Naylor was a very able Conductor.

The concluding concert of the season was, as usual, one of especial attraction, both as regards the variety of works selected for performance and the number of sterling artists engaged in their execution, every part of St. James's Hall being thronged by amateurs eager to participate in the enjoyment of what may be called the *crême de la crême* of the season's offerings. The opening number of the programme was Mendelssohn's posthumous Quintett for stringed instruments in B flat, in the execution of which Herr Joachim again had an opportunity of displaying those special qualities of first violinist which have long ago placed him foremost in the rank of leaders of chamber music. He was most ably supported in the Quintett in question by MM. Ries, Straus, Zerbini, and Piatti. Signor Piatti's noble quality of tone and earnest artistic style were shown to the best advantage in the solo performance of three movements from a Sonata for violoncello by Veracini, another instrumental solo performance being that of Herr Joachim, who had again selected some of Brahms's Hungarian Dances, arranged by the performer for his instrument, and accompanied on the pianoforte by Herr Ignaz Brüll, besides contributing a "Sarabande" and "Tambourin" by Leclair. The pianists were Mdlles. Zimmermann and Krebs, and Herr Ignaz Brüll, who played respectively Etudes from Op. 2 by Henselt, Andante and Rondo Capriccioso in E major by Mendelssohn, and an Impromptu for two pianofortes by Reinecke, the latter being performed by the two last-named artists. Madame Joachim, in her well-known grand and thoughtful manner, delighted the audience by her singing of three *Lieder* by Schubert, Schumann, and Brahms, the other vocalists of this truly select evening being Mdlles. Friedländer and Redeker and Madame von Asten. The concerts will recommence in November next.

ROYAL ACADEMY OF MUSIC.

The Concert by the pupils of this Institution, given at St. James's Hall on the 13th ult., was particularly interesting on account of the many compositions of the students contained in the programme. The most remarkable of these was a Pianoforte Concerto in D minor by Mr. A. H. Jackson, in which the young composer has shown not only a commendable desire to escape from the conventional modes of thought, but to avoid falling into those eccentricities which are too often mistaken for original genius. His scoring too is bright, clear, and appropriate throughout, the first and slow movements being especially effective. Mr. Lindsay Deas, who performed the Concerto, deserves warm praise for the manner in which he rendered the work of his fellow-student. The first movement of a Symphony in F sharp minor, by Mr. Myles Birkett Foster, avowedly of a Scottish character, is clever, and contains some good writing, the subject, however, being somewhat trite; and an "Ave Maria," by Mr. H. J. Cockram, with clarionet obbligato (charmingly sung by Miss Samuell), and a Song, to some verses by Victor Hugo, by Miss Maude White (equally well interpreted by Miss Orridge), elicited enthusiastic and well-deserved applause. The only other pupil's composition was a bold and well instrumented Overture by Mr. F. W. W. Bampfylde. Pianoforte solos were given with much success by Miss Percival and Miss Ethel Gregory, and vocal solos by Miss Leonora Braham and Miss Ada Patterson, the latter displaying an exceptionally high soprano voice in Mozart's "Gli angui d'inferno," from "Il Flauto Magico." Mendelssohn's setting of Psalm xcv. successfully tested the powers of the choir, the principal parts being well sung by Miss Mary Davies, Miss Saidie Singleton, and Mr. Sauvage. The concert was ably conducted by Mr. Walter Macfarren.

PHILHARMONIC SOCIETY.

The principal feature in the fourth concert, on the 28th of March, was the performance of Mendelssohn's Violin Concerto by Senor Sarasate, which created so profound an impression upon the audience that he received not only the warmest applause but a double recall. Without instituting comparisons—which are at all times unnecessary where so fine a rendering of a work has been given—we can affirm that not only has the new violinist a pure tone and marvellous executive powers, but in every movement a true appreciation of the composer's meaning was manifested, which showed that the violinist is not only an accomplished performer, but an intellectual artist. The slow movement was given with genuine expression, and the last movement taken at a speed which somewhat overtaxed the powers of the band. The orchestral pieces included Beethoven's "Eroica" Symphony, and Sir Julius Benedict's highly descriptive Overture to the "Tempest." Herr Henschel's singing of the dramatic Scena, "Wo berg' ich mich," from "Euryanthe," elicited the most enthusiastic plaudits, and Mdlle. Thekla Friedländer was heard to much advantage in a Recitative and Air from Schumann's "Paradise and the Peri." Mr. W. G. Cusins conducted, as usual.

In the prospectus of Her Majesty's Opera for the present season Mr. Mapleson says that he "has been fortunate in securing the services of several new artists," but that he has been unfortunate in not securing the services of old ones will, we fear, seriously affect the success of his season, for the fashionable frequenters of this establishment, who think more of singers than of works, can ill afford to lose Madame Christine Nilsson and M. Faure from the company. In Mdlle. Etelka Gerster, however, he has a thoroughly reliable vocalist, and one who has already won the good opinion of the English public; and the names of Mdlles. Marimon, Alwina Valleria, Caroline Salla, Anna de Belocca, Madame Trebelli, &c., are a sufficient guarantee that, as far at least as the lady vocalists are concerned, we may anticipate a satisfactory cast in the favourite Operas. The new-comers are Mdlle. Minnie Hauk (from whom great things are expected), Mdlles. Mathilde Wilde, Collini, Stella-Faustini, Ida Christofani, Eugenie Pappenheim,

Miss Cummings, Signori Marini, Masini, Ordinas, Roveri, and M. Thierry, some of these artists being already known in this country, but appearing at Her Majesty's Opera for the first time. Amongst the tenors, baritones, and basses we find the names of Signor Fancelli (a vocalist who will be warmly welcomed), Signori Bettini, Campanini, Talbo, Runcio, Rota, Del Puente, Foli, &c. We are sorry that Marchetti's "Ruy Blas" is to be reproduced, and could dispense with Verdi's "La Forza del Destino;" but Gounod's "Mirella" and Bizet's "Carmen" (which is also promised by Mr. Gye) will be anxiously looked for. Sir Michael Costa will again be the Conductor, M. Sainton retaining his post as principal violin. Mr. Mapleson says much about the Operas he intends to produce, and the vocalists by whom they are to be rendered; but as he wisely observes, "of all the above, however, the public will have an opportunity of judging for themselves," it becomes a question whether it would not have been better to announce his intentions without any preliminary laudatory remarks.

Those who have merely heard that the new "Melo-Piano"—the invention of Messrs. Kirkman and Son—is a pianoforte with the power of sustaining the sound, have but a faint idea of the many attractive qualities of this beautiful instrument. True it is that it can be played on as an ordinary pianoforte; but by means of a third pedal a cylinder is set in motion and hammers are brought to bear upon the strings, as the keys are pressed down, with such rapidity that the sound, although of course not actually continuous, almost resembles that of a harmonium. The *crescendo* and *diminuendo*, produced by an appliance easily moved by the knee—which lengthens or shortens the space through which the hammer falls—prevent any undue harshness when the sound is sustained; and the amount of tone being thus completely at the will of the performer, it is obvious that every shade of expression may be drawn from the instrument by an intellectual player. But not only can the ordinary pianoforte be used without the *sostenuto*, or the *sostenuto* without the ordinary pianoforte, but both can be played simultaneously, and the effect is then charming in the extreme, the distinct characteristics of each instrument blending in a manner which certainly cannot be produced by the union of the pianoforte with the harmonium. We earnestly hope that the "Melo-Piano" may obtain as much favour, both from artists and amateurs, as it most unquestionably deserves.

The competition for the Parepa-Rosa Scholarship at the Royal Academy of Music was held on Monday the 15th ult. The examiners were Messrs. F. R. Cox, A. Randegger, Brinley Richards, and the Principal, Professor Macfarren. There were thirty candidates, and the scholarship was awarded to Marian M'Kenzie. In the competition for the Llewelyn Thomas Gold Medal, held on the same day, the examiners were Messrs. W. H. Cummings, H. C. Deacon, and Chevalier Lemmens. There were fifteen candidates, and the prize was awarded to Leonora Braham. In the competition for the Sterndale Bennett Scholarship, the examiners were Sir Julius Benedict, Messrs. F. R. Cox, H. C. Lunn, Walter Macfarren, A. Randegger, Brinley Richards, and P. Sainton. There were five candidates, and the scholarship was awarded to Henry J. Cockram. The competition for the Professors' Scholarships was held on the 16th ult. The examiners were Messrs. Clinton, Payton, Straus, and Joachim. There were eight candidates, and the scholarships were awarded as follows:—For the violin, to William Sutton; highly commended, Frank W. Arnold. For any other orchestral instrument, to Charles F. E. Catchpole (horn).

At the meeting of the Musical Association held on the 1st ult., C. E. Stephens, Esq., in the chair, a paper was read by Mr. George W. Bullen entitled "The Galin-Paris-Chevé Method of Teaching considered as a Basis of Musical Education." By means of forty diagrams, many of which were vocalised, a practical synopsis of the method was presented, from which it appeared that vocal music formed the basis of instruction, and that pupils were taught to read music from the ordinary notation as they read their language before being allowed to touch an instrument. In the discussion which ensued Mr. J. S. Curwen, Mr. W. H. Cummings, Mr. Bosanquet, Mr. M'Naught, Mr. Stephens, and Mr. A. J. Ellis took part. Mr. Bullen, in reply, after justifying the notation of the minor mode on the ground of practical convenience, pointed out that the maintenance of just intonation in many cases of modulation was impossible; and he showed from a modulator that Tonic Sol-faists were continually obliged to sacrifice their theory to practice. The enharmonic scale was then sung to illustrate the power of distinguishing minute intervals. A vote of thanks terminated the proceedings.

The concert of Mdlle. Posie Rossini, which was given at Steinway Hall on the 9th ult., was as successful as could be expected considering that unfortunately the *bénéficiaire* was prevented, by sudden indisposition, from appearing. The principal vocalists were Miss Elène Webster, Miss Lawrence Eliot, Madame Constantine, Messrs. Stedman, Abercrombie, and Thurley Beale, all of whom were highly effective. A Barcarolle by Spohr and Gavotte by Rameau were excellently rendered on the violin by Herr Polonaski; and special mention must be made of Mr. Oliver King, a young pianist who has, we understand, been studying for some time in Germany. In a clever "Légende," of his own composition, a "Berçeuse" by Chopin, and several other pieces, he created a marked impression, and was warmly applauded. Sir Julius Benedict was the accompanist at the pianoforte.

The appointment of the Rev. S. Joy as Precentor of Ripon Cathedral, with the experience he had acquired in the famous choir of Leeds parish church, has done much to secure the due performance of the cathedral service. On the 24th ult. a new organ was opened, and at the service Mr. Crow, the organist, was assisted by Dr. Armes, of Durham Cathedral, and other organists of the Northern Province. The choir consisted of picked voices from the choirs of York and Durham, and the parish churches of Leeds and Wakefield, the object being to assemble a skilled choir capable of rendering, which it did most effectively, the typical specimens of English and foreign church music. The new organ, built by Messrs. Lewis, of London, consists of three manuals, and, including couplers, has fifty-three draw-stops. In the afternoon there was a public luncheon, and a second service at 3.30 p.m.

On the 27th of March, Mr. Alan Cole read a paper on "State Aid to Music" at the Society of Arts. The lecturer briefly alluded to the manner in which music was assisted by the government in France, Germany, Belgium, and other Continental countries. Numerous conservatoires, he said, were maintained in these countries, whilst in England we had only one, the Royal Academy of Music, to which £500 a year was granted by government. Mention was then made of the one shilling allowed for each musical pupil in elementary schools, and the rest of the lecture was devoted to an appeal for further aid and encouragement for the "National Training School for Music," at South Kensington. The lecture was listened to with much attention, and at the conclusion a vote of thanks was given to Mr. Cole. Sir Edward Du Cane presided.

The very sad case of Mr. Thomas Chapman, for upwards of thirty years associated with Mr. Mitchell's Royal Library, who, whilst in the performance of his duties, was struck with paralysis, has been warmly taken up by a few sympathising friends, with the object of obtaining subscriptions to present him with a purse. As he has not only lost the use of his limbs, but also the power of speech, he is of course rendered incapable of resuming his avocation; and no time should be lost, therefore, by those desirous of assisting him, in forwarding contributions, which will be thankfully received by Mr. Mitchell, 33, Old Bond Street, or Mr. Burrage, Hon. Sec., 45, Tregunter Road, S.W.

The eleventh trial of new compositions by the Musical Artists' Society took place at the Royal Academy of Music on the 6th ult., when a programme of much interest was provided. As the performance cannot be considered in the light of a public appeal, we merely mention that amongst the most attractive pieces were a pianoforte Sonata in C minor, by Mr. George Gear; a Trio for pianoforte, violin, and violoncello, by Mr. G. W. Hammond; and some effective songs by Dr. J. F. Bridge, Stephen Kemp, and C. J. Read. Mr. Charles Gardner accompanied at the pianoforte.

AN excellent performance of Mendelssohn's Operetta "Son and Stranger" was given, for a charitable object, at Langham Hall, on the 6th ult., before a large audience. The melodious, and in many parts highly dramatic music, was so well received as to make us wonder how rarely this work has been heard by English audiences. Miss Leonora Braham (*Lisbeth*), Miss Amy Gill (*Ursula*), Mr. Stedman (*Hermann*), and Mr. Wadmore (*Kaus*), were most efficient; the last-named artist creating a decided effect not only by his singing, but by the humour he infused into the character. The accompaniments were ably played by Mr. W. H. Thomas and Mr. Oliver King (pianoforte), and Mr. H. M. Higgs (Mustel organ).

WE have much pleasure in drawing attention to the Sunday Organ Recitals by H. Heathcote Statham, Esq., at the Royal Albert Hall, the first of which will be given on the 5th inst. There will be no tickets sold; but we understand that admission will be granted to all who take an interest in the matter. It is intended to include in the series of programmes all the principal organ fugues of Bach (from vols. ii., iii., and iv., of the Leipzig edition), with the special aim of suggesting a variety of effect and treatment, such as the composer would probably have contemplated had he commanded the mechanical resources of a modern organ.

THE St. George's Glee Union gave its usual monthly Concert at the Pimlico Rooms, on Friday the 5th ult., the programme consisting of an admirable selection of sacred music, chiefly from the works of Handel and Mendelssohn. The solo vocalists were Misses Bessie Spear and Clara Nash, and Mr. Thurley Beale. Messrs. F. and F. R. Kinkee played a duet for pianoforte and harmonium with much success; the latter gentleman also giving a pianoforte solo by Sir Sterndale Bennett. Messrs. T. Garside and Joseph Monday, as usual, conducted with great care and judgment.

A CHORAL Festival Service was held in the City Temple on Thursday the 11th ult., when sixteen choirs, or about 400 singers, took part. Three hymns—"Hark, hark my soul," "Come let us join our friends above," and "Onward Christian soldiers"—were sung to tunes by Smart, Beethoven and Sullivan. Dr. Bunnett's Magnificat and Nunc dimittis in F, and Sir George Elvey's Anthem, "Praise the Lord," were also given. The whole service was good, time, tune, and expression being carefully attended to. Mr. Minshall presided at the organ in an efficient manner.

A CONCERT was given by Miss Mulholland at the residence of the Marchioness of Downshire, on the 27th of March, which was fully and fashionably attended. The *bénéficiaire*, a young Irish lady, who has pursued her studies for some time in Italy, made a highly successful *debût*, eliciting warm and well-deserved applause, especially in a simple and pleasing song by Lady Arthur Hill, which was encored. Several eminent vocalists lent their assistance on the occasion, and Mr. John Thomas gave a harp solo with much effect.

THE members of the Trinity Choral Union gave an invitation Concert on Tuesday evening the 2nd ult., in the practice-room, Upper North Street, Poplar. Mr. T. Coburn, its founder, conducted, and Miss Anderson and Mr. Poole, organist of St. Luke's, Millwall, presided at the piano. The programme consisted of a new Cantata by G. Wells, with glees, part-songs, solos, &c., the whole of which were performed very creditably by the members, unassisted by professional aid, reflecting great credit on the Conductor and the executants.

IT is with much regret that we record the serious illness of Herr Joseph Lidel, the well-known and much-respected violoncellist, and also that his sufferings are deepened by the urgent need of pecuniary assistance. As it is announced that subscriptions will be received by the music publishers, named in the advertisement on p. 256, we sincerely hope that, after an arduous career of upwards of half a century in his adopted country, he will not be suffered to end his days in poverty.

ON the 10th ult. the Downs Musical Society gave an excellent performance of Haydn's "Creation" at the Downs Chapel, Hackney. The choir (which is evidently making good progress under its Conductor, Mr. Wallis) rendered the choruses with much effect. The soprano solos were taken by Madame West, and the tenor and bass by Messrs. Stedman and Wadmore respectively, their exertions being thoroughly appreciated by the audience. Mr. Henry Parker, as usual, was a most efficient accompanist.

WE much regret to announce the death, on the 25th of March, of Mr. C. J. Bond, of Brighton. The deceased was a pupil of Attwood, and a chorister of St. Paul's Cathedral, and from 1829 had taken a prominent part in musical affairs in Brighton. He was for thirty-six years organist of Trinity Church, and for seven years of St. Patrick's. Mendelssohn's "Elijah" was first performed at Brighton, under Mr. Bond's direction, in 1850.

DURING Lent, Special Services have taken place at St. Peter's Church, Windmill Street, on Sunday evenings, at which music has been a prominent feature. The choir has been assisted by Mrs. Loveday, Miss A. Fripp, Mdlle. Rudersdorff, Mr. Mansfield, and Mr. H. G. Froome, all of whom produced a good effect in various solos suited to the season. The organ accompaniments have been played throughout by the Organist, Mr. A. Dorey.

MADAME ST. GERMAINE gave a Soirée Musicale on Tuesday evening, the 11th ult., at her residence, Holland Place, Kensington, when a programme was provided which exhibited to much advantage the proficiency of her pupils, both in solo and part-music. Sir Julius Benedict accompanied two of the songs on the pianoforte; and the concert, which was fully and fashionably attended, was in every respect highly successful.

MESSRS. PUTTICK AND SIMPSON announce that they will sell by auction, on the 15th inst., the whole of the unpublished manuscripts of Rossini, numbering 154 works. Each purchaser, it is stated, will be entitled to register the copyright in his own name, and each piece is signed by the composer. So interesting a sale will no doubt attract a large number, not only of music-publishers, but of amateur collectors.

AT All Saints', Gordon Square, the Psalms are being chanted, at the 7 o'clock Sunday evening services, to Crowdy's Cadences, otherwise known as "Free Chant." In this form of recitation the musical phrase consists of two notes to each half verse of words, and by its use (so it is claimed) the choir and congregation can divide the words automatically, without any pointing marks beyond the Prayer-Book colons.

WE understand that Dr. Armes's Oratorio "Hezekiah" is to be included in the prospectus of the forthcoming Worcester Musical Festival. The work was written for and performed at the series of concerts given by Mr. William Rea, at Newcastle-upon-Tyne, in aid of the Infirmary, last December; and since then the composer has added two new Choruses.

ON the 24th ult. the marriage of Florence Marian, only daughter of Mr. Henry C. Lunn, with F. Dyson, eldest son of the late James Lacy, Esq., of Salisbury, was solemnised at St. George's, Bloomsbury, the officiating minister being the Rev. Charles Lacy, uncle of the bridegroom. Mr. E. H. Turpin presided at the organ.

THE performance of Rossini's "Mosé in Egitto," by the Sacred Harmonic Society on the 24th inst., promises to be an event of much interest in this season's series of concerts. In order to ensure the most satisfactory rendering of the work, we understand that special rehearsals have been given, under the direction of Sir Michael Costa.

A NEW and suitable concert organ is now being built for St. James's Great Hall by Bryceson Brothers and Ellis. The present case-work is to be extended and completed. The original decorations specially designed long ago by the late Mr. Owen Jones will be carried out forthwith, and before the new instrument can be erected.

WE learn that an amateur in Yorkshire has become the fortunate possessor of the famous Ruggerius violoncello, which has been so many years the property, and favourite solo instrument, of the prince of violoncellists, Signor Piatti.

HER MAJESTY THE QUEEN has been graciously pleased to accept a copy of the new loyal national chorus written by the Rev. R. Potter, M.A., Rector of Corley, composed by Dr. Monk, York Minster.

REVIEWS.

L'Allegro, Il Pensieroso, ed Il Moderato. Oratorische Composition von Georg Friedrich Händel, mit ausgeführtem. Accompagnement bearbeitet von Robert Franz. Partitur.

[Leipzig, Leuckart.]

Those who speak of England as a Handel-loving country are not far wrong. We do love Handel in a measure denied to any other composer. Yet it is astonishing, considering the number of the master's great works, how few of them are known. Even from his Oratorios a large group might be taken as almost entirely new to the English public. Can we say that "Esther" is aught but strange, notwithstanding an occasional performance? or "Deborah"? or "Athaliah"? or "Semele"? or "Joseph"? or "Hercules"? or "Alexander Balus"? Why is this? An answer to the question would necessarily include a variety of considerations, with only one among which we are now concerned, and that one refers to the need generally admitted of adapting Handel's thin score to the modern orchestra. We entirely waive the argument whether or not any circumstances can justify interference with the work of a dead master. Those who maintain the negative have heavy odds against them, and it has come now to be regarded as a matter of course that Handel's instrumentation should be brought up level with the times. We have known this done in several cases recently. When "Jephtha" was revived by Mr. Barnby, additional accompaniments were written for it by Mr. Sullivan; and when "Esther" and "Susanna" were produced at the Alexandra Palace by Mr. Weist Hill, a similar task was entrusted to Mr. Halberstadt. But it is not every concert-giver who can afford to pay a competent musician to do such delicate work, nor can a competent musician be easily found to undertake it. This, we doubt not, is one of the reasons why so many of Handel's Oratorios, Cantatas, &c., are neglected. It is supposed that they would have no chance without modern orchestral effects, and where provision has not been made for those effects the works are permitted to remain unknown. Herein, we sincerely believe, lies an explanation of the scant regard bestowed upon the grand composition now under no ice. "L'Allegro ed Il Pensieroso," though wanting the interest of a story, if not of an "argument," is undoubtedly one of Handel's finest inspirations, and shows, perhaps, more conclusively than any other, the scope of his genius as a master of expression. It passes through the whole gamut of human feeling, and sketches with a master hand the characteristics of every emotion. For mirth it gives us "Haste thee, nymph;" for light-heartedness, "Come, and trip it as you go;" for pensiveness, "Join with thee calm peace and quiet;" for religious feeling, "There let the pealing organ blow;" and so on till example crowds upon example in embarrassing number. We find it hard to believe that such a work is rejected *per se*, and we earnestly wish to make the fact conspicuous, that as far as the want of additional accompaniments presents an obstacle to revival, the obstacle exists no longer. Nor, indeed, has it existed for seven years. It was in September, 1871, that Robert Franz completed the task of adapting the accompaniments of "L'Allegro ed Il Pensieroso" to a modern orchestra. Not everything done in Germany, however, becomes quickly known in England, and, to the best of our belief, Franz's version of the work has never had a hearing this side of the North Sea. Surely to call attention to the fact will be enough.

We need not take much pains to vindicate Franz's position as a writer of additional accompaniments. He has done much in that way, and so rarely made a mistake, that it is easy to believe him specially gifted for the work. Special gifts, or, at any rate, common qualities developed in a special degree, are necessary to it. High technical skill is of course demanded, but, in addition, there must be a perfect acquaintance and sympathy with the method of the original composer, and a complete subordination of self. The temptation is to do what the restorer thinks best, rather than what a study of the original shows the composer would have done had he possessed modern resources. And this is a temptation particularly hard to resist. Many have yielded to it, as the frequenters of Exeter Hall well know. Even Mozart is amongst their number; the offence in his case, however, being condoned by the result of genius. On the other hand Robert Franz is a model of good judgment in union with self-restraint. His accompaniments, in small details as in general character, reflect the style and method of the original work to an extent that makes us marvel. Looking, for example, upon the score before us, it is hard to disabuse the mind of a notion that the whole work is by the same hand. And yet Franz does not hesitate frequently to add matter of his own, as when he takes the opening unison phrase and builds upon it an independent theme. In almost every case, however, the welding of old and new is so neatly done, and the new so closely resembles the old, that even a cultured stranger might accept the result, apart of course from the instruments employed, as pure Handel. Than this we know no higher success in the premises. But Franz is to be further commended for the moderation with which he has used the resources at his command. It sometimes happens that writers of additional accompaniments fall into the error of supposing that because certain instruments are in modern orchestras they must necessarily be employed. The result is often incongruous colour, and almost always the overloading of the original matter. Herr Franz makes no such mistake. In the work before us the fullest orchestra is made up thus: two trumpets, two horns, drums, two flutes, two oboes, two clarinets, two bassoons, and strings. From first to last the trombones have not a note, and even the trumpets are sparingly employed apart from the instances in which Handel introduced them himself. To put the matter briefly and with emphasis, we cannot imagine a result more in consonance with the character of the original. While preserving to Handel his individuality, even in details, Franz has contrived to modernise his orchestra, and now there only remains to reap the benefit. Will not some one or other of our societies or artistic concert-givers take up "L'Allegro" as we here have it, and show the public how great a masterpiece they have hitherto been content to know only by detached fragments?

Novello's Music Primers. Edited by Dr. Stainer.

Speech in Song, being the Singer's Pronouncing Primer of the principal European languages, &c. By Alexander J. Ellis, B.A., F.R.S., F.S.A., &c. [Novello, Ewer and Co.]

This is a most formidable *liber primarius*. Talk of "greats" or "smalls," or Indian Civil Service examinations, they are nothing to what it is evident the musical student of the new generation may have to undergo. He will perhaps be expected to critically compare the Greek texts of the ancient harmonicians, and to be able to improve the Latin of Meibomius. He must be a fair mathematician, a consummate linguist, an acoustician, and tolerably well versed in the kindred physical sciences. When he has mastered his pianoforte as well as these acquirements, and has skimmed through harmony, counterpoint, canon, fugue, form, orchestration, and the history and literature of music, he will take Mr. Ellis's "primmer"—as the author tells us to call it—and learn "glossic." On this last account we congratulate all musicians who were born some years ago; for they are not likely to take to glossic now. Not that glossic or Mr. Ellis's book are unimportant—far from that. The new Primer is not only important, but of great interest. It is, however, immensely more difficult than the author thinks. He may add that it is we who are immensely more stupid than we think. That is possible—indeed, he has convinced us of it; for we leave it to any average intelligence to rise, as they say in reviews, from the perusal of this work, and confess if it does not feel itself considerably "shut up." We understand all about the "flatus" *flai·tus*, the "physems" *fei·semz*, the "arytenoids" *ar'·itee·noidz*, and can even get over "cartilaginous" *kaa·rtilaj·inous*, but "toe" *toa* bothers us. So do other *e* finals when represented in glossic by *u*. *Toe* and *so*, written *toa* and *soa*, seem to indicate a species of what Mr. Ellis would call a "recoil," which in other respects is

an interesting and important feature in his theory and analysis of pronunciation. Neither do we quite appreciate his distinction between "thin" and "then," the latter word being written "*dhen*." The distinction in the sound is plain enough, but the slightest indication of the letter D implies that the tongue touches the palate; whereas in the word "thin" the tongue touches the teeth, and in "then" it touches only the gums in the lower cavity of the mouth. The assistance of the palate produces a different effect to our *th* in "then." Of course, it is easy to criticise according to individual appreciation the details of a system which must have cost Mr. Ellis a lifetime of thought and labour, the general results of which are gratefully recognised by the philologists of the day; but his invention, like all others, will have to go through the sieve. Whatever re-arrangement may be made in the phonetic characters, the general theory of "Speech in Song," from the mechanical production of sounds through the vocal organs to their classification as tested by the most recent scientific theories of resonance, should be eagerly studied by young singers of intelligence. The labours of Mr. Ellis in that department are so well known they require no recommendation on our part. We would rather advert to one or two little points for consideration. On behalf both of the singer and of euphonious English, we cannot too highly approve Mr. Ellis's condemnation of the custom, so common in our best writers, of using *a* instead of *an* before certain words commencing with the aspirate. The right rule was given years ago by one of our best grammarians, Dr. Crombie. When the accent is on the first or third syllable the aspirate is used—as "a history," "a histrionic;" and not when on the second—as "an harmonic," "an historical," &c. When we come in "Speech in Song" to the other modern languages, Mr. Ellis tells us that in Spanish there is no aspirate. He means, of course, that the *aitch* is not sounded in that language. The ordinary cockney pronunciation of "the Alhambra" is more correct than that of the exquisite who wishes to separate himself from the vulgar by overdoing his *aitches*. The *h* in Alhambra only broadens the sound of the word, giving it a slight tinge of its Moorish origin. On the other hand, there is no language which contains a stronger aspirate than the Spanish in the j, and in a less degree in the g. We do not wish to air a little special knowledge, but Mr. Ellis will thank us for telling him that were singers or his readers to pronounce "Virginio" as he gives it (page 135), *veer-khee'neeo*, it would be truly terrifying to the Spanish scholar. The pronunciation is *veer-heeneeo* with a very strong "physem" indeed. The least touch of the k would represent the commonest vice of Englishmen in attempting to speak Spanish. As a compensation for so slight an error in his Spanish, Mr. Ellis suggests to us not to think we are speaking fine German in saying "Ger-te" for Gœthe, one of a thousand useful and excellent hints the reader will find in the rather stiff pages of this "Music Primer." There is too much of it, and it wants system as to the immediate object in view. At times it descends to pedagogism in telling us how to pronounce "registration;" which might induce Messrs. Novello and Co. to print their Primers on stout calico to provide against the depredations of tiny fingers. At other times it attacks questions or enters into details only interesting to the educated philologist. But any one, if even indisposed to pursue the study of glossic, and therefore unable to thoroughly comprehend Mr. Ellis's book, can at all events derive from a chapter or two here and there, and an occasional reference to the index and dictionary, certain novel and interesting notions in regard to the phenomena of speech that we can promise him have not hitherto been dreamt of in the philosophy of most of our readers. We do not think that Herr Henschel would sing "nicht" *neekyht*, nor are we satisfied that the notation of inchoant diphthongs, and other equally difficult matters, is anything like settled. But in racing over "Speech in Song," as we have done, without an attempt at diving into its profundities, we knew beforehand we could have no higher authority on the subject than Mr. Ellis, and are satisfied it only wants some previous knowledge, as well as a little effort and leisure, on the part of the reader, to invest this Primer with a practical importance superior to that of any in the series in which it appears.

Songs of Israel. Being Psalms, Hymns, and Chants, with Hebrew words, as used in the Synagogue service, and an English paraphrase. Composed and arranged for four voices, with an accompaniment for pianoforte or organ. By A. Saqui, Choirmaster of the Old Hebrew Congregation, Liverpool. [Boosey, Patey and Co.]

Mr. Saqui tells us, in explanation of his motive for issuing this collection of music used in the Synagogue service, that on assuming the direction of the choir of Liverpool Old Hebrew Congregation, he found that most of the pieces published for Hebrew worship were by Continental composers, and written for females to sing the soprano parts. As females, however, do not take part in the choral service of orthodox choral congregations, he was compelled either to transpose them, or to compose new melodies, a selection from which is contained in this volume. If his work had been intended only for the use of the synagogue, of course there could have been no reason why the Hebrew words should not have been retained; but, in anticipation of the music being acceptable to other than Hebrew congregations, an English translation—or, rather, paraphrase—has been fitted to the melodies, with much care and judgment. Whether the editor's desire may be fulfilled we cannot say; but certainly there is much devotional simplicity in several of the numbers, all of which are admirably in sympathy with the text. The harmonies are usually somewhat bald, and the accompaniment has rarely an independent part; yet many of the pieces—especially the Hymn, "Praise ye the living God," the Psalm, "Lift the sound of high acclaim," and the Hymn, "When death comes near,"—we can imagine might produce a fine effect when sung by a well-trained choir.

Hark! 'tis Music. Part-song.
Come away to the woods. Part-song.
Sweet hour of rest. Part-song.
Written and composed by Gabriel Davis.
[Novello, Ewer and Co.]

These part-songs are unequal in merit, but all are melodious, carefully voiced, and in sympathy with the words. As Mrs. Davis is her own poet, she cannot complain if her verses do not inspire her with a very high order of music; and if, in her double capacity of author and composer, we affirm that her ambition has not led her to soar beyond her powers, we presume that we award all the praise she could desire. There is very little attempt to do more in the first song on our list than colour the words with a smoothly harmonised theme, the accompaniment being merely a reduction of the voice-parts. "Come away to the woods" has rather more point, the responsive phrases throughout being exceedingly happy. "Sweet hour of rest," commencing with a symphony, has an independent pianoforte accompaniment, which much heightens the effect. The passages of imitation, however, on the third page, where the basses commence the answer on a bare fourth with the sopranos—alternately perfect and diminished,—we cannot like. This, of course, could be easily altered.

Together. Song. Words by Miss Amelia B. Edwards. Music by Mrs. Mounsey Bartholomew.
[Novello, Ewer and Co.]

A pleasing and well-written semiquaver accompaniment which runs throughout this song gives much life to the simple theme which Mrs. Bartholomew has wedded to the poetry; and both music and words are most attractive. The modulations are natural and always appropriate to the text; one especially where the close in B major (page 2, eighth bar) is followed by a phrase in G major and another in E minor being particularly happy. We are glad to see songs of so artistic a character rapidly multiplying.

The British National March. For the Pianoforte. By George Dolman. [Simpson and Co.]

Mr. Dolman has chosen a somewhat ambitious title for a March which we should imagine must be his first attempt at composition, for, not to dwell upon the harmony of the first two bars of his theme, where the third inversion of a dominant seventh rises to the second inversion of a key-note triad, he has actually written the melody of "God save the Queen" in $\frac{3}{2}$ time and marked it $\frac{6}{4}$, and afterwards forced it into common time, or rather $\frac{2}{4}$, so

distorting the natural accents of the words (which are written under the notes) by making the stress fall upon "thee" and "she," that it appears almost like burlesque. We trust that this March will not be accepted in foreign lands as a specimen of "British National" music.

Six Original Pieces. Composed expressly for the Estey Organ. By E. C. Essex. [Hodges and Essex.]

These pieces fulfil their mission and are exceedingly effective on the instrument for which they are composed. They are of a classical form and vein, and as compositions are very fairly manipulated. Their chief attractiveness consists in being of a sound healthy style, and presenting no passages likely to cause the performer much trouble.

FOREIGN NOTES.

Under the title of "Alma l'Incantatrice" (the Enchantress), M. de Flotow's new Opera in four acts was produced for the first time at the Théâtre-Italien in Paris on the 9th ult., with Mdlle. Albani as the heroine, and was extremely well received, although the opinions of critics are divided as to the originality of the music. The new work of the veteran composer of "Martha" is, in fact, a development of two previous treatments by him of the same subject, the first of which was brought out as early as 1843 at the Paris Opéra-Comique as a one-act Melodrama called "L'Esclave de Camoëns," the second being an Opera in three acts entitled "Indra," which was successfully produced ten years later, in 1853, at Vienna. "L'Esclave," "Indra," and "L'Incantatrice," then, are one and the same ideal personification of an Indian girl, whom the author of the libretto, M. Saint-Georges, has brought into contact with the great Portuguese poet, Camoëns, while living in exile at Goa, and whose adventures in company with the poet upon his subsequent return to Lisbon form the chief elements of interest in the drama. The plot is extremely simple, there being but few leading characters involved, viz., besides that "created" by Mdlle. Albani—who, according to the unanimous opinion of the French press, proved a veritable enchantress both vocally and histrionically—those of *Camoëns* (Nouvelli), an innkeeper, and his wife *La Zingarella* (Ramini and Madame Sanz), and the King, *Don Sebastian of Portugal* (M. Verger). Since the above first representation, M. de Flotow's new work has had three repetitions previous to Mdlle. Albani's departure for London, after which it will be laid aside for a short time only to reappear at the Italien in its original French version. At the Opéra-Comique a new Opera in three acts, entitled "Suzanne," is in course of preparation, the scene of which is laid in England, the chief actors being undergraduates at the Cambridge University about the year 1780. The composer is M. Paladilhe. The musical and operatic performances at the resuscitated Théâtre-Lyrique will be inaugurated by M. Samuel David's choral and orchestral work entitled "Triomphe de la paix," a subject which, we trust, will eventually prove appropriate in the present crisis of European politics. At the Grand-Opéra the rehearsals of M. Gounod's Exhibition Opera, "Polyeucte," continue with great activity under the superintendence of the composer. Mdlle. Mauri, the young dancer from the Scala at Milan, is to make her *début* in the great scene in the fourth act, the "Fête de Jupiter."

A somewhat curious question is being raised before the Paris Civil Tribunal respecting M. Gounod's Opera, "Cinq-Mars." It appears that before setting to music MM. Gallet and Poirson's libretto, the composer had for some years been in the possession of another text-book, bearing the same title, from the pen of MM. Planard and Saint-Georges, which, however, not being quite to his liking, he had ultimately laid aside. The heirs of the joint authors of the abandoned libretto now consider that some compensation is due to them either directly by the payment of a sum of money, or indirectly by way of granting them a share in the rights of collaboration, upon the work represented at the Opéra-Comique. Hence another of the many lawsuits in which it has been M. Gounod's misfortune to become involved.

A complete edition of the Memoirs of Hector Berlioz has just been published by Calmann-Levy in Paris, comprising the composer's autobiography, his travels in Italy, Germany, Russia, and England, as well as a number of critical and polemical notes and essays. M. Grenier, the author of an excellent translation of Forkel's Life of J. S. Bach, has issued a French version of Herr Ehlert's "Letters on Music."

Madame Norman-Néruda, the eminent violinist, has been the recipient of a series of ovations at the Concerts Populaires. M. Louis Coenen, the excellent Dutch pianist, has created much enthusiasm at a concert recently given by that artist in the French capital.

During the performances of Italian Opera at the Kroll'sche Theater at Berlin a young *débutante*, Mdlle. Saurel, has attracted the attention of connoisseurs on account of her exceptional vocal and dramatic powers. The operatic undertaking in question is, however, likely to be brought to an abrupt termination in consequence of the sudden disappearance of the *impresario*, Signor Trevisan.

Herr Wagner's "Nibelungen-Tetralogy" is gradually being placed upon the *répertoire* of the leading operatic stages of Germany. The first performance at Munich of "Siegfried" was to have taken place on the 22nd ult., with Herr Vogl as the representative of the hero. At Leipzig alternate performances of "Rheingold" and "Walküre" were to commence on the 28th ult. Hamburg and Schwerin have already produced parts of the Tetralogy, while the directors of the Cologne Stadt-Theater have obtained the permission of the poet-composer for the performance, at no distant date, of the entire work.

"Luther in Worms" is the title of a new oratorio by L. Meinardus, which was recently performed for the first time at Elberfeld, and which is said to be a work of great power and originality.

It is announced in German journals that Herr Julius Stockhausen, the eminent baritone, and for some years leader of the Stern'sche Gesangverein of Berlin, has accepted a professorship at the newly-founded Hoch'sche Conservatorium at Frankfort, of which Herr Joachim Raff is the director. Madame Schumann is likewise said to have accepted the post of Professor of the higher Pianoforte Classes at the same establishment. If these reports be true, the young institution bids fair to be soon raised into a position of high importance in Germany.

At the Viennese Conservatorium Madame Artôt-Padilla is likely to replace Madame Marchesi in the vocal section of the Imperial establishment.

Madame Pauline Lucca will, it is rumoured, shortly reappear at the Imperial Opera at Vienna as *Donna Anna* in "Don Giovanni," with Signora Trebelli in the character of *Zerlina*, and M. Faure in that of the *Don*.

A life-size portrait of Franz Liszt, "the benefactor of the institution," was recently unveiled with great solemnity at the Academy of Music at Pesth.

A catalogue of the valuable collection of books, music, &c., of the late Julius Rietz, has just been published at Dresden. It contains some 3,000 numbers, of which 1,020 appertain to practical music. The collection is to be put up to auction.

Mozart's grave, at the St. Mark Cemetery at Vienna, has lately been desecrated by some ruffians, who greatly disfigured the granite base of the splendid monument erected over the immortal master's remains, taking away with them the beautifully executed medallions inserted into the pedestal, among them one bearing the composer's profile. The perpetrators of this act of vandalism have not yet been discovered.

A bronze statue of Beethoven, cast at the Tourbain foundry at Vienna, is on its way to Paris to form part of the Viennese section at the International Exhibition.

A French *troupe* of operatic artists is just now performing with great success at the Opera House at Lisbon.

Beethoven enthusiasts may envy, in a sense, the amateurs of the town of Milan, where, thanks to the efforts of a resident professor, Herr Roeder, the immortal "Ninth Symphony" has just been heard for the first time.

According to the *Musikalisches Wochenblatt*, the Italian Opera at Moscow is not likely to open its doors next season, having closed this year with a deficit of some 100,000 roubles. It will probably be replaced by a national institution.

French journals announce the death of Eugène Gautier, a musician of merit, the composer of several operas, and for

some time the musical critic of the *Journal Officiel*. The non-success of his latest operatic work, "La clef d'or," which was brought out at the Théâtre-Lyrique last year, is said to have greatly affected his health. He died on the 1st ult.

Hermann Küster, for many years Musikdirector at Berlin, and composer of several Oratorios, died on March 17, at Herford, in Westphalia.

The death is announced also of Madame Johann Strauss, the wife of the famous composer of dance music. She was once a favourite member of the Viennese Opera, under her maiden name of Jetty Treffz, and had acquired great popularity also in this country some quarter of a century ago.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert du Conservatoire (March 31): Symphony in D (Beethoven); Fragments from "Stabat Mater" (Salvayre); Adagio from Septett (Beethoven); Overture "Carnaval romain" (Berlioz). Concert Populaire (March 31): "La damnation de Faust" (Berlioz). Concert du Châtelet (April 7): "La damnation de Faust" (Berlioz). Concerts during Passion-week.—Conservatoire: "Eve," Oratorio (Massenet). Populaires: "Le Déluge" (Saint-Saëns); Choral Fantasia (Beethoven); "Stabat Mater" (Rossini). Châtelet: Pastoral Symphony (Beethoven); Requiem (Berlioz).

Leipzig.—Conservatorium Concert (March 22): Quintett, G minor (Mozart); "Hommage à Handel" (Moscheles); Violin Sonata in A (Beethoven); Concerto, E minor (Chopin). Last Gewandhaus Concert (March 28): Symphony, D major (C. P. E. Bach); Symphony, G major (Haydn); Symphony, C minor (Beethoven). Last "Euterpe" Concert (March 19): Symphonic-poem, "Prometheus" (Liszt); part of Violoncello Concerto (Rubinstein); Scherzetto (Couperin); Tarantelle (Piatti); Symphony, C minor (Beethoven). Conservatorium Concert (March 29): Sonata for violoncello (Mendelssohn); Double Concerto (Spohr); Toccata Fugue (Bach-Tausig), &c. Riedel'sche Verein (April 5): "St. John Passion Music" (Bach). Conservatorium Concert (April 2): Pianoforte Sonata, G major (Beethoven); Fugue for pianoforte (Hünefeld, pupil); Violoncello Sonata (Reinecke); Allegro and Preludes (Chopin); Rhapsodie (Liszt).

Berlin.—Symphonie-Capelle (March 17): "Ossian" Overture (Gade); Symphony, G minor (Mozart); Symphony, C minor (Beethoven); Overture to "Rosamunde" (Schubert); Huldigungs March (Wagner). Bilse Concert (March 20): Ottett (Mendelssohn); Symphony, B flat major (Beethoven); Third Rhapsodie (Liszt); &c. Cäcilien Verein (April 8): "Faust" Music (Schumann). Sing-Akademie (April 12): "St. Matthew Passion Music" (Bach). Symphonie-Capelle (March 31): Overture, "Leonore" (Beethoven); Violin Concerto (Molique); Pastoral Symphony (Beethoven); Overture, "Medea" (Cherubini); Overture "Calif of Bagdad" (Boieldieu). Bilse Concert (April 3): Overture, "Euryanthe" (Weber); Phaëton (Saint-Saëns); Ballet-Music to "Rienzi" (Wagner). Symphonie-Capelle (April 3): "Faust" Overture (Wagner); Violin Concerto (Bruch); Symphony (Schumann); Minuet (Dorn).

CORRESPONDENCE.

DR. BLAKE OF SALISBURY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The second part of Dr. Grove's new "Dictionary of Music and Musicians," just published, has an article on Dr. Blake, the Cathedralist, wherein his Christian name is given as "William," and his death placed at "about 1780." If the writer of this account had taken the trouble to look at the short memoir in my "Psalmody," of which I believe he is not ignorant, he might have avoided these errors and been enabled to give some further information respecting the Doctor.

Since, however, my little attempt to serve the cause of musical biography is ignored in that quarter, perhaps you will kindly allow me to give in your columns the substance of my notes from the books at Oxford and the Chapter records at Salisbury.

The Rev. Edward Blake was born at Salisbury; entered at Baliol College, Oxon.; graduated B.A., Oct. 13, 1733; elected Fellow of Oriel College, 1736; graduated M.A., July 6, 1737; elected Perpetual Curate of St. Thomas's, Salisbury, Nov. 18, 1740; graduated B.D., April 4, 1744; appointed Vicar of St. Mary's, Oxford, 1754; graduated D.D., Nov. 14, 1755; appointed Prebendary of Salisbury and Rector of Tortworth, Gloucestershire, 1757; died June 11, 1765.

In Langdon's "Divine Harmony," 1774, Blake is called "William," but those who relied on that description should have noticed that he is there styled "late," which would have prevented the second error.—I am, sir, faithfully yours,

Henry Parr.

Vicarage, Yoxford, April, 1878.

P.S.—I may notice that in the first part of the "Dictionary" Attwood is stated to have been appointed Organist of St. Paul's in 1795, "on the decease of Jones," which is self-contradictory, as Jones did not die till February, 1796.

Again, Baildon's appointment as Organist of St. Luke's, Old Street, &c., is put at 1768, but I find him described in that office in 1762 and 1763. These slips, likewise, might have been escaped by attention to what your humble servant had to say on the matter.

THE STENOGRAPHONE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In reply to "Young Composer," whose letter appeared in the Musical Times for February, I beg to state the result of inquiries made of Messrs. Debain and Co. at their London house. In their answer to my letter it was stated that accessories of the kind were of little mercantile value, and that the demand for the Stenographone, when perfected many years ago by M. Debain, did not at all justify the usual outlay in establishing new instruments. Consequently the manufacture of similar ones had been thrown aside. Trusting that you will insert this in the next number of your excellent journal,—I am, sir, yours faithfully,

Tyro.

"G. A. C." writes to us to correct a slip of the pen in his letter which appeared in our last number. In paragraph two, "Rochdale, Yorkshire," should be "Rochdale, Lancashire."

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Organist.—*Write to the Secretary of the College of Organists.*

Willie Smith.—*Address the Registrar, National Training School for Music, South Kensington.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Anstruther.—The East of Fife Musical Association gave a most successful performance of Handel's *Judas Maccabæus* on the 18th ult. Among the various Oratorios performed by this enterprising Society none appears to have given greater satisfaction.

Barbados, West Indies.—Mr. T. W. Potter (Organist of St. Leonard's Church, Bridge Town), gave a Farewell Concert on Friday, March 1. The Concert was under the patronage of His Excellency, Governor Strachan, and the Right Reverend the Lord Bishop of Barbados, and was a complete success. The hall was quite full and the programme gave the greatest satisfaction. The admirably trained Amateur Choral Association, under the *bâton* of their Conductor, Mr. Potter, gave an excellent rendering of the Choruses, &c. The following items may be especially noticed: The Bridal Chorus from Cowen's *Rose Maiden*; the Part-songs "Old Daddy Longlegs" (Macirone), and "The Chimes of Oberwesel" (Baumer); Miss Skeete's

Song, Schira's "Do not wake me from my dream;" Mr. Potter's Song, "Nancy Lee;" and Mr. H. B. Skeete's Pianoforte Solo, Mendelssohn's Prelude and Fugue in E minor.

Bedford.—A highly successful performance of the *Messiah* was given at the New Corn Exchange on the 2nd ult., the principal vocalists being Miss Jessie Jones, Madame Mudie-Bolingbroke, Mr. W. Shakespeare, and Mr. Henry Pope, all of whom by their artistic delivery of the well-known solos in this work thoroughly won the good opinion of their hearers. The Choruses—especially "For unto us," the "Hallelujah," and "Worthy is the Lamb"—were most effectively rendered.

Belfast.—Madame Schroeder gave her annual Concert on the 27th of March in the Ulster Minor Hall. The attendance was large; the programme judiciously selected and amply diversified. Both as a vocalist and pianist the *bénéficiaire* was highly successful, all her songs being re-demanded, and a pianoforte solo, for the left hand only, eliciting the warmest applause. Several artists lent their valuable assistance, and the concert was in every respect thoroughly satisfactory.

Birmingham.—The present series of cheap Oratorio Concerts given by the Philharmonic Union was brought to a close on the 26th of March with a performance of *St. Paul*. The principal vocalists were Miss Carina Clelland, Mdme. Barnett, Mr. T. M. Hayden (of Salisbury Cathedral), Mr. Hilton, and Mr. Carless. The orchestra was fairly effective, and the work, as a whole, was well performed. The efforts of this society to popularise great works have been very successful, and the general excellence of the chorus reflects the highest credit on the Conductor, Dr. Heap.——Mr. Stockley's Orchestral Concerts have this season been unfortunately limited to two, and the last took place in the Town Hall, March 28. The programme was excellent, comprising Mendelssohn's *Italian* Symphony, the Overtures to *Mirella*, *Anacreon*, and *Semiramide*; the Andante from Schubert's unfinished Symphony, and Finale from Haydn's *Departure* Symphony; two pieces from the ballet music of Rubinstein's *Feramors*, and an Organ Concerto of Handel's. All were well given. The vocalists were Miss Anna Williams, who created an exceedingly favourable impression, and Signor Fabrini. Mr. Stimpson performed the Organ Concerto. Mr. Stockley conducted with his well-known care and skill.——The last of Messrs. Harrison's Subscription Concerts, on the 8th ult., brought together a large and fashionable audience. The vocalists were Miss Helen Arnim, Mdlle. Friedländer, Mdme. Patey, Mr. Edward Lloyd, and Mr. Santley, all of whom were highly successful. M. Musin (violin) and M. Ketten (pianoforte) created a similar sensation to that recorded on their previous visit. Mr. Stimpson performed two Organ Solos, and Mr. Thouless gave most efficient aid as Conductor.——On the 11th ult. the members of the recently established musical institution, Mr. Alfred J. Sutton's Choir, gave their first Concert at the Masonic Hall. The programme was somewhat long, but there was nothing in it of poor quality, and it was made specially interesting by the introduction of two pieces never before heard in Birmingham—Gounod's "By Babylon's wave" and Mendelssohn's Motett, "Saw ye not the pallid angel." Besides these important items were Costa's *Date Sonitum*, Gade's *Spring's Message*, a selection from Handel's *L'Allegro ed Il Pensieroso*, and the Solo and Chorus from Spohr's *Calvary*, "Tho' all thy friends forsake thee." These pieces afforded ample opportunity for the exhibition of the proficiency which the young choir has attained under Mr. Sutton's direction; and in the solo portions of the programme—all taken by members—there was ample evidence of the individual possession of excellent vocal gifts and of careful cultivation. The instrumental pieces were a solo for the violin, Romance by Otto Booth, Mendelssohn's Pianoforte Rondo Brillante in B minor, Ascher's Fantasia on Wallace's *Lurline*, and Osborne and De Beriot's *William Tell* Duet. All were well performed, and the violin Romance was re-demanded and repeated. Mr. A. J. Sutton conducted, and the greater part of the accompaniments were capitally played by Mr. George Bond. There was a large attendance.——A performance of Handel's *Messiah* was given at the Town Hall on the evening of Good Friday. There was a chorus of about 200 voices, with Miss Ellen Lamb, Mrs. Forest Currie, Mr. Harper Kearton, and Mr. Tuke as principals; Mr. Stimpson at the organ, and Mr. Charles Ridgway, Conductor. The work was fairly well given, and there was a large attendance.——A series of Promenade Concerts at the Theatre Royal commenced on Saturday evening, the 20th ult.; an orchestra of sixty performers, recruited from Manchester and London, in addition to local sources, being engaged, and vocalists of the first class announced to appear; Madame Rose Hersee and Mr. Vernon Rigby being retained for the first two. Popular programmes, with occasional extracts from high-class works were well executed, under the direction of Mr. D. F. Davis and Mr. Humphries. The enterprise bids fair to be successful.

Blackburn.—On the 11th ult. Mr. T. S. Hayward, Organist of the Parish Church, gave a Concert in the Exchange Hall, which was not, however, so well attended as might have been anticipated. The artists were Miss Matilda Scott (soprano), Herr Bauerkeller (solo violin of Mr. Charles Hallé's orchestra), Mons. Van Biene (violoncello), Mr. T. S. Hayward (solo pianoforte), and Mr. J. D. Bird (accompanist). The programme was well selected, the pianoforte performances of the concert-giver (a worthy pupil of the late Sir W. Sterndale Bennett), M. Van Biene, and Herr Bauerkeller eliciting warm and well-deserved applause.

Bolton.—A Public Soirée was held in the Victoria Wesleyan School, on Saturday, the 6th ult., under the presidency of the Rev. C. F. Nitingale. A selection of vocal and instrumental music was performed, interspersed with readings and recitations. Miss Mitchell presided at the piano, and with Messrs. Parkinson and Bolton gave an effective rendering of Haydn's No. 4 and 6 Symphonies. Songs were contributed by Messrs. W. Longworth, Lee, Ramsden, and Harker, and some Choruses were sung by a choir of about thirty voices.

Cork.—The last Concert of the Orchestral Union for the present season took place on the 28th of March at the Assembly Rooms. The band, which was augmented for this occasion to nearly sixty performers, performed the Overture to *Alfonso und Estrella* (Schubert), "Hungarian Suite" (Hoffmann), "Marche romaine" (Gounod), and the "Trauermarsch" from Wagner's *Götterdämmerung*. Hummel's Septett in D minor for pianoforte (Mr. A. Hill), flute (Mr. Galgey), oboe (Mr. Frankham), horn (Mr. McClelland), viola (Mr. Pickering), violoncello (Mr. Harrington), and contrabasso (Mr. Howcroft), was also included in the scheme. Mr. Arthur Hill played Mendelssohn's Pianoforte Capriccio in B minor; and the vocalists were Mrs. Craig, Miss Truscott, Mr. Harvey, and Mr. O'Leary. Mr. W. Ringrose Atkins conducted.

Crewe.—The members of the Philharmonic Society gave their first performance of Handel's Serenata, *Acis and Galatea* (followed by a Miscellaneous Selection), in the Town Hall, on the 26th of March, under the leadership of Mr. F. James. The principal vocalists were Miss Pauline Topliffe (Manchester), Mr. G Howard Welch, R.A.M., (Durham), and Mr. J. Warham (Netherton). The band was under the leadership of Mr. S. Benn, of Mr. Charles Hallé's orchestra. Mr. G. Young presided in an efficient manner at the harmonium and pianoforte. The concert was a decided success, both musically and financially; and for the admirable way in which the choral portions of the work were rendered great credit is due to the Conductor, Mr. F. James.

Derby.—At the Concert of the Choral Union, on the 9th ult., Haydn's *Coronation* Mass and Mendelssohn's music to *Athalie*, were excellently rendered. The principal vocalists were Miss Jessie Jones, Miss D'Alton, Mr. C. H. Coulson, and Mr. R. J. Smith. The narrator in *Athalie* was Mr. Charles Fry, whose intelligence and elocutionary power were much admired. The Choruses as well as the Solos in both works were thoroughly satisfactory. Mr. Cox presided with much ability at the organ.

Edinburgh.—The Nicolson Street Church Musical Association gave a performance of Handel's *Athaliah*, in the Literary Institute Hall, on the 16th ult., before a large audience. The Choruses were sung with much accuracy and precision, and gave evidence of careful rehearsal. The solo parts were sustained by members of the Society, and several of the Airs and Duets were received with warm marks of approval. The Misses Kennedy and Messrs. Tendall and Anderson were efficient accompanists, and Mr. James B. Shaw conducted with care and ability.

Glasgow.—On Saturday evening, March 30, the members of the Glasgow Abstainers' Union gave for the first time a Concert in the New Public Halls, when Macfarren's Cantata, the *Lady of the Lake*, was performed. The choral parts were well sung by the members of the Paisley Tonic Sol-fa Institute, conducted by Mr. John A. Brown, the Four-part Song "Not faster yonder rowers' might," sung by the female chorus, "Hail to the chief," and "He is gone on the mountain," being especially well rendered. Miss José Sherrington, Miss Helen D'Alton, Mr. Hollins, Mr. Beale, and Mr. Thornton Wood were the soloists. Mr. Frederic Archer, of the Alexandra Palace, London, accompanied on the organ, and the harp obbligatos were efficiently played by Mr. Coleby. The Concert was most attractive.

Gloucester.—The Choral Society gave its last Concert for the season in the Shire Hall, on the 9th ult., when *Jephtha* was performed. Of the soloists Miss E. Tayler, R.A.M., in place of Miss Hilda Wilson (who was indisposed), and Miss Stockwell were the most successful. The choruses went with remarkable precision considering that the Oratorio was unfamiliar, and that but short time was available for practice. A small band, led by Mr. E. G. Woodward, and assisted by Mr. J. A. Matthews (harmonium) and Mr. Hayward (pianoforte) played the accompaniments. Mr. C. H. Lloyd conducted. The works given by the Society this season have been Bach's *Christmas Oratorio*, Barnett's *Ancient Mariner*, and Handel's *Jephtha*.——A series of Special Services have been held in the Cathedral on Thursday evenings during Lent, when the choir was augmented by a number of volunteers from the Choral Society. A portion of Haydn's *Passion Music* was given each evening.——A Concert by the Gloucester Orchestral Association took place on the 23rd ult., at the Corn Exchange. The band numbered fifty performers, and was conducted by Mr. E. G. Woodward. The Overtures to *Rosamunde*, *William Tell*, and *Masaniello* were given with much finish; Boccherini's Minuet for Muted Strings was played with great delicacy, and Schubert's beautiful Ballet Music from *Rosamunde* showed the band at its best. Mr. C. H. Lloyd (who had a very hearty reception) played the pianoforte part in Beethoven's Concerto in E flat, Op. 73; and Mr. Waite was successful in a Violoncello Solo. Miss Bertha Griffiths was the vocalist. The room was crowded.

Harrow.—On the 27th March, in the Speech Room at Harrow School, the first performance of Mr. John Farmer's quasi-Oratorio, *Christ and His Soldiers*, was given. The libretto of this work is made up of well-known hymns, woven together in such order as to complete the argument and connect the story of the various phases of Christian warfare, so that the whole is intelligible to the youngest child. Some of the choruses may almost be called dramatic; all indeed are exceedingly fresh and attractive. There was a highly efficient choir of about sixty voices, and an orchestra numbering about forty performers. The soloists were Miss Fonblanque, Miss Annie Butterworth, and Mr. Pyatt; Mr. Hooper (tenor) assisting in the quartetts. Mr. Humphrey Stark, Mus. Bac., Oxon, presided at the organ, and Mr. Farmer conducted. The performance was in every respect thoroughly successful.

Lee.—Under the Conductorship of Mr. C. Warwick Jordan, Mus. Bac., Oxon., the Lewisham Choral Society gave its closing Concert for the season on March 30, at the Public Hall. Miss Agnes Ross, Mr. Barton McGuckin, and Mr. W. Webster, jun., were the principal vocalists. M. Léon Cats (solo violinist to the King of the Netherlands) played Wieniawski's Polonaise in A, took the solo part in Gounod's Meditation on Bach's Prelude, and performed in Beethoven's Sonata in D for Pianoforte and Violin, each piece being deservedly applauded. Mrs. Harry Brett ably accompanied M. Cats in the Polonaise and played in the Beethoven Sonata. Miss Victor Bath assisted at the pianoforte in the Meditation and played one of Mendelssohn's Concertos. The orchestral music, which consisted of the instrumental portion of Mendelssohn's *Lobgesang*, the Overture to

Paradise and the Peri (Bennett), and the Overture to Cherubini's *Anacreon*, reflected great credit both upon the Conductor and his colleagues.

LEEDS.—The last of the Town Hall Popular Concerts for the season took place on Saturday, the 6th ult., before a large audience. The principal portion of the programme was composed of Glees and Part-songs, which were well rendered by the combined forces of the Leeds Arion and Calverley Glee Societies. Solos were sung by Mr. E. Jackson and Mr. A. Grimshaw, and a pianoforte piece was played by Miss L. Drake. Dr. Spark contributed some excellent organ solos. At the conclusion of the season it is but just to pay a tribute to the general excellence of these concerts. At a merely nominal price the music-lovers of Leeds have had the opportunity of hearing really high-class music carefully selected and well rendered, for, notwithstanding that the concerts were termed "popular," the compositions performed at them have been of such a character as materially to improve the taste and advance the musical education of the hearers. Without at all sacrificing quality, local singers were given an opportunity of coming before the public, and several most promising *débuts* were made during the season. Let us hope that this most commendable feature will be preserved in the next year's series.——On the 9th ult. Dr. Spark, the Leeds borough organist, gave a lecture in St. George's Schoolroom on "The Minstrelsy of Old England," before a large audience. The lecturer introduced his hearers to the earliest example extant of English music, "The Chanson de Roland," supposed to have been sung by a minstrel at the Battle of Hastings; as well as the oldest part-song known, "Summer is coming," a canon for four voices. The song he played himself on the piano, and the canon was sung by Miss M. A. Holroyd, Miss Emmeline Kennedy, Mr. Ludgate, and Mr. Dodds, who assisted Dr. Spark with musical illustrations. The Rev. B. Mills presided, and at the close of the lecture a hearty vote of thanks was accorded by acclamation to Dr. Spark.——The recent performance of Bach's St. Matthew *Passion Music* at the Parish church was so excellent as to demand more than a passing recognition. All the deeply pathetic short choruses were given with true devotional feeling; and the more elaborate choral pieces, from their broad and massive character, might almost have been written for Yorkshire voices, so exactly suited is this kind of music to the roundness, weight, and volume of tone peculiar to these choralists. All the solo parts, without exception, require to be sung most carefully and skilfully to be at all effective; and this much we may venture to assert, that—in the absence of an orchestra—Mr. R. S. Burton, the able and talented organist; the two accomplished ladies, in such pathetic and touching Arias as "Break and die," "Jesu, Saviour, I am thine," "Have mercy upon me," "See the Saviour's outstretched arm;" and the male principals (honourable mention ought to be specially made of the tenor), as well as the members of the chorus generally, gave as good an interpretation of this enormously difficult music as could possibly be either wished for or reasonably expected. *Passus et sepultus est*, "He suffered and was buried," is the subject of this truly sublime masterpiece; the church, therefore, with all its holy associations is the proper place to hear it sung; and the Rev. Dr. Gott, in the last of the three most admirable and appropriate addresses which were delivered, was right when he eloquently remarked that the spirit which animated that noble music should stir something beneath the surface of our lives.

LEICESTER.—The members of the new Choral Society performed Mendelssohn's *Elijah* for the first time at the Temperance Hall, on Tuesday, March 26. The principal vocalists were Madame Lemmens-Sherrington, Miss Cummings, Mr. B. McGuckin, and Mr. Santley. The performance was in every respect highly successful and creditable alike to the Society and its able and indefatigable Conductor, Mr. C. Hancock, Mus. Bac., Oxon., Organist of St. Martin's.——The Amateur Vocal Society gave its annual Invitation Concert on Tuesday evening, the 9th ult., to a numerous audience. The works performed were a selection from Mendelssohn's *Christus* and *95th Psalm*, and H. Smart's *Bride of Dunkerron*. Mr. H. B. Ellis, F.C.O., conducted, and Miss Deacon was the accompanist.——On Sunday evening, the 14th ult., Rossini's *Stabat Mater*, with orchestral accompaniments, was performed, for the first time in Leicester, at Holy Cross Church, Wellington Street, by the choir, assisted by a number of musical friends. The solos were taken in creditable style by Mrs. Winterburn, Miss Stafford, Messrs. Webster and Kelly, and the Duet by Misses Barratt and Mawby. The excellence of the performance was mainly owing to the numerous careful rehearsals, under the direction of Miss Clowes, the Organist. Mr. Oldershaw was the Conductor.——Bach's *Passion Music* was performed at St. Martin's Church, on the 16th and 17th ult., by the choir, largely augmented for the occasion by various musical societies. The soloists were Master Lowe (treble) and Master Smith (alto), from St. George's Chapel, Windsor; Messrs. Jackson, Birch, Gamble, Allen, and Martin. The accompaniments were played in masterly style by the Organist, Mr. C. Hancock, Mus. Bac. An appropriate address was delivered by the Rev. Canon Vaughan. The collection towards the new seats for the choir, on the first evening, amounted to £36. The attendance was large. On the second evening there was again a large congregation, and the collection amounted to £44 5s. 4d.

LEWISHAM.—Mendelssohn's *Christus* was sung at St. Stephen's on the Tuesday evening in Passion Week, with full orchestral accompaniments. The orchestra was composed of members of the Lewisham Orchestral Society, with Mr. Warwick Jordan as Conductor. The tenor solos were admirably rendered by Mr. T. W. Hanson (of St. Paul's Cathedral), and the choruses by a body of seventy voices. Mr. George C. Martin, the Sub-Organist of St. Paul's Cathedral, presided at the Organ, and gave an artistic rendering of one of Mendelssohn's Sonatas at the conclusion of the service.

LIVERPOOL.—Miss Dora Schirmacher's Pianoforte Recital, on the 4th ult., was a great success from a musical point of view, but unfortunately there were only enough people present to about half fill the small concert-room. Herr Heimendahl was the violinist, and Mr. F. E. Barnes, late Organist of St. Margaret's Church, Prince's Road, acted as accompanist. Miss Schirmacher's playing was admirable, and her reputation, which is already considerable, will be greatly added to by her performance on this occasion. She was very warmly received, and recalled to the platform in more than one instance.——The members of St. Andrew's Musical Society gave an open Rehearsal at St. Andrew's Hall, Rodney Street, on the 9th ult., when Mendelssohn's *42nd Psalm*, Schubert's *Song of Miriam*, and Beethoven's *Ruins of Athens*, were rendered by an effective choir of about fifty voices. There was a crowded audience, and the performance passed off with great success. Mr. Tomasso Radcliffe was the Conductor.

MANCHESTER.—Madame Samson-Dunne gave her Annual Concert on Wednesday, the 10th ult., at the concert-room of the Athenæum. Amongst the artists were Mr. H. Smith (solo violoncellist) who, in conjunction with Madame Dunne at the pianoforte, gave Mendelssohn's Sonata in D, Op. 58, and Dunkler's Caprice on Hungarian Airs; Mons. J. Jacobs (solo trombone to H.M. the King of Holland) who performed with much effect Beethoven's "Adelaide," arranged for trombone, accompanied, and received an encore; Miss Redfern who played two pianoforte Solos, and Master Dunne, whose violin performances included one movement from Mendelssohn's Concerto in E minor. A varied and classical programme was relieved by the solo performances of Miss Payne on the zither. The pianoforte Solos of Madame Dunne were well received, especially Beethoven's "Moonlight Sonata." Miss Louisa Bowmont was the vocalist of the evening. ——The last Concert of the season in connection with the Manchester Gentleman's Glee Club was of more than ordinary interest, for it witnessed the first performance in public of the glees to which have been awarded prizes by the Club in the recent competition, besides some of those which were submitted to the judges, but were not fortunate enough to secure an award. In July of last year the Club advertised in the Manchester and some of the London newspapers an offer of two prizes of £20 each for the best serious and cheerful glees. This advertisement was responded to by 114 compositions, comprising sixty cheerful and fifty-four serious glees, and representing eighty composers, being sent in. After a careful examination, "Hence, loathed Melancholy" was selected as the best cheerful glee. The composer is Mr. Henry Lahee, of London. "Hush'd in Death" was selected as the best serious glee. This is the composition of Dr. Henry Hiles. One circumstance connected with the final decision is worthy of mention. Before deciding on the prize-winner of the best cheerful glee, the judges gave their award to another glee called "Humpty Dumpty" as the best musical composition, but left it to the committee to decide whether they could accept it as a glee. The committee decided that "Humpty Dumpty" hardly met their requirements as a glee, but was more of the nature of a musical joke. The decision was communicated to the composer, Mr. Alfred J. Caldicott, of Worcester. At the performance Mr. Caldicott conducted in person, and the glee met with such unanimous approval that (although encores were not permitted) he was compelled to accede to the loud demands for its repetition. Colonel Wilkinson then announced amid the greatest applause that the committee had unanimously decided to give a special prize to Mr. Caldicott.

NEATH, SOUTH WALES.—On Thursday, the 4th ult., a Concert was given at Alderman Davies' Schools by the Neath Harmonic Society. The programme commenced with "Blest are the departed," from Spohr's Oratorio, the *Last Judgment*, which was sung by the members of the Society in memory of their late conductor, M. Jules Allard. The first and second parts of the concert consisted of Bach's Sacred Cantata, *My Spirit was in Heaviness*, Mendelssohn's *42nd Psalm*, *As the Hart pants*, and Handel's Ode, *Alexander's Feast*, with orchestral accompaniments; the band and chorus comprising about 100 performers. The Conductor was Mr. I. Ll. Matthews, and Mr. E. G. Woodward led the band. The solos, &c., were most ably rendered by members of the Society, the air "Softly sweet in Lydian measure" (from *Alexander's Feast*), by Mr. Hopkin Morgan, with violoncello accompaniment by Mr. Louis Waite, being especially effective. There was a most enthusiastic audience, the encores were numerous, and the concert highly successful. It may be stated that this was the first time of Bach's Cantata and Mendelssohn's Psalm above named being performed in South Wales. This Society, which has now been in existence nearly ten years, possesses a good amount of musical ability, and has during the above period performed some of the principal works of the great masters.

NEWBURY.—On the 12th ult. a Soirée took place at the Town Hall, in aid of the Temperance Society of this Town. The principal soloists were Miss Dolton, who was enthusiastically applauded, Miss Harper, Mr. and Mrs. Freeman, Miss Staples, Messrs. Bates and Burrdock. The choir consisted of about forty voices. Mr. W. J. Blacket conducted.——Under the auspices of the Literary and Scientific Institution the first Promenade Concert held in this town was given on the 23rd ult. in the Corn Exchange. The band of the Victoria Rifles, under the management of Mr. Bandmaster Sibold, was engaged for the occasion, and performed a capital selection of dance music to a large and fashionable audience.

NEWPORT, I. W.—The Newport Choral Society, under the presidency of the Revs. Canon Connor and B. L. Green, commenced its career on Thursday the 11th ult. with a fine performance of *St. Paul*. The band and chorus numbered over 100 and was under the conductorship of Mr. W. R. Yelf; the orchestra being led by Mr. Charles Fletcher. The soloists were Miss Jessie Royd, Mrs. Bradshawe McKay, Mr. A. Kenningham, and Mr. Thurley Beale, and it is needless to say that such an efficient quartett did ample justice to the solos entrusted to them. Especial mention must be made of Mrs. McKay's delivery of "But the Lord is mindful." Mr. Thurley Beale created the greatest enthusiasm amongst a critical audience by his splendid delivery of "Consume them all," "O God have mercy," &c. Miss Jessie Royd was highly successful in "Jerusalem," and "I will sing of Thy great mercies," and Mr. A. Kenningham delivered the tenor music most conscientiously, Stephen's Recitative, "Men, brethren, and fathers," and the other trying recitatives being declaimed with great intelligence and artistic skill. The band played with much precision, and indeed so fine a performance has never yet been heard in Newport, thanks to the thoroughly efficient conductorship of Mr. Yelf.

NORWICH.—The thirteenth Concert of the Norfolk and Norwich Musical Union was given in St. Andrew's Hall, on Thursday evening, March 28. The first part of the programme consisted of Mr. W. H. Cummings's Cantata, the *Fairy Ring*, the solos in which were sung by Miss Emma Beasley, Miss Orridge, Mr. Minns, and Mr. Smith, all of whom were exceedingly well received. In the miscellaneous pieces which constituted the second portion of the programme, the most noticeable features were Miss Beasley's rendering of Clay's song, "She wandered down the mountain side;" Mr. Arthur Bunnett's brilliant performance of two movements from Sir W. Sterndale Bennett's Pianoforte Concerto in F minor; Miss Beasley's and Miss Orridge's duet, "Trust her not," and Miss Orridge's "Golden days."

PENMAENMAWR, N.W.—A Sacred Concert was given at the Gladstone Hall, on Thursday the 11th ult., in aid of the Workman's Reading Room, in which several ladies and gentlemen took part. Mr. J. W. Evans was the violinist, and Mr. W. B. Jones, of Bangor Cathedral, the accompanist. Among the pieces which were especially well rendered were "Angels ever bright and fair," by Miss Ridgway, "Be thou faithful unto death (*St. Paul*), "Virtue, my soul, &c." (*Jephtha*), by Eos Maelor (encored), and "Whosoever drinketh" (*Woman of Samaria*, Bennett), by Mr. Davies. The Quartett "Ave Maria" (Gounod), for voice, piano, violin and harmonium, by the Misses Ridgway and Messrs. Evans and Jones, was also greatly appreciated; and the choir gave with good effect "Blessed be the Lord God of Israel," "Hallelujah," &c. The Hall was crowded with a fashionable audience.

ROTHERHAM.—On the 12th ult. an evening Concert was given in the schoolroom of the Congregational church, Doncaster Road, by the Choir of the church, assisted by Mrs. House, of Sheffield, on the occasion of the presentation of a massive silver salver, an illuminated address, and a splendid ivory *bâton*, silver mounted and exquisitely chased, to the honorary organist, Mr. C. H. Perrot, in recognition of his services for thirteen years as organist and choirmaster. The rendering of the several pieces reflected the highest credit on the executants, and the excellent playing of the band is deserving of recognition. One of the most notable features of the programme was that the majority of its several items were the compositions of Mr. Perrot, principal amongst which was the Processional Hymn, "Onward, Christian soldiers," consisting of chorus, semi-chorus, and chorus (in unison), with piano and flute obbligato, piano, flute, and violoncello; and piano, violins, and flute, and violoncello obbligatos, the rendering of which was so satisfactory that by request it was repeated in the second part. Other original pieces were a Part-song, "Ode to the cuckoo;" a Serenade, "Good night, beloved;" an Anthem, "Hear my prayer;" and a Madrigal "May morning." The concert closed with an Anthem by Dr. W. Spark, "And now Israel," which was conducted by Mr. Perrot, using the *bâton* presented to him for the first time.

SALISBURY.—The members of the Sarum Choral Society have just presented Mr. Aylward, their Conductor, with a testimonial expressive of their appreciation of his services to the Society. The testimonial consisted of a handsome clock, in black marble and bronze, with side ornaments to match. The base of the timepiece bore the following inscription:—"Wm. P. Aylward, Esq., from the members of the Sarum Choral Society in grateful acknowledgment of his skill, kindliness, and untiring care as their conductor. March 18, 1878."

SELKIRK, N.B.—Mendelssohn's *Hymn of Praise* was given in the Volunteer Hall, on Thursday the 18th ult., by the Selkirk Choral Society. The second part consisted of selections from Bach, Schumann, Wagner, and Liszt. Mr. Nesbitt conducted, Mr. Alfred Heap, organist to the Rt. Hon. the Earl of Home, presided at the pianoforte, and Mr. Anderson, of Edinburgh, at the harmonium.

SHEFFIELD.—At the Albert Hall, Messrs. Peck and Wainwright have continued their twelfth series of Saturday afternoon Concerts, before good audiences, which the excellent character of the performances, chiefly instrumental, richly deserved. Miss Clara Linley and Miss Ferrier in their pianoforte solos and duets, and Mr. Peck as solo violinist, contributed much by their excellent playing to the attractiveness of these entertainments.

SHERBORNE.—The forty-second Concert of the Sherborne School Musical Society took place on the 8th ult., and was in every respect a great success. The selection of *Samson* for performance by a choir of schoolboys and schoolboy soloists was an ambitious one, but the performance amply justified the ambition. The school orchestra was reinforced by artists from both the Opera Houses, the Philharmonic, and the Crystal Palace, and the result was admirable. The general rendering of the Oratorio was extremely good; Ainslie sang the bass solos with good effect, the delivery of Harapha's recitatives, and the grand air "Honour and arms," being quite worthy of a much more experienced artist. Weekes made a very creditable first appearance, and Bastard was a most efficient alto, his "Weep, Israel, weep" being particularly good. The choruses were quite up to the usual standard—a very high one,—and the entire concert was highly creditable to Mr. Parker, who conducted with much ability.

TAVISTOCK.—An excellent performance, consisting of selections from Handel's Oratorio of *Esther*, was given in the Town Hall, on Wednesday the 24th ult., for the first time, we believe, in the West of England. The chorus numbered upwards of sixty voices and was conducted by Mr. J. F. Thynne, who for more than thirty years has held the appointment of organist and choirmaster of the parish church, and for whose benefit the performance was given. Mr. Thynne has considerable musical talent, and much experience, and his able training of the choir reflects the greatest credit on his somewhat difficult undertaking. The Rev. T. Gibbons, rector of Petertavy, gave a short lecture in connection with the work. Both solos and choruses were exceedingly well sung, many being redemanded. The hall was quite full, half the seats having been reserved beforehand, and it is hoped that such a successful performance may be repeated.

TRING.—On the 24th ult. the members of the Tring Harmonic Society performed Handel's *Messiah*, under the conductorship of Mr. Hobson. The soloists were Miss Jessie Royd, Miss Van Senden, Mr. Redfern Hollins, Signor Brocolini, and Mr. Theodore Drew, Organist of Holy Trinity, Brompton. There was a large and appreciative audience, and the Concert was in every respect a complete success.

WHITTINGTON MOOR.—On Good Friday evening a performance of Handel's *Messiah* was given in the Assembly Hall in aid of the Congregational Church Building Fund. The solo vocalists were Madame George, Miss Walker, Mr. Thomas Cooper, Mr. Vincent Cooke, and Mr. L. Wilkinson. The whole of the recitatives and airs were admirably rendered, and the choruses were sung with much precision. Mr. J. White presided at the harmonium, and Mr. Walker conducted.

ORGAN APPOINTMENTS.—Mr. Claude R. Fowles, to All Saints' Church, Babbicombe, Torquay, Devon.—Mr. G. H. Crookes, to the Parish Church, Broughty Ferry, Forfarshire, Scotland.—Mr. T. J. Leaman, to the Parish Church, Warminster, Wilts.—Mr. W. A. W. Howlett, R.A.M., to Christ Church, Cobridge.—Mr. R. Virgoe Miles, Organist and Choirmaster to Holy Trinity, Barnet, N.—Miss Margaret F. Fowles, to the Church of SS. Michael and All Angels, Swanmore, Ryde, Isle of Wight.—Mr. Theodore Drew, to Holy Trinity, Parish Church, Brompton.

OBITUARY.

On Monday, the 25th of March, suddenly, after a short illness, CHARLES JOHN BOND, at his residence, 47, Montpelier Road, Brighton.

On the 28th of March, at Paignton, South Devon, MARTIN ADAMS MARTIN, Professor of Music and Organist, aged 38.

On the 30th of March, at the Vicarage, Yarnton, Oxford, the Rev. PETER MAURICE, D.D., aged 74.

On the 16th ult., at Holmesdale, Redhill, Surrey, after a long and painful illness, JANE, the beloved wife of GEORGE PERREN, in the 54th year of her age.

On the 21st. ult., JOHN GUNN, of Dublin, aged 46.

DURING THE LAST MONTH.

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414 Ye shall dwell in the land ... J. Stainer

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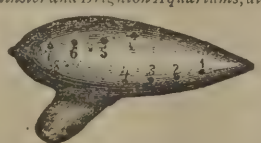

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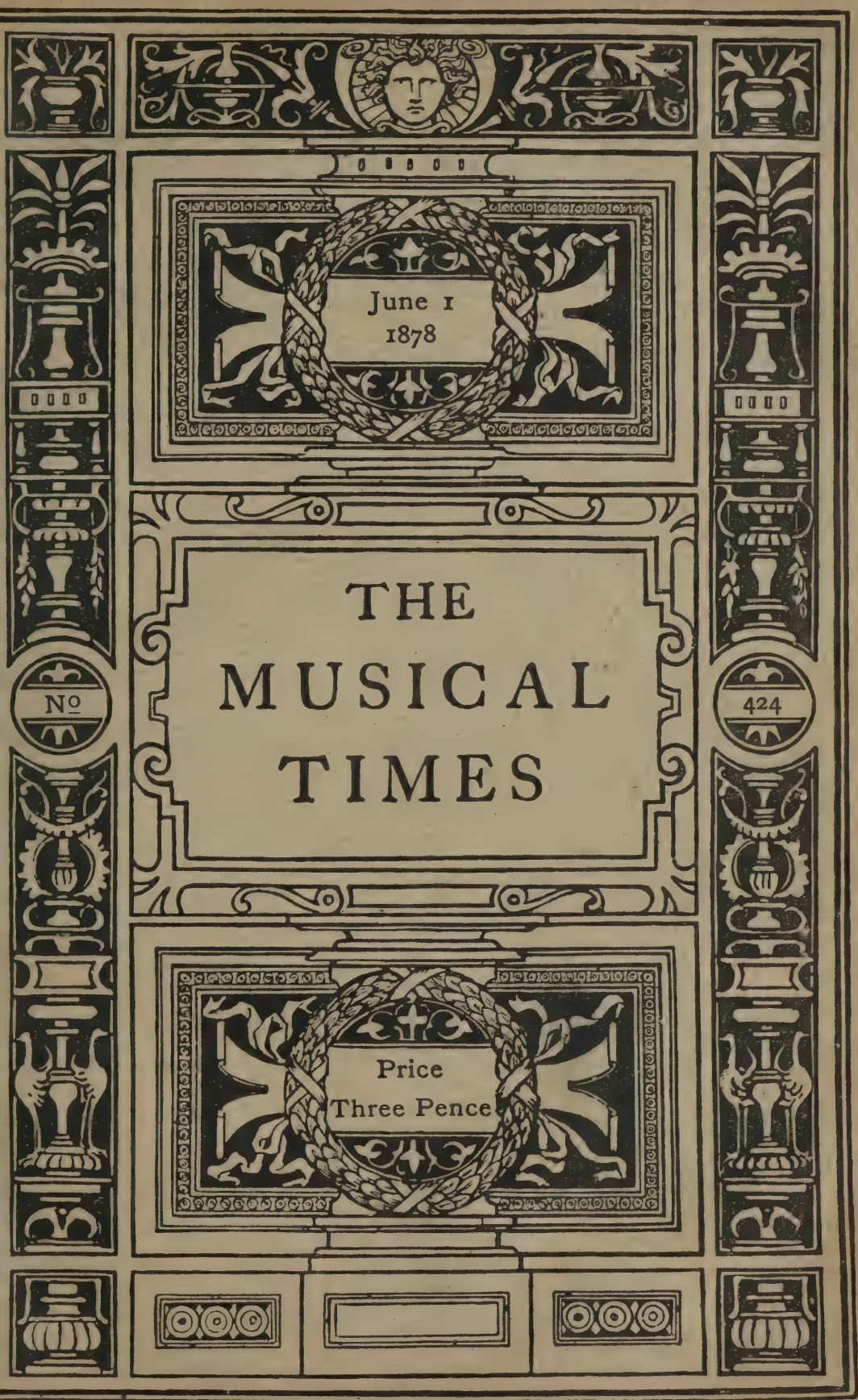
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MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

ESTABLISHED, APRIL, 1866.

THE ENGLISH GLEE UNION.
Mr. H. ASHTON, Mr. F. H. COZENS,
Mr. FOUNTAIN MEEN, Mr. ALBERT HUBBARD,
ASSISTED BY
Madame ASHTON.

For terms, &c., address, H. Ashton, Secretary, Ivy House, Stamford Hill, London, N.

TO SECRETARIES OF INSTITUTES, CHARITIES, COMPANIES, &c.

THE BRITISH GLEE UNION
(Established 1875).

ALTO, Mr. SIDNEY BARNBY; TENOR, Mr. PARKIN; TENOR and PIANIST, Mr. FRANK BROUGH; BASS, Mr. PRENTON; SOPRANO provided when required.—Secretary, H. PRENTON, 1, Albion Square, Dalston, London.

BISHENDEN (Mr. CH. J.), the celebrated Bass, Author of "How to Sing," &c., will sing "Norman," composed for Mr. Bishenden, at his engagements. Extract from report of Parish Church Choir Concert: "Monday last the Chesham Town Hall was filled by the *élite* of the neighbourhood. A very powerful attraction was offered to the public in the appearance of Mr. Ch. J. Bishenden, and he was, of course, the star of the evening. The four songs selected by Mr. Bishenden were standard representative songs of the English school, not simply the ballad of the present time, which is too often written to order. Every note of 'The Village Blacksmith,' 'Heart of Oak,' 'The Friar,' and 'Blow high, blow low,' as sung by Mr. Bishenden, showed traces of his careful study, each song in succession receiving a most vociferous encore, to which Mr. Bishenden generously responded with other songs. Mr. Bishenden used to be a choir-boy at the Chesham Parish Church, and we are proud of him."—*The Bucks Advertiser*, May 4, 1878. See also *Hemel Hempstead Gazette, Bucks Herald*, &c., for same date.—20, Duke Street, Portland Place, London, W.

PIANOFORTE TUNER open to an ENGAGEMENT. T. L., 25, Philip Road, Peckham Rye.

WANTED, a MANAGER (must be a good Tuner, &c.), to take the entire charge of a large letting and selling connection. He will be expected to invest £300 or more to identify himself with its interest and welfare. Address, Wm. R., Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, by a Country Musicseller, an experienced MAN of good address, competent to attend to tuning, repairing, sheet music, &c., at a branch business. A man with a wife capable of attending to the shop in his absence preferred. Apply, inclosing carte, testimonials, &c., which will be returned, to W. Orme, 22, St. Peter's Street, Derby.

TUNER WANTED.—Permanent situation to a thoroughly experienced hand. Apply, with references and *carte*, stating salary required, to Messrs. Thompson and Shackell, Queen's Buildings, Cardiff.

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WANTED, a Young Lady, as an APPRENTICE or IMPROVER in a Music Warehouse in the country. Address, Mr. W. Morrell, Music Warehouse, Tiverton, Devon.

WANTED, WHOLE or PARTIAL EMPLOYMENT as TUNER. C. B., 5, Studland Street, Hammersmith.

WANTED, for a well-educated Youth of 16, a SITUATION as IMPROVER in a good general and tuning establishment. Has some knowledge of the trade. Apply, Johnstone, Bookseller, St. Ives, Hunts.

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PIANOFORTE TUNER and REGULATOR is open to an ENGAGEMENT at home or abroad. Address, F. L. X., Messrs. Novello, Ewer and Co.

TO MUSICSELLERS, &c.—WANTED, by the advertiser, a SITUATION where he will have a good opportunity of learning Pianoforte-tuning. Will give time in exchange for a comfortable home. Address, Musicus, care of Mr. Hughes, 23, Howard Street, Sheffield.

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GREAT SALE of MUSIC, at one-twelfth of the marked price.—Messrs. DUFF and STEWART are now SELLING their large SURPLUS STOCK of Vocal and Instrumental MUSIC. Twelve shillings' worth for one shilling, or post free 15 stamps. No catalogues. Duff and Stewart, 147, Oxford Street.

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London, April 1878.

TRINITY COLLEGE, LONDON.

FINAL PUBLIC NOTICE.

Higher Examinations in Music, July 4 and 5, 1878. All names and entrance fees for the undermentioned Examinations must be sent in by Monday, June 24.

1. Licentiate and Associate in Music.
2. Higher Musical Certificates to Women. (Harmony, Pianoforte, or Singing, &c.)
3. Special Certificates for Technical Skill. (Harmony, Counterpoint, Pianoforte, Singing, Organ, Orchestral Instruments, &c.)

Candidates may sit for any one or more subjects in Nos. 2 and 3, at this option.

4. L. Mus. Exercises must be sent in on or before Saturday, June 22.

The Theoretical Examinations will be held simultaneously in LONDON, MANCHESTER, DUBLIN, and SHREWSBURY. The Vocal and Instrumental Examinations will be held in London only. Further particulars may be obtained on application.

By Order,
CHARLES PETERS, Resident Sec.

Trinity College, London, Weymouth Street, W.

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COUNTERPOINT.—Mondays, from 8.15 p.m.
FORM IN COMPOSITION AND ORCHESTRATION.—Wednesdays, from 6.30 p.m.
MUSICAL HISTORY (Free to Students).—Mondays, from 7.30 to 8.15 p.m.
LADIES' HARMONY CLASS.—Thursdays, from 3.15 p.m.; also 6.30 p.m.

Fee for each of the above theory subjects, £1 1s. per term.

ORGAN.—Mondays, from 12 noon, and Wednesdays, from 6.30 p.m.
PIANOFORTE.—Tuesdays, from 3 p.m., and Saturdays, from 1 p.m.
HARMONIUM.—Thursdays, from 6.30 p.m.
SOLO SINGING.—Tuesdays, from 7 p.m., and Saturdays, from 6 p.m.
VIOLIN.—Wednesdays, from 5.30 p.m.
VIOLONCELLO.—Thursdays, from 6 p.m.
FLUTE.—Thursdays, from 6 p.m.
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Fee for each of the above practical subjects, £2 2s. per term. Students of theory classes are permitted to enter for any of the practical subjects at reduced fees. All the Students receive individual instruction.

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MUSICAL ASSOCIATION, 27, Harley Street, W.—MONDAY, June 3. Paper by CHARLES MACKESON, Esq., F.S.S., "On the present cultivation of Sacred Music in England." Chair taken at 4.30; Paper read at 5 o'clock.

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AN ORGAN RECITAL will be given at the Parish Church, Whitechapel, by MR. HENRY LISTER, Mus. Bac., Oxon., on MONDAY, June 3, 1878, to commence at 8 o'clock. Tickets to be obtained at Novello's, 80 and 81, Queen Street, E.C., and at Cramer's, Moorgate Street.

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Sonata, No. 6	Mendelssohn.
Sonata, No. 2	Bach.
First movement of G minor Symphony	Mozart.
Concerto in B flat, No. 2	Handel.
Andante with variations, from Notturno, for wind instruments	Spohr.

THE MUSICAL TIMES

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1878.

MUSIC WITHOUT A MASTER.

By HENRY C. LUNN.

WE have never been able to understand whether the works published for teaching languages "without a master" are founded upon the idea that with such help no person would require a master; or that, presuming a pupil had previously made up his mind not to employ an experienced guide, these books are to act as correct finger-posts to point out the road he is to travel. Supposing that they are simply to serve as poor substitutes for the legitimate method of acquiring a language, they will doubtless be found useful in their way; but if they are meant to establish the fact that by self-tuition a sound knowledge of the subject can be gained, we must unreservedly dissent from such a conclusion. "French without a master" sounds extremely well, but one of the first requisites of a language is a perfect pronunciation, and the intonation of the French is not to be acquired by the eye, but by the ear. When we see, for example, that *bouillon* is to be pronounced *boolon*, according to the English alphabet, we do not get very near to the truth, although it is said that the *oo* sounds as in the word *wood*, and that the *n* is "nasal;" neither can the correct pronunciation of *surveillance* be caught by attempting to follow the English letters in *survelans*, even when we are directed to recollect that the *u* is "short," the *l* "sounds as *gl* in *seraglio*," and that the "nasal" sound of *n* is to be carefully observed; and yet these are fair specimens of the method by which French is taught "without a master."

If then the difficulties in the way of becoming a good linguist are really insurmountable, save by the aid of an able instructor, what shall be said of the possibility of acquiring Music "without a master"? Surely if this is, as we believe, one of the most eloquent of languages, no symbols can convey anything but the baldest idea of the beauty of a tone-poem. True it is that those who study French by the help of books alone may learn sufficient to enable them to read the literature of the country; but let them attempt to speak, and the pronunciation at once betrays the manner in which they have studied. In Music, too, it is possible that a diligent and earnest student may, with great care, skim through compositions with much amusement, and even profit, to himself; yet the moment he tries to expound the meaning of a work to artistic ears, the want of what may be termed the "intonation" of the language is at once painfully apparent. To those who feel the importance of seeking an efficient tutor for Music, whether vocal or instrumental, it is of course unnecessary to enlarge upon the subject; but we see a growing tendency in the present day to issue compositions for the pianoforte in which, without positively asserting the fact, it seems assumed that every information necessary for a student is to be found. In past times pieces only contained the notes, with the requisite marks for the varieties of tone and time; but now we have full and explicit fingering throughout, directions for the minutest shades of expression, Italian words (many of which are positively untranslatable) to guide our minds into the right channel for the interpretation of the most important passages, and we have even an edition of classical works where every movement is elaborately analysed, the margin being positively covered with letter-press so thickly as completely to dazzle the eye of the young performer for whom such information is evidently designed. Songs, too, are published with all the places for taking breath marked; and it is probable, if this system should continue to develop, that directions for the proper management of the voice and the pronunciation of the syllables may be added. Now it is obvious that when a work is thus placed before the public, the editor gives a lesson to every purchaser of a copy; and if this could possibly be an efficient one, there could be no artistic reason, at least, for saying a word against it; but as we have already indicated, no printed rules, however carefully they may have been considered, can form either a player or a singer—the influence of an experienced teacher alone can mould the pupil's mind; and as Music should come from the mind, and merely be uttered through the voice or fingers, even the best "paper musician" must necessarily be a mere ingenious automaton.

But, in addition to the pieces we have mentioned, expressly designed, as we suppose, for self-tuition, we have books entitled "Music without a master," and in these publications laws are laid down for the student which are no doubt founded upon sound principles, but are utterly useless unless explained and illustrated by a teacher. "Do not put your thumb upon a black key," for instance, and "Never place one finger over another," are very good maxims; but a pianist would be somewhat puzzled were he to attempt to play classical works with a blind observance of such directions. The truth is that the exceptions prove the rule; and although these exceptions, when met with in printed fingering, rather perplex an untaught player, when recommended under the guidance of an intelligent master, they become interesting examples for reflection as illustrating the great principle of "fingering as you phrase." The mental analysis of a pianoforte composition is a process which, aided by the teacher, grows so much into a habit with a student, that notes in music, like words in a book, become merely regarded as a means of eloquently expressing phases of thought; and the fingers are therefore instinct with the minutest shades of feeling. To give forth the correct notes of a theme, or coldly to execute passages without a flaw will satisfy none whose musical powers have been developed by constant communion with an artistic and experienced mind; and few will be found who can endure mechanical playing if they have for years been taught to believe that those who have, by hard labour only, vanquished executive difficulties have acquired the means, but not the end, of art. A Sonata of Beethoven's, for example, is a poem only to those who are themselves musical poets; but the notes are the same to all: music is certainly an universal language and requires no translation for executants not born in the country of the author; the indications for every variation of time, for phrasing, and even for fingering, appear legibly upon the paper, but it is the magic of the teacher which, almost imperceptibly, urges the young player to mould this succession of sounds into an harmonious whole. No composer can do more than faintly shadow forth his meaning by the aid of the engraver; no editor can induce eloquence in the performer by the most careful directions for phrasing: the influence of the master must be personal, and teacher and pupil must be united by that bond of sympathy which even absence should not weaken.

If we were to accept the fact of multitudes of books professing to teach the vocal art existing around us as a proof, we might imagine that "Singing without a master" is an exceedingly easy matter. To say

nothing of the many anatomical treatises with coloured illustrations—by no means agreeable to look at—which tell us how the voice should be produced according to Nature's laws, we have pleasant and well-written works which treat so ably of the method of singing vowels and consonants, of the manner in which words should and should not be pronounced, of the appearance of the face when singing, and even of the true attitude to be assumed before an audience, that little more seems necessary for qualifying a student to become an accomplished vocalist. Most of us have heard of the singer who, having been kept solely to a set series of vocal exercises for about seven years, was then told that he had nothing more to learn. The story is a good one, and gains respect by age; but who, knowing anything of the matter, will believe it? "Either," they will say, "he was *not* the great singer that he is reported to have been, or he gained his high artistic qualities by other means than singing over a number of dry technical studies for seven years." It is true that he worked under the guidance of a master; but we hear nothing of the influence exercised by this master when school-hours were over. No organised daily *routine*, however well it may have been laid out upon paper, will ever form a vocalist worthy of the name; for not only must the utmost care be exercised to form the musical intelligence as well as the voice, but it is as impossible for a teacher to pursue precisely the same system with two pupils as for a doctor to practise the same course of treatment with two patients. The constitution must be studied in both instances, and this can only be done by one who has experience as well as knowledge, and whose whole heart is in the work to which he devotes himself.

We recollect once being told by a lady that, although her daughter had taken lessons on the pianoforte for many years, she always played frightfully out of tune. How this feat was accomplished we know not; but now that the female members of a family so often forsake our household instrument for the Violin, we trust that mothers with such sensitive ears will take care that a proper instructor is provided in the rudimentary stages of their daughters' progress. Self-tuition, as we have endeavoured to prove, is bad enough wherever solid advancement is desired, but the "Violin without a master" is something too horrible to dwell upon. To be compelled to listen to the constant practice of the scales is wearisome indeed; but who can bear the excruciating torture of hearing each note gradually squeezed into tune—or rather what the player thinks is in tune—as a portion of a "pupil's daily exercise"? Truly the violin, although in every respect a perfect instrument, capable of conveying the most eloquent and impassioned poetry to a cultivated audience, is one which thoroughly tests the musical faculty. On the pianoforte anybody, with a little practice, can at least sound a succession of notes which shall be satisfactory to the ear, provided the tuner has properly performed his duty; yet place a violin and bow in the hands of a tyro and he can produce but a discordant noise. Much therefore as we may desire that this instrument should be more popular in the domestic circle than it has hitherto been, by introducing it into ladies' schools, and by encouraging our daughters as well as our sons at home to develop its numerous beauties, we cannot insist too strongly upon the necessity of practising from the first under the supervision of an able teacher; for "instruction books" must speak alike to all, and never can probe those individual failings which can be detected, and perhaps remedied, by an experienced and conscientious master.

Although, following out our theory to the utmost, we thoroughly disagree with attempting to acquire "Harmony without a master," we especially warn the pupil against studying "Harmony with too many masters;"—for although it is undoubtedly true that in a multitude of counsellors there must be wisdom, it is not always that even the most learned doctors arrive at the same conclusion. A definite method of classifying chords which has formed the foundation for the structure of some of the finest artistic works may be proved faulty as thought on the subject advances, and mature minds may safely analyse the numerous systems around them; but young students should firmly adhere to the one in which they have been taught to put faith, for there can be no question that all musicians arrive at the same end, although by different means; and a beautiful chord in the work of a great composer is no less beautiful because another composer would note it differently. So much is done by establishing a feeling of confidence between master and pupil that we cannot too earnestly advocate the desirability of mutual trust, and whenever therefore one who has been taught that a certain combination of sounds has a certain root suddenly discovers that there are theorists who say that it has another root, let him not disbelieve in his tutor, for assuredly he will find that there are theorists of equal position who deny the truth of either. And if the help of a teacher is so positively essential in learning the principles of what may be termed "musical grammar," how much more is it so in attempting to compose. The master who would inculcate a feeling for symmetry of construction, and show the laws by which the grand works which have placed music amongst the noblest of the arts have been regulated, must do something more than merely map out upon paper the cold forms of the several movements of a classical composition. Books may help, but not take the place of, oral instruction; for in examining the models which have been bequeathed to us, we should endeavour not only to study the plan, but to comprehend the inner meaning of an author; and a good master can reveal to us in a short time what the most earnest student might not discover in years of study.

Opposed then as we are to the system of teaching even dry matters of fact in a matter-of-fact style, and with a fixed conviction that "imitation" is of all things to be avoided, it may perhaps be asked what we consider the real office of a master. To this we reply that he is ever to remember how grave is the responsibility of the task with which he is entrusted; for the talent of his pupil is the capital which he undertakes to employ to the greatest advantage. He must administer his teaching, therefore, not only with skill, but with judgment. His mission is to build up the musical mind of his pupil from the foundation, and to instil in early life such sound principles of art, that the older he grows the more solid his taste will become. Above all things, he is to make his influence felt when no longer at his pupil's side, for it should be understood that the object of studying with a master is to be able in the future to do without him. Assuming that these truths are admitted as the basis of legitimate teaching, it will be at once seen that no directions upon paper, as we have already said, can produce anything beyond mechanical correctness, and that self-tuition in music is no more to be advocated than self-tuition in language. The due interpretation of a composition requires something more than mere accuracy, and that something can only be gained by communion with artists. Whenever therefore the result of "Music without a master" is exhibited in any form, let us hope that the audience may be "without a master" to listen to it.

"GOD SAVE THE KING."

By WILLIAM H. CUMMINGS.

(*Continued from page 262.*)

BEFORE we pass on to consider the claims of other reputed authors of the music of "God save the King," it may be well to correct an error which occurs in the last number of THE MUSICAL TIMES. Kitchener died in 1827, not in 1840; and his Flemish MS. book of Bull's compositions remained, I believe, in the hands of his son, from whom Clark purchased it in 1840.* After Clark's death the volume was offered to Her Majesty the Queen, the British Museum, and Miss Dolby, perhaps also to others; terms for purchase could not be arranged, consequently it remained in the possession of Mr. Clark's widow. It was never my good fortune to see the book, but in June, 1876, I visited Mrs. Clark in the hope that I might not only acquire some information from her, but also be permitted to examine the manuscript. Failing in my object, I wrote to Mrs. Clark in the following September, offering to purchase the volume, and asking for help in collecting memoranda respecting "God save the King," the only result being the following note:—

Dear Sir,—At your interview with me I told you the book in question was disposed of, and as regards your other request I cannot assist you; my great age prevents it. Yours respectfully,
Sept. 14, 1876. H. CLARK.

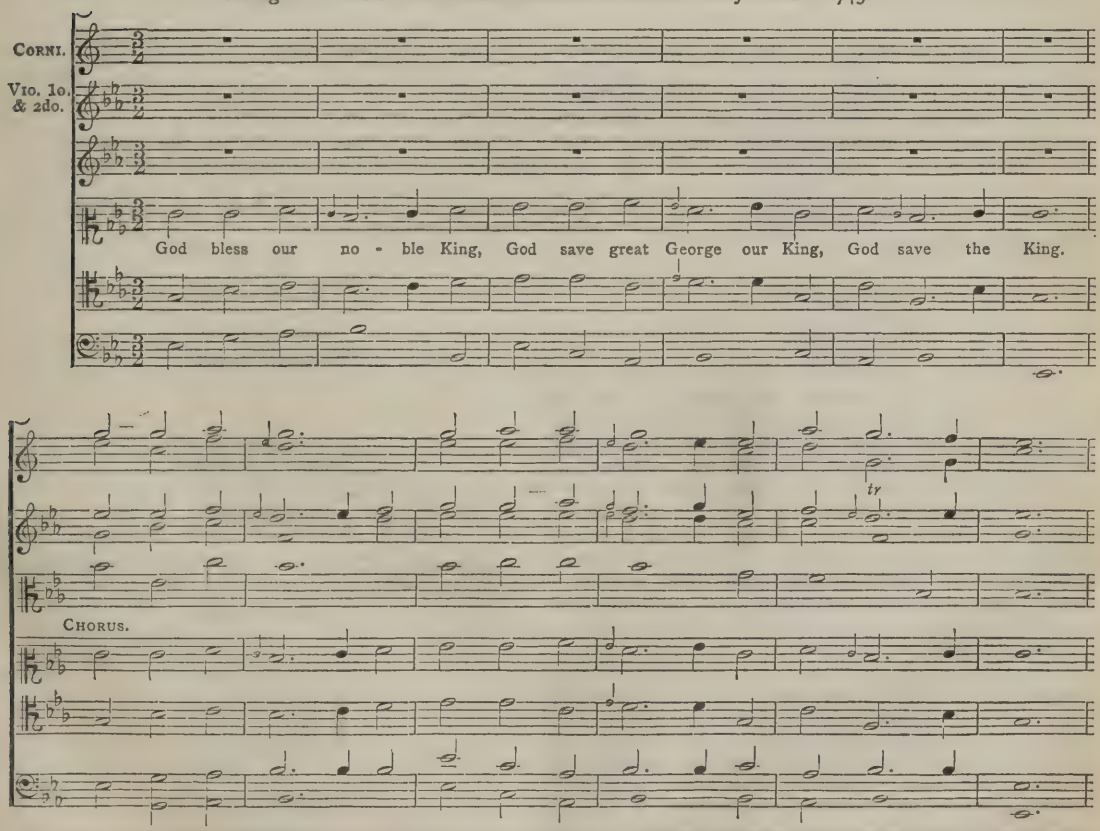
The earliest printed notice we find recording the association of the words "God save the King" with the tune appears in the *Daily Advertiser* of Monday, September 30, 1745: "On Saturday night last, the audience at the Theatre Royal, Drury Lane, were agreeably surprized by the Gentlemen belonging to that House performing the Anthem of God save our noble King. The universal Applause it met with, being encored with repeated Huzzas, sufficiently denoted in how just an Abhorrence they hold the arbitrary Schemes of our insidious Enemies, and detest the despotick Attempts of Papal power." The immense popularity the words and music immediately obtained induced the managers of other theatres to follow the example set by Drury Lane, and we find an advertisement in the *General Advertiser*, October 2, 1745: "At the Theatre in Goodman's Fields, by desire, God save the King, as it was performed at the Theatre Royal, Drury Lane, with great applause." At this house the Anthem seems to have been performed nightly up to November 14. The Theatre Royal, Covent Garden, followed suit, for we read in the *General Advertiser*, December 24, 25, and 26, 1745, an advertisement of the performances at that house, which concludes with the following words: "And at the play God save the King."

The arrangement and harmonies of the National Anthem sung at Drury Lane was made by Dr. Arne, and that for Covent Garden, it is said, by his pupil, Dr. Burney. The work of the former exists in his autograph, and is so interesting and admirable that it is worthy of reproduction here:—

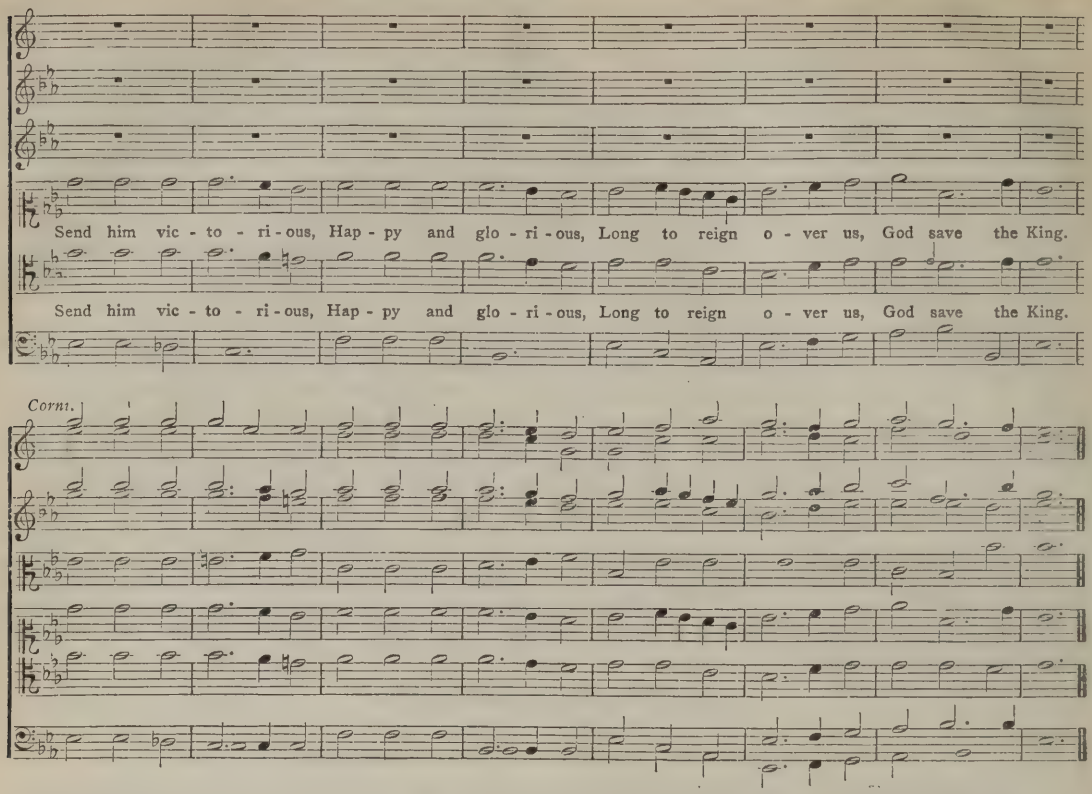
GOD BLESS OUR NOBLE KING.

AUTOGRAPH OF DR. ARNE.

Being his Score of the National Anthem made for Drury Lane. 1745.



* I have never seen any statement of the manner in which Kitchener acquired the Bull volume, but I find one of the lots in the library of Joseph Ames, sold in 1760, was described as "A Book of Musique of Dr. John Bull, Organist and Gentleman of Her Majesty's most Honourable Chappell, with two letters from Dr. Ward, relating to this curious book." Could this have been the Kitchener volume?


Send him vic - to - ri - ous, Hap - py and glo - ri - ous, Long to reign o - ver us, God save the King.
Send him vic - to - ri - ous, Hap - py and glo - ri - ous, Long to reign o - ver us, God save the King.
Corni.

Of the enthusiasm of the public at these performances we have a graphic account in the published letters of Benjamin Victor, in one of which, addressed to David Garrick, October, 1745, he says: "The stage, at both houses, is the most pious, as well as the most loyal place in the three kingdoms. Twenty men appear at the end of every play; and one, stepping forward from the rest, with uplifted hands and eyes, begins singing, to an old anthem tune, the following words:—

O Lord our God, arise!
Confound the enemies
Of George, our King!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King!

which are the very words, and music, of an old Anthem that was sung at St. James's Chapel, for King James the Second, when the Prince of Orange landed to deliver us from popery and slavery; which God Almighty in His goodness was pleased *not* to grant."

Victor's account of the origin of the Anthem is amusing. How could the words, "Confound the enemies of George our King," be the very ones sung for James the Second?—and again, What authority had Victor, living and writing in 1745, to vouch for occurrences supposed to have taken place in 1688—before he was born? Certainly the early life of Victor could not have brought him into contact with people likely to have any traditions on the matter, for he began his career as a barber in Norwich.

It is to be noted here that neither Dr. Burney nor Dr. Arne were able to say who was the composer of the Air, for Burney tells us that when Arne was interrogated on the subject he answered, "He had not the least knowledge, nor could he guess at all, who was either the author or composer, but that it was a received opinion that it was written for the Catholic Chapel of James II.;" and Burney gives his own opinion in these words: "We believe that it was written for King James II., while the Prince of Orange was hovering over the coast; and when he became King, who durst own or sing it?"

In the year 1744 (?) Travers, the composer and organist, gave a vocal and instrumental concert, and I fortunately possess a copy of the book of the words, probably unique, published for the occasion. The title page runs thus:—

ACT I.

Overture of "Esther."
Canzonet for two voices
Compos'd by Mr. Travers.
Concerto Hautboy.
Song compos'd by Mr. Travers.
Concerto Violoncello.
Fourth Concerto of Corelli.

ACT II.

Ode on the Birth-day
Of Her Royal Highness
The Princess of Wales,
Compos'd by Mr. Travers;
To conclude with
A LATIN CHORUS.

The words of Latin Chorus thus announced appear on page 10, with a translation on page 11:—

LATIN CHORUS.

I.

O Deus Optime!
Salvum nunc facito
Regem nostrum;
Sit læta victoria,
Comes et gloria,
Salvum jam facito,
Tu Dominum.

II.

Exurgat Dominus;
Rebelles dissipet,
Et reprimat;
Dolos confundito;
Fraudes depellito;
In te sit sita spes;
O! Salva Nos.

Englished—

O good God, preserve our King in safety;
Let joyful victory and glory be his constant companions.
O God! save our King.

O God arise! disperse the rebellious, and suppress them; confound their devices, and frustrate their schemes, for in Thee we place our hopes.
O save us all!

The date of Travers's concert is not quite certain: it must have been subsequent to 1743, that year being specially mentioned in the book in connection with the "birth-day ode"—but no other date is attached. It is not, however, likely to have been later than 1744, because in the following year, 1745, the English words, of "God save the King," as we now know them, came into general use and favour.

The words of the Latin Chorus are so evidently intended for the tune of our National Anthem, that they seem to some extent to support the notion that the Anthem might have been sung during the reign of James the Second.

That the tune of "God save the King" continued to increase in popularity is quite certain. An advertisement of the year 1748 runs as follows:—

Extempore Catch for the Westminster fish-market—to the tune of "God save our noble King."

O may this market thrive
Whilst there's a fish alive
Nature's best treat
Each knavish art decrease,
Monopolising cease,
That men of all degrees
May turbot eat.

The earliest printed copy of the words and music of "God save the King" is to be found in a volume of music entitled "Harmonia Anglicana; a collection of two, three, and four-part songs; several of them never before printed. To which are added some Choice Dialogues, set to music by the most eminent masters, viz., Dr. Blow, H. Purcell, Handel, Dr. Green, Dr. Purcell, Eccles, Weldon, Leveridge, Lampe, Carey, &c. The whole revised, carefully corrected, and figur'd by a judicious master. London: Printed for, and sold by John Simpson, at the Bass Viol and Flute in Sweeting's Alley, opposite the east door of the Royal Exchange." This publication was undated, but from internal evidence it was doubtless issued from the press in 1742. This work was a few years subsequently enlarged, revised, and republished under the title "Thesaurus Musicus." The "Gentleman's Magazine" for October, 1745, also printed both the music and words, adding a third verse to the latter.

In 1754, John Sadler, the inventor of printing on earthenware, published at Liverpool a book called "The Muses' Delight," containing the words and music of "God save great George the King," with a slight alteration of the second verse.

None of these publications had a composer's name appended to the air, and it was not until the year 1795 that George Saville Carey claimed the authorship for his father, Henry Carey; nor is it probable the claim would have been made at all, but for the hope he entertained that the King would grant a pension to him for his father's presumed loyal service on behalf of the Crown. A yearly pension of £200 had just been granted to Charles Dibdin on account of the services he had rendered to the nation by the composition of his famous naval and patriotic songs; and if Carey could have proved his father's claim to the authorship of "God save the King," he might clearly have anticipated some consideration at the hands of the King and the government.

George Saville Carey shall tell his own story, as given in "The Balnea" (1799), page 110, where, speaking of a fashionable seaside resort, he says:—

When the Royal family make their first entrance into Weymouth, every summer season, the inhabitants, out of compliment, cover the pavement with small pebbles from the sea-shore, which has generally the effect of endangering your eyes, or breaking the parlour-windows of all the houses in the street; for as the party is numerous, and the horses driven along at a furious pace, their hoofs, tipping the pebbles before them, make them fly as thick as hail, and as sharp almost as a small bullet shot from a pistol.

Yet, notwithstanding all the apparent zeal of the natives of Weymouth, one would think they in reality did not care a *straw* for the Royal visitors; otherwise these Gothamites, if they truly wished to make their Sovereign's entrance easy, would have bestowed a bundle or two of the above commodity for the sake of his family, their friends' eyes, their neighbours' windows, and the general safety of His Majesty's subjects. Being thrown into this situation once myself, with my head uncovered like an obedient subject, I was under the necessity of turning my back upon my betters, for the sake of saving my face; it was at a time when I had an idea of addressing his Majesty in respect to my father being the author of "God save great George our King." I had no evil in my mind, like Macbeth, yet "the very stones seem'd to prate at my whereabout," for they rose from the pavement in such vollies, and pelted me hip and thigh at such a rate, that I could not help bringing to mind that passage in the Scriptures where it is said, "I asked for bread, and he gave me a stone!" As it has been whispered abroad, nay, even in print, that an annuity of two hundred pounds per annum had been bestowed on me in consequence of my father being the author of "God save great George our King," I think it a duty incumbent on me to acquaint the world that no such consideration has ever yet transpired; yet I must beg that my readers will give me leave to introduce a few lines on this subject. In spite of all literary cavil and conjectural assertions, there has not yet appeared one *identity* to invalidate the truth of my father's being the author of the important song; some have given the music to Handel, others to Purcell; some have signified that it was produced in the time of Charles I., others in James I.; and some in their slumbers have dreamed that it made its appearance in the reign of Henry VIII. It might as well have been carried still further back, to the wicked reign of Saul, or the wiser one of song-singing Solomon, the son of the psalm-singing David. I have heard the late Mr. Pearce Galliard, an able counsellor in the law, and a colleague of my father's, who died some years ago at Southampton, assert, time after time, that my father was the author of "God save the King," that it was produced in the year forty-five and six; another friend presented it to me in its original state, bound up with a collection of songs for two and three voices, set to music by Mr. Handel, Dr. Blow, Mr. Leveridge, Dr. Greene, Mr. Eccles, Mr. Lampe, Daniel Purcell, Mr. Corfe, and Henry Carey, printed in the year 1750 for John Johnson, opposite Bow Church, in Cheapside; it precedes another song of my father's, beginning with—

"He comes, he comes, the Hero comes,
Sound, sound your trumpets, beat your drums," &c.

But for the satisfaction of my readers, I will insert the song or "God save great George our King," as it is printed in the original text, where it is called a song for two voices, and runs thus:—

[Here follow four verses of words. The first three are those at present in use; the fourth is as follows]:—

Long grant that Marshal Wade
May, by Thy mighty aid,
Victory bring;
May he sedition hush,
And like a torrent rush,
Rebellious Scots to crush,
God save the King.

Every one who has read the history of the Scotch rebellion in 1745 will remember that Marshal Wade was a commander of great and eminent ability, employed by our Government to repel the factious spirit of the Caledonians, who were hostile to this country at that time, and invaded many of the northern parts of this island.

The following letter of the ingenious Dr. Harington, of Bath, strongly corroborates the authenticity of my father's being the author of the song in question. Hearing that he was in possession of this piece of information, I entreated him to make it known to me, which he politely and readily acquiesced in, saying:—

"SIR,—The anecdote you mention, respecting your father being the author and composer of the words and melody of 'God save great George our King' is certainly true; that most respectable gentleman, Mr. Smith, my worthy friend and patient, has often told me what follows, viz., 'That your father came to him with the words and music, desiring him to correct the bass, which Mr. Smith told him was not proper; and at your father's request he wrote down another in correct harmony.' Mr. Smith, to whom I read your letter this day, the 13th of June, repeated the same again. His advanced age and present infirmity render him incapable of writing, or desiring to be written to; but, on his authority, I pledge myself for the truth. Should this information be in the least advantageous to yourself, it will afford the most sincere satisfaction and pleasure to

"Sir,
"Your most obedient servant,
"Bath, June 13, 1795. "W. HARINGTON.

"P.S.—My curiosity was often raised to enquire after the author before Mr. Smith related the above, and I was often misinformed. Mr. Smith says he understood your father intended this air as part of a birth-day ode, or somewhat of that kind; however this might be, no Laureate nor composer has furnished the world with any production more complimentary or more popular, which must be the consequence of concise elegance and natural simplicity."

Surely the foregoing letter wears the complexion of truth, and yet, either from envy or rigid scepticism, it has been held out by many as a matter of doubt, without one feasible authority of circumstantial argument that could render it so. Convinced of the infallibility of Dr. Harington's letter, I concluded on giving it a place here, referring the reader to the material and provident aid the song had often yielded to the King and State in every critical situation; when lurking sedition

had caused loud and dangerous murmurs to be daily heard in every house and street, threatening defiance to the sword of justice and her wise established laws, spurning at Majesty on his road to meet his mob-insulted senate, or annoying him in his public pleasures, yet has the wavering subject been often called back to his original duty to his King, and the harsh and clamorous voice of anarchy lulled into a calm, by this divine, this popular, and national hymn. Reflecting on its utility, and convinced of its having been written by my father, I thought there could be no harm in endeavouring, through some medium or other, to make myself known at Windsor as son of the author of "God save great George our King," and as great families create *great* wants, it is natural to wish for some *little* relief; accordingly I was advised to beg the interference of a gentleman residing in the purlieus of the castle, and who is for ever seen bowing and scraping in the King's walks, that he would be kind enough to explain this matter rightly to the Sovereign, thinking it was not improbable but that some consideration might have taken place, and some little compliment bestowed on the offspring of one "who had done the State some service;" but alas! no sooner did I move the business with the greatest humility to the demi-*canon*, but he opened his copious mouth as wide as a four-and-twenty pounder, bursting as loudly upon me as the largest piece of ordnance, with his chin cocked up like the little centre figure, with his cauliflower wig, in Bunbury's Country Club, exclaiming: "Sir, I do not see, because your father wrote the song of God save the King, that the King is under any obligation to his son." I could have said, had he not been in his own house, that private as well as public obligations were hereditary, and ought never to be forgotten; and, where there is a propinquity of blood, it should not be suffered to rest lingering in the veins for want of that physical assistance, *gratitude*. Surely no one will say there is anything unchristianlike in this mode of arguing; I am convinced there is justice in it, and there is much justice in religion; they are engrafted and grow from the same stock.

(*To be continued.*)

MUSIC IN CONNECTION WITH DANCING.

By Charles K. Salaman.

(*Concluded from page* 266.)

My readers and I parted company in Asia. We meet again in Europe, after a month's separation, to view the native dances and dance music of many countries.

The *Sarabandes*, *Pavans*, and *Chaconnes* of Moorish Spain have been already noticed. Other dances, of more or less antiquity, peculiar to the several provinces of the Spanish peninsula, all possessing local interest and characteristic features, have now to be mentioned. They include the *Bolero*, the *Seguidillas*, the *Malagueña*, the *Jota*, the *Cachucha*, the *Zorongos*, and the *Guaracha*. The castanets and guitar, both of Arab origin, are the instruments by which these dances are ordinarily accompanied. The verb "volar" (to fly), or the noun "volero," gives birth to the title of the dance whose grace and lightness is thereby indicated. The *Bolero* is executed by two persons, and is divided into five parts, or movements, viz., the *Paseo* (Promenade), the *Traversias* (Crossing), the *Differencias*, the *Finales*, and the *Bien Parado*. It is more noble than the far-famed *Fandango*, and is classed among the most graceful of the Andalusian native dances. The music is in triple time, and of a bold and emphatic rhythm; it is moreover invested with a distinguishable, special character. The *Bolero* may be danced effectively with the rhythmic music of castanets, the peculiar crispness of which, with or without the additional *twang* of the guitar, imparts a well-defined accent to the steps of the dancers. There are, besides the before-named dances, the *Seguidillas-Boleros*, the *Seguidillas-Manchegas*, and the *Seguidillas-Taleadas*, and also the *Seguidillas*, pure and simple, which, signifying a *continuation*, succeeds to the *Bolero*, as the older *Galliardo* was wont to follow the *Pavan*, and the *Gavotte* the *Minuetto*. The *Seguidillas-Boleros*, requires, as its accompaniment, the voice and guitar. The *Seguidillas-Manchegas* is associated with the province of *La Mancha*, of *Don Quixote* celebrity. *Taleadas* signifies noise. The *Seguidillas-Taleadas* is therefore a kind of boisterous mongrel dance, partaking of both the *Bolero* and *Cachucha*.

The Chevalier de Bourgagianne, writing of Spanish manners and customs in 1789, says of the *Seguidillas*: "When danced by a beautiful Spanish woman with castanets, and marking the time with her heel with singular precision, it is certainly one of the most seducing objects which love can employ to extend his empire." Malaga is famed for *La Malagueña*, which may be thus described: The cavalier seeks to steal a glimpse of his fair partner. With her fan, which to a Spanish woman is an expressive silent language, she coquettishly conceals her beauty. She shuts it, she opens it—every movement of the fan having an intelligible meaning; she advances, she retires, so opportunely that her gallant is baffled. He rattles the castanets under his cloak; she listens, she smiles; and the tip of her satin shoe exhibits her impatience, while, at the same time, it well marks the dance measure. At length, patience being exhausted, the lady throws aside her mantilla and her fan; the gentleman divests himself of his cloak, and they burst into a *pas de deux* of extreme elegance. The *Cachucha* may be designated a pretty, graceful, seductive dance, in triple time. Auber, and many other operatic composers have successfully borrowed the measure both for vocal and instrumental music. The word *Cachucha*, which has many meanings, although it is not to be found in the Spanish dictionary, is occasionally used as a term of endearment, as well as to describe small and pretty objects relating to female attire and ornament:—

Mi *cachucha*, por la mar,
A todos vientos camina,
Pero nunca va mejor
Que cuando va di bolinar.

Which has been *imitated* as follows:—

Haste, my *darling*, o'er the seas,
When gentle gales are blowing;
But when the winds of winter roar,
Ah! do not think of going.

The respectable classes in Spain no longer *condescend* to dance their native dances; they have been relegated long since to peasants, servants, and gipsies, —*gitanos*—who also revel in a dance peculiarly their own, entitled *Zorongos*, accompanied by rhythmic music only. The women of Andalusia, who are proud of their small and well-formed feet, cruelly indulge in *Andaluzados*, or Andalusian jokes, on the larger feet of ladies of other countries. They speak of a ball-shoe of a German beauty which once served as a boat for six rowers!

Marino, an old Italian poet, in his famous poem "Adonis," graphically and poetically describes the Terpsichorean art. In the following brief extract is recorded the manner of dancing the *Fandango*:—

Due castagnette di sonoro bosso,
Tien nelle man la Giovinetta ardita;
Che accompagnando il piè con grazia mosso,
Fan forte ad or ad or scroccar le dita.
Regge un timpano l' altro il qual percosso
Con sonaglietti ad altegiar l' invita;
Ed alternando un bel concerto doppio
Al suono a tempo accordono lo scoppio, &c.

This dance, executed by two persons, is full of action and spirit. The Court of Rome was once much scandalised by the reported indecorum of this ancient national dance, and a consistory was ordered to assemble to inquire into the charges brought against it. The judges who were appointed to try the question met in a large saloon at Seville. A verdict prohibiting the continued performance of the dance was about to be pronounced, when it was suggested that the judges should themselves witness its performance. This was assented to, and a pair of the most skilful dancers of Seville were summoned to execute the *Fandango* before the court. The judges were evidently not proof against the fascinations of the dance, which appear to have been irresistible, as a verdict was delivered in its favour. A *Fandango* in Mozart's "Figaro" is worked out in his own masterly manner —a most charming movement. The *Guaracha*, derived from a negro exclamation indicating joy and

exultation, is another of Spain's national dances whose measure is more or less familiar to Europeans. Its music is also in triple measure, and generally melodious. The *Zapateado*—from "zapato," shoe—is a dance in which considerable noise is made upon the ground with the feet. *El Tripili Trapola* partakes of the gipsy dance, *Zorongo*. Spanish dance music is generally melodious, and usually in triple time, with a well-marked rhythm; but it is often very monotonous, and with no variety in modulation. To the fascinations of the native dances of Spain may be added the elegant forms of the dancers: costumes unrivalled for picturesqueness and grace, the powerful attraction of female beauty, and a certain dignity and nobility of deportment in the dancers characteristic of national pride.

D' ogni bell arte, non sei madre, O Italia?*

Among the most conspicuous may be named Dancing and Music. Every state and province of Italy has given her name to a special dance to which a particular music is attached. Venice has given the *Furlana*, Florence the *Trescone*, Sicily the *Siciliana*, Monferato (Piedmont) the *Monferina*, Rome the *Saltarello*, and Naples the *Tarantella*.

The modern Romans, except during the Carnival week, are, as a nation, too inactive to dance; they are therefore not to be classed amongst the dancing people of Europe. The Romans who live on the other side of the Tevere, or Tiber—called the *Trasteverini*—are of a different metal. These descendants of the Ancient Romans, as they choose to consider themselves, are a fine manly race, exclusive, proud, jealous, active, and excitable. They, no less than the peasants of the Roman Campagna, are passionately fond of dancing, and of their native dance, *Il Saltarello*—a term derived from the verb "saltare," to dance or leap, and partly from the ancient Latin "saltatio." In the music of the *Saltarello* there is a kind of leap that distinguishes it from the music of the *Tarantella*. The latter consists chiefly of continuous triplets in duple or quadruple time. The usual accompaniment of the *Saltarello* is rhythmic music performed upon the tambourine, but it is frequently accompanied by the voice and mandolin. It is hardly possible to conceive a more charming and refreshing entertainment than to be seated, at the close of a hot summer day, upon one of the numerous hills which encircle Rome, shaded by olive trees, while witnessing the merry pastimes of the gaily dressed peasants of the Roman Campagna in some picturesque classical town or village—such as Frascati, Tivoli, Albano, or Genzano—when a Festa is, as the Romans say, "al colmo del suo splendor;" to watch the exciting *Saltarello* performed by innumerable pairs amid boundless mirth and jollity. The *Saltarello*, the *Tarantella*, *Monferina*, and other Italian dances, tell a love story. The dancers, who become wild from the excitement of the dance, endeavour to exhaust each other. The fair one is more frequently triumphant, and exhibits her victory by tapping her tambourine upon the head of her partner, who then gallantly submits to be vanquished. The measure of the *Saltarello* has been adopted by many composers for vocal music, as well as for the orchestra, pianoforte and other solo instruments. Among many *Saltarelli* which have become famous may be named Mendelssohn's Finale to his "Italian Symphony;" Gounod's *Saltarello* in E minor, composed for the London Philharmonic Society; and Salaman's *Saltarello* in A flat, for pianoforte solo. Many movements have been published under this title that are nevertheless wanting in the essential characteristics of the dance measure. Writing of the *Saltarello* music, Macfarlane ("Customs of Southern Italy") says: "Sometimes the partners sing together, at other times they sing in alternate strophes, or verses, and occasionally the woman only plays the castanets, leaving the singing and all the rest of the music, or noise, to the man. But very commonly the bystanders and spectators of the dance join in the music, forming a loud screaming orchestra and choir that must be heard to be understood. When all this is mingled and softened by distance it is pleasant enough, but the distance ought to be as great as that which allows the uninitiated to relish the scream of the Highland bagpipe, or the old national pipe of the Turks." I have never seen the *Saltarello* danced to other instruments than the tambourine. Whatever may have been its origin, the far-famed national dance of Naples, *La Tarantella*, is, without any exception, the wildest, most uproarious and animated dance in the world, when skilfully performed under favourable conditions; viz., in the open air, with plenty of space, in the hottest weather, on a smoothly paved road, under a canopy of cloudless dark blue sky by day, or, by night, with a heaven illuminated by a moon which, for brightness, might shame a northern sun; or under a sky studded with millions of bright stars. The *Tarantella* danced by the peasantry of Naples and its environs, *con amore*, or by those of a higher class who can enter into the native spirit of the exciting dance, is indeed fascinating to witness. In his youthful days there was not a more vigorous and skilful dancer of the *Tarantella* than that *human evergreen*, known as Charles Mathews. His quicksilver temperament (if the expression may be permitted), his extraordinary sprightliness and agility, which he has marvellously preserved, especially fitted him, *nell tempo passato*, for such violent exercise. It has been said that he excelled in his youth the most excellent *Tarantellari* of Naples. To dance the *Tarantella* on a hot summer's night, without shoes or stockings, from Vesuvius to Naples, was, in former years, a feat often executed. Auber's *Tarantella* ("Masaniello") is one of the most perfect specimens of the brilliant dance measure. Rossini's vocal *Tarantella*, which the elder Lablache, with his glorious voice and native spirit, used in days of yore to render so effective, is another. Many of my readers will perhaps recognise the following lines as sung by "Papa" Lablache in their younger days:—

La luna sta in miezza lo mare,
Mamma mia maritime tu!
Figgià mia che t' aggio à dare?
Mamma mia pensai tu.
E la luna sta in miezza lo mare!

This Neapolitan *patois* has been thus Anglicised:—

The moon is in the middle of the sea;
Mamma mine, get me a husband!
Daughter mine, whom am I to give to thee?
Mamma mine, think of that yourself.
And the moon remains in the middle of the sea!

Thalberg's *Tarantella* for the Pianoforte, in G minor, Döhler's *Tarantella* for the same instrument, and Vieuxtemps' for the Violin, are genuine specimens of this famous dance. As in the case of *Saltarelli*, there are many *Tarantelle* bearing the title which have no just claim to it.

The *Trescone* indicates a large country dance of Tuscany, which was once very popular in that country. The women dance it without shoes, in order to move with greater freedom and lightness. The *Monferina*, originally invented in the dukedom of Monferato, is the people's dance of Piedmont. Its musical measure is charming, and always melodious. It has been much used by the operatic composers of Italy, more particularly for their choruses. If I mistake not, the opening chorus of "La Sonnambula" is founded on the measure of a *Monferina*. It is very elegant, buoyant, and tuneful. The dance, though

* Silvio Pellico.

sufficiently animated, is far less so than either *Il Saltarello* or *La Tarantella*.

The old Venetian *Furlana* was first danced in the *Frioul*. It is said to be full of life, partaking, in some respects, of the *Tarantella*, but less diversified in its movements. The music is in $\frac{6}{8}$ time. The dance, in its pantomimic action, referred to the peculiar position of Venice, and to the gondolas of that island-city. During its performance the dancers were wont to imitate the *gondolieri* in the performance of their duties.

The scenery of the Tyrolese mountains, the picturesque costumes of the peasantry, their singing, their *jodling*, with accompaniment of zitter and mandolin, combine to invest with many local charms the dances of the Tyrol. Rossini's great opera, "Guillaume Tell," was first represented in this country in an English dress, under the title of "Hofer, the Tell of the Tyrol." The *Tyrolienne* in that opera, so characteristic, melodious, and graceful, made famous by La Taglioni's exquisite dancing, may be accepted as a perfect model of the dance and its music. But there are others, by native composers, more specially national in character, action, and tune, for voice, solo instruments, and orchestra, not less charming as music, and not less fascinating.

The student of ecclesiastical history may possibly remember that, in 1378, a sect of Christians called "Dancers," originating in Aix-la-Chapelle, spread through the Belgian provinces. Mosheim ("Ecclesiastical History") mentions that persons of both sexes, alike in public and in private, suddenly commenced dancing with much wild violence, and frequently dropped down suffocated from excitement, and exhaustion. This leads to the mention of the Dancing Dervishes (*Darweeshes*, according to the Arabic) of Turkey. They are clad in long petticoats with innumerable folds which reach to their heels. They commence their performance with bowing and kissing the ground. At length music —so called—strikes up. The dancing fanatics, who are all, to some extent, drugged with opium, dance, stamp, scream, howl, move their heads forwards and backwards, and whirl round and round until they fall to the ground as wild maniacs, apparently lifeless, utterly exhausted from their physical exertions. Beethoven's "Dervish Dance and Chorus," in his "Ruins of Athens," is acknowledged to be a wonderful composition, less pleasing, perhaps, than intensely characteristic, but, at the same time, highly descriptive of the continuous whirling movements of the dancers. Weber, with fine and masterly genius, has introduced into his "Oberon" a genuine specimen of wild Turkish music, besides largely infusing its spirit into his own original music.

Hungary claims among her national dances the *Czardos*, the *Slovanka*, the *Polka*, and *Mazur*. When a number of Hungarian noblemen, attired in their superb military uniforms, assemble to perform their national dances, accompanied, as they usually are, by their national dance music performed by military bands, a spectacle is presented to the eye not alone animated, but elevating in its effects upon the mind. Their dances are noisy in consequence of the iron heels of their boots being struck together as they move. Hungarian music is wild and uneven, and must be played with characteristic local expression, otherwise its native spirit is lost. The late introduction into England of Hungarian national dance music by Liszt, Rubinstein, Joachim, Brahms, and other foreign composers, has made its style familiar to musical ears in this country.

The *Lavolta*, so often mentioned in his plays by Massinger, one of Shakespeare's contemporaries, as a dance imported from Italy in the sixteenth century, is supposed by some to have been the parent of the *Waltz*. Sir John Davis (Attorney-General in Ireland to King James I.), in his "Orchestra: a Poem, expressing the Antiquity and Excellence of Dancing," has the following :—

> Yet there is one, the most delightful kind,
> A lofty jumping, or a leaping round,
> Where, arm in arm, two dancers are entwined,
> And whirl themselves, in strict embracements bound.

Massinger, in his "Parliament of Love," says of this dance: "If you have travelled in Italy and brought home some remnant of the language, and can set your faces in some strange and ne'er-seen fortune, dance a *Lavolta*, and be rude and saucy." This author's editor and critic adds: "Our countrymen, who seem to be lineally descended from Sisyphus, and who, at the end of every century, usually have their work to do over again, after proudly importing from Germany the long exploded trash of their own nurseries, have just brought back from the same country, and with an equal degree of exultation, the well-known *Lavolta* of their grandfathers under the mellifluous name of the *Waltz*." Many readers will remember Lord Byron's famous lines on this popular dance, which has also been said to have originated in Bohemia, and was, in its inception, a kind of quick *Minuet*, first danced by the workers in the Bohemian salt mines. The measure was adopted by Haydn, the father of orchestral symphony, and afterwards by Mozart, Beethoven, and other classical composers for the middle movement of their symphonies and sonatas. The golden age of the *Waltz* was reached when, about forty years ago, the elder Strauss and his famed rival, Labitzky, reigned triumphantly in Vienna as original *Waltz* composers and conductors of well-selected orchestras whose performances were the admiration of Europe. It was in the Austrian capital in 1838 that I first heard dance music played to perfection. The *Waltz* was then too rapid in its action to be graceful. Yielding apparently to a greater sense of propriety, it has since become more moderate in time, and has thereby gained, in elegance.

The native dances of Poland are the *Cracovienne*, thus named from Cracow, the ancient metropolis of that unfortunate kingdom, the *Mazurka*, and the *Polacca* or *Polonoise*. The *Cracovienne* is in duple time, and is remarkable for its elegance and grace. The native melodies to this charming dance are very tuneful. The other national Polish dances are, for the most part, in triple time. Chopin has immortalised the *Mazurka* by the many charming pianoforte compositions he has written to that measure. While, as a Pole, he has retained the colour and characteristics of the dance of his native country, he has imparted to the *Mazurka* a style alike poetical and classical. The *Polonoise*, as danced at the court balls of Austria, Russia, and Germany, is truly an imperial dance. Led by an emperor and empress, followed by archdukes and archduchesses, and by the high nobility of the court, in pairs, it is one of the most gorgeous spectacles that can be conceived. With a magnificent orchestral accompaniment, the music of the *Polonoise* is superb in character and effect.

The Russians have borrowed their national dances, to some extent, from neighbouring nations. They are not remarkable for any special peculiarity. They are, however, very numerous, and each province of the empire claims one or more dances of its own. The melodies, the majority of which are composed in the minor mode, are alternately pathetic and vigorous, and are often uneven in their rhythm. A fine collection, published at Moscow about twenty years since, includes some of the best examples of Russian song and dance tunes.

The Norwegian peasants have a dance called the *Halling*, very characteristic and remarkable. It commences with the *Toug*, a slow and stately dance in which even aged persons join. They retire, however, as the movements of the younger performers gain more rapidity. The dance becomes gradually quicker, and the dancers more excited. The men leap in the air, and attempt to stick their knives into the roof of the wooden barn in which they assemble. When one succeeds, another endeavours to recover the knife, and to secure this, the most stupendous physical efforts of strength are exhibited, the performers only succumbing to sheer exhaustion. The music of the *Halling*, like all Scandinavian music, is composed mostly in the minor mode, and is of a melancholy cast. The instrument upon which the music of the *Halling* is played is called the *hardanger*. It is a kind of viol d'amore, inasmuch as it has vibratory strings, six in number, in addition to four strings above the bridge, which are played upon by the bow. The most famous player of this Norwegian instrument, rather more than twenty or thirty years ago, was a peasant of Norway named Thorger Andunsen. He was so highly gifted with musical talent that his friend, Ole Bull, recommended him to travel, in order to make his performances publicly known. Once only was he persuaded to overcome his modesty and nervousness and to leave his native village. He realised on that occasion from his playing a sufficient sum to render him moderately independent.

We shall now return home *viâ* France, about whose national dances there is not much more to write. The great aim of our great-grandparents was to dance, with dignity and grace, the *Minuet* and *Gavotte*. It would be well if these courtly dances could be revived. Their measures have served as musical subjects for great and enduring works, and are to be met with in the orchestral compositions of Handel, Mozart, Meyerbeer, and other illustrious masters. The world is indebted to France for the *contre-danses*, known as *Quadrilles*, and for the *Galop*. The influence of dancing is perhaps more perceptible in the dramatic music of France than in that of any other country. The charming, melodious *Ballet* music of Auber, Rossini, and Meyerbeer is so well known and appreciated as to require no comments in its praise.

That dancing, as a healthful exercise, is of special use to sailors is an axiom long recognised by naval commanders. Captain Cook is said to have preserved the health of his seamen during their many long voyages in unhealthy climates by encouraging the regular practice of dancing the *Hornpipe*. There is, or was, an ancient wind instrument, known in Wales as the *pipgorn*, or hornpipe, from which probably the dance derived its name. This dance, more than one hundred years ago, became very popular in some foreign countries. At the Opera at Venice, about that period, the native singers and dancers had ceased to attract large audiences. An Italian dancer, who had visited England and had studied with care and ability the *Sailor's Hornpipe*, presented himself to the *Impresario* for an engagement, and offered, as a great novelty, to dance the *Hornpipe* in the true English style for the first time before an Italian audience. His efforts were so successful, and the dance and dancer became so attractive, that the theatre was crowded every night, and the manager not only recovered from his losses but became a considerable gainer. One of the best dancers of the *Hornpipe* was the late T. P. Cooke. About twenty years ago—on the occasion of a dramatic performance given as a compliment to the family of the popular dramatist, Douglas Jerrold—T. P. Cooke, then a septuagenarian, consented generously to play his famous part of *William*, in "Black-Eyed Susan," in which he danced the hornpipe with as much agility and spirit as in his younger days. I met him the day after the performance, when he assured me, in reply to my inquiries, that the active exercise he had undergone had done him much good, and made him feel again young. His execution of the dance was, at his age, marvellous.

Stafford Smith observes of English dance music: "It is remarkable that all our earliest dance and song tunes, whether the grave, rough, or bold British, the tender, wiry, and airy Scotch, or the mixed Irish, are characterised by their affinity to those modes believed analogous to the Greek. Notwithstanding this, they are now so little known and practised, though uniformly admired and supported by very learned writers and the ablest practitioners of this and former centuries, viz., Handel, Geminiani, Aldrich, Tallis, Tye, Palestrina, &c., that many think them strange and novel."

I have yet to name a few more of the ancient dances to the invention of which England lays claim. The *Trenchmore* and *Cushion Dance* have been often mentioned by the English dramatists of old and by other writers. Selden, in his "Table Talk," amuses us with the following: "The court of England is much altered. At a solemn dancing, first you had the grave measures, then the *Corantos* and the *Galiardes*, and this kept up with ceremony; and at length the *Trenchmore* and the *Cushion Dance*. Then all the company dance—lord and groom, lady and kitchenmaid; no distinction! So in our court, in Queen Elizabeth's time, gravity and state were kept up. In King James's time things were pretty well; but in King Charles's time there has been nothing but *Trenchmore* and the *Cushion Dance*, *Omnium gatherum*, *Tolly*, *Polly*, *Hoite cum Toite*." Taylor, the "water poet," designates the *Cushion Dance* "a pretty little provocatory dance," because the gentleman was required to salute the lady whose turn it was to place before him the cushion. To those engaged in the pastime it must certainly, under certain conditions, have proved extremely provoking. Specimens of this dance are to be found in Playford's "Dancing Master," attached to which are explanatory directions as to the manner the dance is to be performed.

Although very far from being exhausted, it may be desirable to bring to a close, for the present, the subject of "Music in Connection with Dancing." Many dances of ancient and modern times have been, for want of space, left unnoticed, and, from a similar cause, much music in relation to dancing has been passed by without mention. The large subject of stage dancing, the grand *Ballets d'action* of France and Italy, are postponed for future consideration. It must not be forgotten, in the meantime, that the *Ballet* of "Prometheus," whose Overture has long been familiar to musical ears, was composed by Beethoven; that Steibelt composed *Ballet* music, as well as Hummel, and many other classical musicians. In a former paper Henry Purcell was also named as a composer of dance music.

This large subject has extended over a very considerable period; it has embraced a great quantity and variety of matter. To treat so large a subject completely, and to render it thoroughly intelligible, it would be necessary to illustrate the literary matter with music and drawings. It is obvious that this could not be done in a series of papers extending over many months. Much which, for various reasons, has been now omitted may be written at a future time, when points requiring, possibly, more elaborate exposition and clearer elucidation will receive the attention they merit.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. IV.—BEETHOVEN (*continued*).

Once more the reader is asked to go over the letters of Beethoven written prior to the year 1815; but not now in search of that which indicates the distress brought upon him by bodily affliction, or insufficient means of living. This time my object is to bring into view, as far as the correspondence permits, our master's relations with the opposite sex. When searching out the character of a man as sketched by himself in moments of confidence with his fellows, special attention should be paid to words addressed to the ear of woman. We may always depend upon them for the clearest and truest indication of thought and feeling. In the varying relations he bears to his own sex, a hundred considerations suggest or necessitate caution, politic behaviour, it may be even some measure of dissimulation. But in presence of a woman, always assuming that his aims be honest, a man puts off the armour in which he fights the battle of life, relaxes his attitude of suspicion and reserve, and is really himself. With regard to Beethoven, it will, perhaps, be said that little could arise in this respect from a nature so harsh and rugged—from one who was during many years a complete example of the "crusty old bachelor," and who never married. But the assumption is incorrect as a matter of fact, and also false in philosophy. Harsh and rugged natures are often most capable of the deepest feeling, and subject to the most powerful passions. In South America there are mountains whose tops are adamantine rock and eternal snow, but within whose recesses burn fierce and everlasting fires. So it often is with natures like that of Beethoven. Outwardly they appear to have no capacity for warm and tender emotions, whereas, inwardly, they experience those emotions in a degree unknown to the man whose sentimentalism lies on the surface for all to observe at a glance. Not without confidence, therefore, that much will be found to repay his trouble is the reader asked to look at Beethoven's letters to women.

The first of these in Nohl's collection is addressed to Eleanore von Breuning, wife of the master's friend Stephen, and was written when Beethoven had been a year in the Austrian capital. Mdme. von Breuning then lived with her husband at Bonn, and it appears that the young musician, previous to leaving his native place, had done something which led to an estrangement between himself and her. What that something was the correspondence does not show, but Beethoven writes in a tone of deep penitence and makes a most manly confession of his error. Listen to what he says: "I have often conversed in thought with you and your dear family, though not always in the happy mood I could have wished, for that fatal misunderstanding still hovered before me, and my conduct at that time is now hateful in my sight. But so it was, and how much would I give to have the power wholly to obliterate from my life a mode of acting so degrading to myself and so contrary to the usual tenor of my character. . . Your good and noble disposition, my dear friend, is sufficient security that you have long since forgiven me. We are told that the best proof of sincere contrition is to acknowledge our faults, and this is what I wish to do. Let us now draw a veil over the whole affair, learning one lesson from it—that when friends are at variance it is always better to employ no mediator, but to communicate directly with each other." These expressions do credit to the frankness and manliness of the writer's character. He had offended, and he found in himself the grace to admit his error and to ask for pardon—a course which is always infinitely better and nobler than that of trying to stifle a conviction of wrong-doing beneath false pride. If it be suspected that, while Beethoven could thus humble himself to a woman, he would have taken very different ground with a man, reference need only be made to a letter written somewhat later to Dr. Wegeler of Vienna, in which the master exclaims: "In what an odious light have you exhibited me to myself! Oh! I acknowledge it: I do not deserve your friendship. It was no intentional or deliberate malice that induced me to act toward you as I did—but inexcusable thoughtlessness alone. I say no more. I am coming to throw myself into your arms, and to entreat you to restore me my lost friend, and you will give him back to me—to your penitent, loving, and ever grateful Beethoven." Returning to the Von Breuning letter, we find that Beethoven proposes to seal the compact of peace with a mutual present. On his part he sent the Variations on "Se vuol ballare," with a dedication, and asked, in return, a knitted angola waistcoat. "I am anxious to be so fortunate as again to possess an angola waistcoat knitted by your own hand, my dear friend. Forgive my indiscreet request, it proceeds from my great love for all that comes from you; and I may privately admit that a little vanity is connected with it, namely, that I may say I possess something from the best and most admired young lady in Bonn. I still have the one you were so good as to give me in Bonn, but change of fashion has made it look so antiquated that I can only treasure it in my wardrobe as your gift, and thus still very dear to me." Beethoven was not then the great man of later days, or it is easy to believe that Germany would have echoed with the click of knitting-needles had it become known that he wanted an angola waistcoat; just as, according to Burke, had the age of chivalry not passed, a million swords would have leaped from their scabbards to avenge the wrongs of Marie-Antoinette. But it does not appear that Madame von Breuning complied with the master's request. Perhaps he had not sent his measure and the lady would not risk a guess at his rotundity. We learn, however, from a second epistle, that she forwarded something else. Beethoven writes: "The beautiful neckcloth, embroidered by your own hand, was the greatest possible surprise to me; yet, welcome as the gift was, it awakened within me feelings of sadness. Its effect was to recall former days, and to put me to shame by your noble conduct. I, indeed, little thought that you still considered me worthy of remembrance. Oh, if you could have witnessed my emotions yesterday when this incident occurred, you would not think I exaggerate in saying that such a token of recollection brought tears to my eyes and made me feel very sad." Not to be outdone in generosity, Beethoven sent with this letter a Rondo for pianoforte accompanied by violin, and begged Madame von Breuning to think sometimes of her "affectionate friend."

Next in order come the three famous love-letters found in the composer's desk after his death, and respecting which so much controversy has arisen and still continues. I have no intention to enter into the discussion here, nor will any conclusion be ventured upon either as to their true date or the person to whom they were addressed. Two things may be assumed—that Beethoven did not anticipate Mr. Toots in writing letters to imaginary correspondents, and that these are a genuine confession of love, made without reserve, and in the confidence of intimate communion. Where there is mutual affection, the

power of interpreting its manifestations is usually found, otherwise Beethoven's *inamorata* would have had some difficulty in comprehending his exact meaning. A lover, of course, has a right to be rhapsodical, and he who does not, as such, indulge now and then in gushing incoherence, runs the risk of throwing doubt upon his passion. Beethoven, it must be confessed, used the right and avoided the risk. He begins the first letter with the invocation, "My angel! my all! my second self!"—expressions which, read in an action for breach of promise, would go far towards making up the mind of the jury. But no jury would understand this: "Why this deep grief when necessity compels?—Can our love exist without sacrifices, and by refraining from desiring all things? Can you alter the fact that you are not wholly mine, nor I wholly yours? Ah! contemplate the beauties of Nature, and reconcile your spirit to the inevitable. Love demands all, and has a right to do so; and thus it is that I feel towards you and you towards me; but you do not sufficiently remember that I must live both for you and myself. Were we wholly united you would feel this sorrow as little as I should." The letter then describes the troubles of a "terrible journey," and ends thus: "We shall, I trust, soon meet again; to-day I cannot impart to you all the reflections I have made, during the last few days, on my life: were our hearts closely united for ever, none of these would occur to me. My heart is overflowing with all I have to say to you. Ah! there are moments when I find that speech is actually nothing. Take courage! Continue to be ever my true and only love, my all, as I am yours. The gods must ordain what is further to be and shall be." It is no fault of Beethoven's that the allusions in this letter are obscure to a third party. They were intelligible enough to the second, we may safely presume; but it would seem that the lady had expressed impatience, after the manner of her sex, at her lover's absence, or, perhaps, at his want of decision. Beethoven's method of treating this impatience was certainly peculiar. The reminder that he had to live for himself as well as her was legitimate enough. There is, however, a tinge of harshness in the remark that, while she was not wholly his, neither was he wholly hers. But perhaps the most curious phrase of a letter which ends with a declaration that the "gods" are supreme, is that wherein, with a half-pagan philosophy, the master advises his beloved one to contemplate the beauties of nature, and thus reconcile herself to the inevitable. Few young ladies, we take it, would see the force of this. When in pouting mood they can understand soothing words and protestations of endearment; but a recommendation to take a walk in the fields and learn contentment from the serenity of nature would hardly have a calming influence. But Beethoven was fond of mixing up his love with philosophical reflections. In the second letter—written on the evening of the day when the first was penned—he speaks of being persecuted by the kindness of those around him, which kindness, he remarks, "I neither deserve nor try to deserve." The master continues: "The servility of man towards his fellow-man pains me, and when I regard myself as a component part of the universe, what am I? What is he who is called the greatest? And yet herein are displayed the godlike feelings of humanity. I weep in thinking that you will receive no intelligence from me till probably Saturday." Beethoven's heart here appears stronger than his head. As a component part of the universe—and such a little part!—he gathered from his philosophy that it mattered not much as to what chance befell another component part of the universe still smaller. But, as a man with something of the god in him, he actually wept at the thought that his loved one must wait five days for a letter. This is only a specimen of the contradictions which the practice of some forms of philosophy involves. Beethoven appears to more advantage when he writes of love alone: "Ah! where I am there you are ever with me. How earnestly shall I strive to pass my life with you, and what a life will it be! . . . However dearly you may love me, I love you more fondly still. Never conceal your feelings from me. Good-night. . . . Oh, heavens! so near and yet so far. Is not our love a truly celestial mansion, firm as the vault of heaven itself?" There is the ring of true ardour about these words, but they are cold compared to the expressions used in a letter written the very next day. Beethoven, who was at this time much concerned about his increasing deafness, had thoughts of distracting his mind and escaping the remarks of Viennese society by taking a long journey with his friend Pastor Amenda, and it is this intention he reveals in the third epistle, accompanied, as it were, by a very agony of love. Addressing the lady by the now famous term, "immortal beloved," he says: "I must live either wholly with you or not at all. Indeed I have resolved to wander far from you till the moment arrives when I can fly into your arms and feel that they are my home, and send forth my soul in unison with yours into the realm of spirits. Alas! it must be so. You will take courage, for you know my fidelity. Never can another possess my heart—never, never! Oh, heavens! why must I fly from her I so fondly love? . . . Be calm, for we can only attain our object of living together by the calm contemplation of our existence. Continue to love me. Yesterday, to-day, what longings for you! what tears for you! for you! for you! my life! my all! Farewell! Oh, love me for ever, and never doubt the faithful heart of your lover. Ever thine! Ever mine! Ever each other's!" It is worth observing that in his letter to Pastor Amenda Beethoven says not a word about the reason here assigned for his proposed journey. The "immortal beloved" was led to believe that her swain could not live "so near and yet so far." Amenda, on the other hand, heard of nothing save the troubles of deafness and the necessity of obtaining distraction from them. But Beethoven was just the man to be secretive in an affair of the heart, and it must be said for him that he made up for concealment by the outpouring of his passion towards the woman who had inspired it. One might suppose that the expressions just quoted came from a youth in the exaltation of his first love, instead of from a man more than forty years old; and, remembering this, it is easy to understand the protest made in Beethoven's celebrated letters to his brothers: "Oh, ye who think or declare me to be hostile, morose, and misanthropical, how unjust you are! . . . My heart and mind were ever from childhood prone to the tenderest feelings of affection." That Beethoven and the object of his ardent devotion were never united it is unnecessary to state, and nothing more dramatic can be found in the entire career of the master than the episode revealed by these three letters. So far as we know none went before them, and none came after them—the trio standing by themselves in one small group, as though to show of what passion the strange nature of the great tone-poet was capable.

The next letter is of a different character to the preceding, and has nothing to do with love, being, so to speak, a "society letter," addressed to one of the noble ladies—Baroness von Drossdick—who lavished upon Beethoven so many attentions in Vienna, regardless of the rebuffs to which they were exposed

by the wayward disposition of their hero. As showing the nature of the intercourse existing between the master and his "well-born" female admirers, the letter is one of interest and value sufficient to make it noticeable here. We shall see from it that the musician stood upon an easy footing with them, and exercised a freedom which women permit only in the case of men whom they have exalted to a really heroic place. Addressing the Baroness as "My esteemed Therese," the writer goes on: "I hope, and do not doubt, that you are agreeably occupied and enjoying society (his fair friend had left Vienna for the country), but not too much, I trust, to prevent you thinking of us. It would show too much confidence in you, or too high an estimation of my own merits, were I to attribute the sentiment to you that people are not together only when present, but that the absent and the dead also live with us. Who could ascribe such a thought to the volatile Therese, who takes the world so lightly?" Beethoven then advises the Baroness not to neglect her music: "You who have so much feeling for the good and beautiful, should strive to recognise the perfections of so charming an art, which, in return, always casts so bright a reflection on us." He next enlarges upon enjoyment of the country: "How happy you are to get away so soon to the country. I cannot enjoy this luxury till the 8th. I look forward to it with the delight of a child. What happiness I shall feel in wandering among groves and woods, and among trees and plants and rocks! No man on earth can love the country as I do. Thickets, trees, and rocks supply the echo man longs for." Upon this, he invites himself, with the confidence of one who is always welcome, to look in some morning on his friend, and concludes: "Farewell, my esteemed Therese; I wish you all the good and charm that life can offer. Think of me kindly and forget my follies. Rest assured that no one would more rejoice to hear of your happiness, even were you to feel no interest in your devoted servant and friend." This is a very gracious and graceful letter, such as would do no discredit to the most accomplished man of the world; and it enables us to judge how far Beethoven, when in a good temper, could make himself agreeable to fair adorers. The delicate flattery of the composition is remarkable for a man who scarcely made flattery a study, and quite of a piece with his conduct when, on reaching the country house of the noble lady, and not finding her at home, he tore some paper out of a book, wrote music upon it to a verse of Matthisson's, and, having inscribed "To my dear Therese" on the other side, went away, leaving it on the table.

We now come to the letters addressed to Bettina Brentano, afterwards Bettina von Arnim, a lady well known from the position she occupied in the literary and artistic world of Germany, and through her friendship with Goethe. Bettina had made the acquaintance of the great master in Vienna—according to her own account through calling at his apartments, though Beethoven himself was under the impression that he had first met her in the Observatory during a May shower. One thing is certain—the two did meet and were mutually attracted. Beethoven at this time was forty years old, and less disposed than ever to come out of his reserve. But Bettina soon threw down the barriers that stood in her way, and made an illustrious captive. The first letter celebrates his enslavement quite poetically—for a man of forty: "Never was there a lovelier spring than this year; I say so and feel it too, because it was then I first knew you. You have yourself seen that in society I am like a fish on the sand, which writhes and writhes, but cannot get away till some benevolent Galatea casts it back into the mighty ocean. I was, indeed, fairly stranded by you at a moment in which moroseness had entirely mastered me; but how quickly it vanished at your aspect! I was at once conscious that you came from another sphere than this absurd world where, with the best inclinations, I cannot open my ears." How had the clever woman tamed the master thus? By, it is clear, her piquant talk upon art; for Beethoven goes on to say: "My dear friend! Dearest girl! Art! who comprehends it? with whom can I discuss this mighty goddess? How precious to me were the few days when we talked together, or, I should rather say, corresponded! I have carefully preserved the little notes with your clever, charming, most charming answers, so I have to thank my defective hearing for the greater part of our fugitive intercourse being written down." Like a young lover he then proceeds to lament that no *angel* met him in his lonely walks, and that he would gladly bury his head in a sack, since outside the sack there was no longer a prospect of beholding her. Finally he adds: "I send you 'Kennst Du das Land,' written with my own hand, as a remembrance of the hour when I first knew you; I send you also another that I composed since I bade you farewell, my dearest, fairest sweetheart." A second letter followed, in which the composer began by saying: "Though I do not frequently write to you, and you never see me, still I write you letters by thousands in my thoughts." Beethoven by this time knew that his fair correspondent was about to change her name for that of Von Arnim, and he was bound to congratulate her upon the fact: "You are going to be married, my dear friend, or are already so, and I have had no chance of seeing you even once previously. May all the felicity that marriage ever bestowed on husband and wife attend you both." The next words show us the current of his thoughts setting towards himself with a forlornness quite touching: "What can I say of myself? I can only exclaim with Johanna: 'Compassionate my fate.' If I am spared for some years to come, I will thank the Omniscient, the Omnipotent, for the boon, as I do for all other weal and woe." The depression here evinced—its cause is easy to surmise—runs through the letter. "I only came home this morning at four o'clock from an orgie, where I laughed heartily, but to-day I feel as if I could weep as sadly. Turbulent pleasures always recoil on the spirits." And again: "Now farewell, my dear, dear friend. I imprint a sorrowful kiss on your forehead, thus impressing my thoughts on it as with a seal." Bettina, possessed of a woman's instinct, could not have mistaken the purport of all this, and she must have been filled with compassion for the lonely master, whose great and warm affections, shut up in himself, were helping to burn his life away. The third and last letter, addressed now to Frau von Arnim, not Fräulein Brentano, is partly taken up with the well-known anecdote in which Beethoven contrasts Goethe's servility before the Imperial family of Austria with his own independence. The writer then goes on, still referring to Goethe: "Heavens! if I could have lived with you as *he* did, believe me I should have produced far greater things. A musician is also a poet; he, too, can feel himself transported into a brighter world by a pair of fine eyes, where loftier spirits sport with him and impose a heavy task upon him. What thoughts rushed into my mind when I first saw you in the Observatory during a refreshing May shower, so fertilising to me also. The most beautiful themes stole from your eyes into my heart, which shall yet enchant the world when Beethoven no longer directs. . . . Spirits may love

one another, and I shall ever woo yours." The master concludes thus: "Adieu, adieu, dear one; your letter lay all night near my heart and cheered me. Musicians permit themselves great licence. *Heavens, how I love you!* Your most faithful friend and deaf brother, BEETHOVEN." This is the last of the letters to women written within the time to which attention is now limited. Are they not enough, both in number and character, to justify the confidence expressed at the outset? Unquestionably they are. We see through them right into the heart of the master, and observe with surprise what an amount of tenderness, sensitiveness, and capacity for loving existed beneath his grim and gnarled exterior. We observe it, too, with sadness, for nothing is more pathetic in the history of Beethoven than the contrast of what might have been, in the region of his affections, with what actually was. No wonder that he exclaimed against his lot; that he said hard words of life, the world, and fate; or that, when in the agony of death, he grimly muttered: "Applaud, friends, the comedy is finished!"

(*To be continued.*)

CINCINNATI used to be regarded as in the far west of the American Union, and no subsequent advance of civilisation towards the setting sun has transferred it exactly to the east. It is a young city still, and we are happy to know that in music, as in other things, it exhibits all the abounding life and enterprise of youth. We have before us the official programme of the Musical Festival which was to be held in Cincinnati on the 14th and three following days of the just-passed month of May, and a most satisfactory document it is. The Festival—third of a triennial series—took place, to begin with, in a new music hall, 192 feet long, 112 broad, and 70 high, capable of seating 4,400 persons, "with a generous provision for those who prefer to stand." This hall contains an orchestra sufficiently large to accommodate 1,000 performers, and an organ, by Messrs. Hook and Hastings, having in it 6,237 pipes. As regards a "local habitation," therefore, the Cincinnati Festivals are very well off indeed. As to the executive resources brought into play on the late occasion, it appears that the band numbered 106 instruments and the chorus 700 voices, chosen from the choral societies of the town and adjacent places, the whole being directed by Mr. Theodore Thomas, of New York celebrity, with Herr Otto Singer as assistant. Among the soloists announced were several ladies and gentlemen well known here, either personally or by repute, as, for example, Madame Pappenheim, whom Mr. Mapleson has engaged for his opera; Mrs. Osgood; Miss Carey, remembered as a contralto at Drury Lane in 1870; Mr. Charles Adams, a tenor familiar to Covent Garden in the days of the English Opera Company; and Mr. Whitney, who was not long ago amongst us. But the programme of the Festival is of greater interest than its *personnel*, and respecting it we read in the committee's preface: "The programme of the Festival of 1878 does not follow the precedents set forth by similar celebrations in Germany and England. It is not loaded down with compositions which, however excellent, when too numerous weary and satiate the listener." Let us see whether this was so. At the first concert were to be performed a new "Festival Ode" by Herr Singer, Beethoven's "Eroica," and some extracts from Gluck's "Alceste." At the second, Handel's "Messiah." At the third, Selections from Wagner, with Beethoven's Ninth Symphony and "Coriolanus" Overture. At the fourth, Liszt's "Missa Solennis" and Berlioz's dramatic Symphony, "Roméo et Juliette." In addition there were three *Matinées*, with very miscellaneous selections for the behoof of those whose musical digestion refused more solid food. The English reader will at once observe that the general character of the programme differs from that in vogue here on festival occasions. We prefer the great masterpieces of sacred art, and thereby gratify a decided national taste. But it must be admitted that the Cincinnati "scheme" was most valuable and interesting, not merely because of its wide scope, but on account of a happy mixture of unfamiliar works with those which have taken classical honours. How the festival prospered we do not know at the moment of writing, but we do know that it deserved to prosper, and that Cincinnati has a fair claim to the approval and admiration of all who desire the universal spread of a great and refining art.

IT may readily be imagined that at some future period those who turn to the newspaper records of the present day will be puzzled to discover what can possibly be meant by the party termed the "Jingoes." We who live in these exciting times, when the "Eastern question" absorbs the principal attention of our political leaders, know perfectly well that by this elegant designation the clamourers for war are distinguished from their more peaceful neighbours; and we cannot, I think, but feel humiliated at the reflection that it is from the rubbish sung at the Music Halls that this word has been coined. He must have been a wise man who perceived that the doggrel nonsense expressive of the woes of a jilted lover has had its day, and that to rouse the martial spirit of a lower-class audience, already excited by "refreshments," is now a really safe speculation. Patriotism is sure to pay when the political passions are stirred up by passing events; for it is surprising how those people will shout for war who have no intention of fighting themselves. As, according to the popular song which we have already alluded to, "we've got the men and we've got the money too," we are released from all anxiety as to any difficulty in furnishing the necessary material for instant hostile action, and have nothing to do, therefore, but to despatch our forces at a moment's warning and wish them all possible success. That this war feeling which has been got up at our Music Halls is likely to be stimulated as long as it will prove lucrative to its promoters is proved by the addition of yet another of these national effusions by a man who styles himself the "Champion Extempore Artist of the World," a copy of whose verses has been sent to, and, we hear, approved by, the Queen. In these it is said, that in consequence of the laming of the "plucky little bird" (meaning Turkey) the British Lion "stands erect to say a word." If such trash as this is to be taken as expressive of the voice of the people of England, it may truly be affirmed—reversing the oft-quoted saying—that if our most prominent public men have the making of the nation's laws, we care not who makes her songs.

IT is a fact almost universally admitted that, as a rule, musicians are not men of business; but the reverse axiom, that men of business are not usually musicians, does not appear so generally acknowledged. Persons, for example, who take shares in an undertaking, the working of which ordinary commercial people are presumed to be able to understand, have a perfect right to advance their opinions at the periodical meetings of the board as to how the expenditure can be kept within reasonable limits; but when the exhibition of musical art is to be relied

upon as the means of obtaining a satisfactory return for the invested capital, we cannot but think that it is infinitely better to defer to the judgment of one who, in addition to being himself an artist, has been uniformly successful, by his able management of concerts, in securing excellent pecuniary results. Now Mr. Julian Adams—of whom we know nothing save that he has for many years directed the band at the Pavilion Gardens at Buxton, with honour to himself and profit to his employers—at this moment finds himself in the unpleasant position of being the one musician amongst a number of men of business; and if these men would only put trust in the experience of one who has so long served them faithfully, all would be well. But, having built a magnificent Concert Hall, they believe that they are justified in saving money by cutting down the numbers of the band engaged to perform during the season, or at least contenting themselves with inferior players. Mr. Adams, it appears, only asks for a band of twenty competent artists, and, considering that in the heart of the season the Gardens are likely to be filled by a tolerably critical audience, this is certainly not a very exorbitant demand. But the shareholders evidently think that the business can be performed cheaper; and as—the matter still remaining in abeyance—we hope and believe that the artistic press can help to strengthen Mr. Adams's cause, we willingly aid in giving publicity to the subject, and sincerely trust that he may be enabled to bring the Directors to a lively sense of their own interests.

THERE is evidently a very large amount of satisfaction in having a legal privilege to act differently from those around us whenever we feel inclined. We have seen many persons especially delighted at having the power to claim exemption from being placed on the jury list, because householders living within a few doors of them have been compelled to serve; and we all know the case of a certain nobleman who, by right, wears his hat in the presence of the reigning sovereign, whilst everybody else is uncovered. Now a piece of news comes to us from Belfast which should gladden the hearts of those who perform on wind instruments, for it proves that they have only to get into a "military band" and they may march through the streets and play as long as they please, whilst those who presume to do so as mere civilians can be at once indicted as disturbers of the peace. "There have been a good many musical amateurs fined lately," we are told in an Irish paper, "for marching along the thoroughfares," but the matter having been duly brought into court, the Bench refused to grant a summons against the member of a military band on the ground of his being privileged. If the "musical amateurs" who were fined belonged to a military band, we cannot but regard them as martyrs in the cause, and really think that the amount of their fines should be returned to them; but if they were civilians, the sooner they enter into the service of Her Majesty the better, for the pleasure of blowing their loudest before the houses of the very persons who summoned them, under the protection of the law (which may be managed by simply joining a volunteer band), will amply compensate them for any little sum they were compelled to disburse before the magistrate pointed out to them how easily they could take part in a "Promenade Concert" with impunity.

IN an Occasional Note in our last issue we quoted and made some remarks upon a contribution by Professor Howard to *Church's Musical Visitor*, in which he said many things not altogether in harmony with prevalent notions as to the state of musical culture among the German people. Both the Professor's paper and our own comments have excited the ire of Herr F. Sellon, who describes himself as a traveller, and dates from Hastings. Herr Sellon begins by declaring that there is no town called Koelsa, and that consequently there could not be in it the dreadful state of musical things described by Mr. Howard. This ought to suffice, just as the Cornish mayor's first reason for not ringing the bells—there being no bells to ring—made good Queen Bess careless as to the remainder. But Herr Sellon further asserts that no minister in Koelsa, if it existed, would ever attempt to play a waltz; that to expect "a number of great pianists or singers" in such a place would be unreasonable; and that German schoolmasters study the organ for three or four years at the *Seminar*. All this we leave Herr Sellon to discuss with Professor Howard, whom he would like to meet face to face for a talk over the "shameful *critique*." But our correspondent has a slap at England in return for our own remarks, and cries, "Oh, mein Gott!" as he calls to mind a concert at Hastings where, instead of the wind instruments of an orchestra, he found an ugly thing called an American organ. This, he says, would not have been possible in Germany, because, without a complete orchestra, the Germans would give no such concert at all. We suspect that is just it; and if the English in small towns are satisfied to perform great works with such resources as they can muster, there is nothing surprising in the fact that they are more musically cultured than the dwellers in similar places in Germany.

WE scarcely believe that our American friends will agree with us, but in our opinion the success of "Gilmore's Band" in this country cannot be in the slightest degree influenced by the issue of a pamphlet, as an *avant courier*, detailing the minutest particulars of the career of Mr. Gilmore, even from his birth "near the city of Dublin, Ireland, on Christmas Day in the year 1829." The qualifications of the Conductor of a band are determined by the manner in which he conducts; and we are too independent in our judgment to be swayed by the "Opinions of the Press" so extensively quoted in the pamphlet, already mentioned, which has been forwarded to us. It must be remembered, too, that the monster meetings in America over which Mr. Gilmore presided, although grand successes there, have not been so considered by several of the European visitors; and when we read, in a speech made to the great Conductor, after one of these musical gatherings, the following passage—"Europe has had her great and distinguished leaders and masters who have been famous and celebrated in your profession; but who beside our Gilmore has ever conceived the deep and awful bass of the booming cannon as the fundamental note to a national anthem with which to startle and astonish the world?"—many of us will smile at the idea of the laws of acoustics being so set aside that it becomes necessary to bring in gunpowder to aid the admitted feebleness of the music. Mr. Gilmore need not doubt that his talents will be appreciated at their true worth in England; but we should have preferred to receive him without his printed letter of introduction.

IN a notice, last month, of Franz's accompaniments to "L'Allegro ed il Penseroso," we said that, to the best of our knowledge, they had not been performed in this country. Mr. A. Manns writes to inform us that the first two parts of Handel's work, with Franz's additions, were produced at the Crystal Palace,

November 28, 1874. We are indebted to him for the correction, and take the opportunity of expressing a hope that the directors of the Crystal Palace Concerts will persevere in the course on which, four years ago, they set out. *A propos* to this, Mr. Manns intimates that other of Franz's "masterly additions" would have been introduced to this country but for the fact that some gentlemen of the press were, at that time at least, "highly prejudiced" against additional accompaniments, and it was thought such a course would only "invite abuse" of the eminent German's masterly filling up. We cannot see the sufficiency of the reason; because if hostile criticism is to be shirked in this manner, nothing new can be heard at all. Moreover, we would point out to Mr. Manns that persons who may differ from him on any given subject are not necessarily "prejudiced," nor does it follow that criticism with which he cannot agree is necessarily "abuse."

HER MAJESTY'S THEATRE.

THE first appearance of Mdlle. Minnie Hauk as the heroine in the sickly sentimental Opera, "La Traviata," was a decided success; but her acting had much to do with the cordiality of her reception, for in spite of her excellent voice, a defect in her delivery of many of the impassioned phrases was observable throughout the evening. Her *Rosina*, in "Il Barbiere," was certainly better. Much of the brilliant music of the part was indeed finely sung, and the introduced song in the Lesson Scene—Eckert's "Echo Song"—was so perfectly rendered as to elicit a well-deserved storm of applause and a demand for its repetition not to be resisted. Mdlle. Hauk has gradually advanced in public estimation since the opening night, her *Margherita*, in "Faust," being one of her best performances; but we cannot understand why Mr. Mapleson should desire the public to regard her assumption of this part as a novelty, seeing it was one of her favourite characters when she appeared in this country about nine years ago. Madame Etelka Gerster returns to us with an increase of power, both as a vocalist and an actress; and her singing as *Amina*, in "La Sonnambula," and the heroine in "Lucia," especially, has placed her in the first rank of operatic artists. There can be little doubt that she will be the real attraction of the season; for although Mdlle. Mathilde Wilde—who made her *début* as *Valentine*, in "Les Huguenots"—was fairly well received, she has by no means the requisite qualifications to hold the position she aspires to. A good word must be said for the English contralto, Miss Cummings, who made her first appearance as the Page in "Les Huguenots," and displayed an excellent and carefully trained voice, although she has everything to learn as an actress. The only new-comer amongst the male artists who created any effect was Signor Dondi, whose *début* as *Marcello*, in "Les Huguenots," produced a favourable impression which was more than confirmed by his performance of *Giorgio*, in "I Puritani," a part in which he had to contend against the reminiscences of a formidable rival. Signor Fancelli is singing as finely as ever in some of the principal tenor parts; and Signor Campanini's return has unfortunately brought with it an infliction which, in spite of its announcement in the prospectus, we had hoped to have been spared—the reproduction of Marchetti's "Ruy Blas." We can scarcely expect that this work will be kept in the bills; but after its comparative failure during the last autumn season, why it is again forced upon the subscribers is a mystery only understood by the lessee and Signor Campanini.

ROYAL ITALIAN OPERA.

THE warm welcome given to Mdlle. Albani on her first appearance this season as *Lucia* in Donizetti's popular Opera, proved how thoroughly her return to the company is now looked forward to as one of the events of the session; and her subsequent performances as the heroines in "Faust," "Lohengrin," "Tannhäuser," "I Puritani," and "Rigoletto" have been a series of triumphs. Madame Adelina Patti, too, is still as great a favourite as ever, the attraction of her *Caterina* in "L'Etoile du Nord"—one of her very best parts—filling the house to overflowing on the first night of her performance this season. The assumption of the exacting character of *Elvira* in "Ernani" by Mdlle. Thalberg was, we think, an injudicious step, not only because it provoked comparisons with so many greater vocalists in the same part, but on account of its too seriously taxing those physical powers which, in this early stage of her career, should be allowed more gradually to develop. Her vocalisation was good, however, throughout the opera; and the applause with which her exertions were rewarded will no doubt effectually conceal the truth both from herself and her friends. M. Jamet, of whom we spoke in our last notice of this establishment, has not confirmed the favourable impression he produced on his *début* by his subsequent performance of *Mefistofele*, in "Faust," but he may be useful in the company if he do not persevere in soaring beyond his legitimate position. M. Maurel has proved a tower of strength in many operas—his *Don Carlos*, in "Ernani," especially demanding the highest praise—and Signor Gayarre alternates the principal tenor parts with Signor Nicolini. No novelty has yet been produced, but Victor Massé's "Paul et Virginie" is announced for the 1st inst., too late for notice in our present number.

CRYSTAL PALACE.

MENDELSSOHN'S Music to the "Midsummer Night's Dream" furnished the special attraction of the Saturday Concert on April 27. With the exception of the comparatively unimportant portions accompanying spoken dialogue, the work was given in its entirety. It is needless to dwell upon music so familiar to every musician as that of the "Midsummer Night's Dream," while many of our readers will be well aware how exquisitely its many beauties are brought out by the excellent orchestra over which Mr. Manns presides. Such a rendering of the Overture and Scherzo, more especially, it would be difficult to obtain anywhere else in England. The incidental solo music was sung by the Misses Allitsen, who also gave subsequently the charming Bolero from the second act of Auber's "Crown Diamonds" with much effect. Rubinstein's Ballet Music from his Opera "Der Dämon," which was performed for the first time in England at the same Concert, is, like most of this composer's later music, clever, but unequal and at times eccentric. Madame Arabella Goddard was the pianist on this afternoon, giving a very fine reading of Bennett's Concerto in C minor, and Mr. Edward Lloyd sang "Fra poco," from "Lucia," and a song by Blumenthal in his usual artistic manner.

At the following Concert M. Massenet, the French composer, was invited to Sydenham to conduct some of his own works. Those selected were the Overture, a Divertissement des Esclaves Persannes, and the Cortége Indien, from his Opera "Le Roi de Lahore;" and the Prelude, Invocation, and Danse des Saturnales from his music to "Les Erinnyes." There can be no question as to the great talent of the composer, but, to judge from the excerpts from his works given on this occasion, he seems to have a particular partiality for noisy instrumentation. Wagner's Overture to "Rienzi" (another specially noisy piece, by the way) was the opening number of the programme, which concluded with the Pastoral Symphony, the quiet instrumentation of which was all the more refreshing after the preceding pieces. Miss Agnes Zimmermann was announced to play Schumann's "Introduction and Allegro Appassionato" (Op. 92), but, in consequence of a domestic affliction, the talented pianist was unable to appear, and the number was omitted. The vocalists were Miss Anna Williams, who sang exceedingly well Liszt's fine Scena, "Jeanne d'Arc au Bûcher," and a song by Gounod; and M. Henrik Westberg, first tenor from the Opera at Stockholm, who made his first appearance in England, and by his performance of a song from Gluck's "Iphigénie en Tauride" and of Beethoven's "Adelaide," proved his possession of a very pleasing and well-trained voice.

The concluding Concert of the season was given on the 11th ult., when the greater part of the afternoon was occupied with a performance of Beethoven's Choral Symphony. Never, probably, have the instrumental portions of this

grand work been more splendidly played than on this occasion. The solo parts were sustained by Mdlles. Thekla Friedländer and Redeker, Mr. Shakespeare, and Mr. Lucas Williams, and while it can hardly be said that either they or the chorus reached the same high standard of excellence as the orchestra (which, indeed, considering the extreme difficulty of the vocal portion of the music, was not to be expected), the rendering of the finale was very creditable. The Symphony was preceded by a short selection, the most important feature of which was the magnificent rendering, by Señor Sarasate, of Mendelssohn's Violin Concerto.

Mr. Manns's annual Benefit Concert took place on the 18th ult., when a programme was provided of a more miscellaneous character than is customary at Sydenham. In saying this, we refer to the introduction of fragments instead of entire works. Thus, M. de Beriot played the first movement only from Grieg's Pianoforte Concerto, while the variations from Beethoven's "Kreutzer Sonata" were given by the same gentleman and Señor Sarasate. No doubt the reason for this was the extreme length of the programme, which, as it was, occupied very nearly three hours, and the desire to give as much variety and bring forward as many performers as possible. A benefit concert must not be judged from the same high artistic standpoint as that from which one would regard the Saturday Concerts in general. We do not mean to imply that anything unworthy of the reputation either of Mr. Manns or of the Crystal Palace was introduced; because, as a matter of fact, such was not the case. We simply say that from its fragmentary nature the Concert was musically less interesting than many of the series, besides being far too long. The most important items, in addition to those already mentioned, were Mendelssohn's Scotch Symphony —placed at the end of the programme—a very clever Serenade for stringed orchestra, composed and conducted by Herr Henschel; the Overture to "Oberon;" and a Fantasia for violin and orchestra on themes from "Faust," composed and played by Señor Sarasate. The vocalists who appeared at this Concert were Miss Robertson, Miss Catherine Penna, Mdlle. Fides Keller, Mr. Barton McGuckin, and Herr Henschel.

THE BACH CHOIR.

THE second Concert of this Society, which took place in St. James's Hall on April 29, almost equalled in interest its predecessor, so fully discussed in our columns last month. Indeed, the programme was to some extent the same, for, owing to the manner in which Schumann's "New Year's Song" was received, and the general success of its performance, the directors thought a repetition of that fine work desirable. It was accordingly given a second time with, if anything, increased favour, and may now be expected to keep a permanent place in the repertory of English concert-rooms. For this we have to thank the Bach Choir, and especially that distinctive feature in its constitution which renders it independent of everything save regard for art. Let us hope that the obligation may be increased in future years. True amateurs, we venture to say, are prepared to sustain any amount of it. With the "New Year's Song" was given Bach's Magnificat—one of the old master's noblest contributions to the music of the Church. Here also the Choir has done good service by ensuring attention for a work often talked about by connoisseurs, but kept as a sealed book from the general public. The Magnificat has many elements of popularity apart from the respect which the name of its composer always ensures. Its airs and choruses are broader, simpler, and more Handelian in character than usual with Bach, while nowhere lacking in the wonderful invention which will make the master's art-work a study for all time. Its performance was a decided success, and established the fact that the "Magnificat" needs only to be heard a few times in order to find a good and permanent place in the estimation of music-lovers. Mendelssohn's ever-welcome "Walpurgis Night" closed the Concert with brilliant effect, affording, as it did, a splendid contrast to what had gone before. All the picturesqueness of this most descriptive work was well brought out by the orchestra and chorus, whose performance might have satisfied Mendelssohn himself, much as he thought of the scenes so vividly set forth. The Concert, as a whole, undoubtedly ranked among the successes of the musical season, and reflected the utmost credit not only upon Herr Otto Goldschmidt, but upon the solo vocalists, Madame Sherrington, Mdlle. Redeker, Mr. Shakespeare, Mr. Lammers, and Herr Henschel, the orchestra, and the admirable chorus, whose efforts we cannot too highly praise.

The third and last Concert of the season was given at St. James's Hall, on the afternoon of the 11th ult., when Bach's Mass in B minor—for the rendering of which this excellent Choir was instituted—was presented for the fourth time. Further acquaintance with this elaborate work has enabled the singers more perfectly to render, and the audience more thoroughly to appreciate, the many intricate contrapuntal effects with which the composition abounds; and its last performance was therefore not only the best, but the most successful with the listeners. The "Gloria," "Et resurrexit," and "Sanctus," were finely sung; and special praise must be awarded for the effective playing of the important *obbligati* passages by Mr. Svendsen (flute), Mr. Horton (oboe), Mr. Stennebruggen (horn), Messrs. Trout and Chisholm (bassoons), and Herr Straus (violin). The principal vocalists were Mesdames Lemmens-Sherrington and Patey, Mr. Cummings and Herr Henschel, all of whom gave the many exacting solos with their accustomed success. Herr Otto Goldschmidt conducted, and Mr. T. Pettit presided at the organ.

SACRED HARMONIC SOCIETY.

THE vitality of Rossini's "Mosè in Egitto"—in spite of the necessity of the libretto assuming various shapes to suit the time and place—is a proof that good music can never die. Originally produced at the San Carlo Theatre, Naples, in the Lent of 1818, it was some years afterwards remodelled by the composer, given at the Grand-Opéra in Paris, where it met with but moderate success; the "Plague of Darkness" and the "Passage of the Red Sea" being scarcely suitable to the taste of an audience even ready to accept that strangely incongruous composition — a "Biblical Opera." In this country it was performed as an Oratorio, under the direction of Bochsa; afterwards at the King's Theatre, as an Opera with a libretto, under the title of "Pietro l'Eremita;" and we can well remember Henry Phillips as *Moses* at Covent Garden Theatre, where, during what were termed the "Oratorio performances" on the Wednesdays and Fridays in Lent, it was given with scenery and dresses, with some of the music of Handel's "Israel in Egypt" patched upon that of Rossini, according to the fashion of the time; a desecration of the works of both masters which was fortunately interdicted—not on artistic grounds, by the good sense of the public—but on religious grounds, by the Bishop of London. As "Zora" it was tried at the Royal Italian Opera, but the music could not save it; and to the energy and zeal of Sir Michael Costa, who on the 24th ult. produced it as an Oratorio at the Sacred Harmonic Society, we are indebted for a revival of the composition in a form perhaps of all others the most appropriate. The English version, prepared by Mr. Arthur Matthison expressly for the occasion, is excellent, not only because it varies but little from the original text, but in its adaptability to the music, every note of which has evidently been in the mind of the author during the performance of his task. The preparation of the Oratorio reflects the utmost credit upon all concerned; for to ensure so perfect a rendering of music which, excepting the well-known Prayer—an addition of the composer after its first performance in Naples—was no doubt almost unknown to most of the members of the choir. The grand and massive choruses with which the work abounds were given with a precision of attack and beauty of tone impossible to be overpraised: finer choral singing has rarely, if ever, been heard at the Sacred Harmonic Society; the pathetic Prayer which opens the Oratorio and the finale to the second part proving that deep expression as well as power were thoroughly under the control of the Conductor, and that, on this occasion at least, he ruled his forces with a wise discretion. The solo vocalists were Madame Sherrington,

Madame Enequist, Miss Julia Elton, Mr. E. Lloyd, Mr. W. H. Cummings, Herr Henschel, Mr. Bridson, Mr. Wallace Wells, and Mr. Hilton; Miss Anna Williams and Mr. Santley (whose places were supplied by Madame Enequist and Mr. Bridson respectively) being unable, from indisposition, to sing. It would be unnecessary to dwell on the excellent manner in which the many exacting solo portions of the Oratorio were rendered by the artists named, but we may say that a great effect—indeed *the* great effect—of the evening was created by Mr. Lloyd and Mr. Bridson in the Duet, "Oh, Fate! how tell," the really superb singing of Mr. Lloyd exciting the audience to such a pitch of enthusiasm that it was with difficulty the ringing applause with which the composition was greeted could be restrained until its conclusion; Mr. Bridson also coming in for a fair share of these almost overwhelming marks of approval. Other numbers which should be specified are the Quintett, "Oh Thou who grief consolest" (Madame Enequist, Mr. Lloyd, Mr. Cummings, Herr Henschel, and Mr. Bridson), the Quartett and Chorus, "My heart sinks within me" (Madame Sherrington, Madame Enequist, Mr. Lloyd, and Mr. Cummings), and the Duet, "Whither would'st thou lead?" (Madame Sherrington and Mr. Lloyd), some of which, but for the length of the work, would doubtless have been encored. The rich instrumentation, especially observable in some of the quieter portions, came out with admirable effect; but we confess that in many of the choruses we should have preferred to hear the score as Rossini wrote it. The *obbligati* passages—particularly those for oboe and clarionet—were admirably played, and the harp, in several important accompaniments, was skilfully handled by Mr. Cheshire. We have said that as an Oratorio the composition is likely to find more favour in this country than in any other form, but this is only because the nature of the subject prevents its reception with stage accessories; for assuredly the music is throughout as secular as that in any serious Opera of its composer. Whatever may be its ultimate fate, however, we owe a deep debt of gratitude to Sir Michael Costa for placing before us a work so thoroughly reflective of the brightest portion of Rossini's career; and the directors of the Sacred Harmonic Society may be assured that in so liberally seconding the intentions of their Conductor they have materially added to the reputation of an Association which has already done so much for sacred art in England.

PHILHARMONIC SOCIETY.

AT the fifth Concert, on the 1st ult., the performance of Mendelssohn's pianoforte Concerto, in D minor, by M. Planté, was the prominent feature. In these days of "higher development" it is positively refreshing to listen to such artistic and legitimate playing as that of the French pianist, whose special aim seems to be that of exhibiting his own high powers by clearly revealing the beauties of his author. His expressive and refined touch were heard to much advantage in the *Adagio;* and the *Finale* was given at a speed which would have been dangerous to one less perfect in technical accuracy. His success was most decisive with the audience, and in the second part of the programme his rendering of Mendelssohn's Caprice, Op. 16, his own arrangement of Boccherini's "Menuet," and Liszt's "Mélodie Hongroise," elicited a storm of applause. The marvellous execution of Senor Sarasate, in Raff's three movements from his Suite in G minor for violin and orchestra, fairly astonished his hearers, the "Moto perpetuo," especially, being played with an ease which effectually concealed its extreme difficulty. As an encore he performed a Spanish Dance, which was equally well received. The orchestral pieces were Beethoven's Symphony in C minor, Mozart's "Jupiter Symphony," and Auber's Overture to "Masaniello." Mdlle. Riego made but little effect in Handel's showy Air, "Sweet Bird"—the flute obbligato, however, being excellently played by Mr. Svendsen—but the expressive little song by Giordani, "Caro, mio ben," was effectively sung by Mdlle. Redeker. The sixth Concert, on the 22nd ult., included the fine violin playing of Signor Papini, who performed Spohr's Dramatic Concerto with much success. Miss E. C. Thursby, from America, made her *début* on the occasion, and elicited well-deserved applause by her singing, both voice and method justifying us in predicting for her a high place amongst concert-singers. The Symphony was Schubert's in C, and the Overtures Sterndale Bennett's "Naiads," Beethoven's "Leonora," No. 3 (encored), and Weber's "Oberon." Mr. W. G. Cusins was, as usual, the Conductor at both Concerts.

OPERA-COMIQUE.

THE production of the new comic Opera, on the 25th ult., called "H.M.S. Pinafore, or The Lass that loved a Sailor," the libretto by Mr. W. S. Gilbert, and the music by Mr. Arthur Sullivan, confirms us in the opinion we expressed in noticing "The Sorcerer," that this firmly cemented union between author and composer is detrimental to the art-progress of either; however, they may succeed in satisfying the temporary taste of an Opéra-Comique audience. Offenbach has shown us how merely lively and pleasing tunes can attract the general public; but Auber has proved that something higher is demanded for what is understood as "comic opera;" and that Mr. Sullivan has in him the true elements of an artist, which would be successfully developed were a carefully framed libretto presented to him for composition, can scarcely be doubted. Having thus conscientiously discharged our duty as art-critics, let us at once proceed to say that "H.M.S. Pinafore" is an amusing piece of extravagance, and that the music floats it on merrily to the end. The story—which turns on the love of a young sailor for his Captain's daughter, a happy *dénoûment* being brought about by the declaration of a bumboat-woman that, having two children to nurse, she "mixed them up," and that the Captain should be the common sailor, and the common sailor the Captain—lends itself very well to the musical treatment it has received; and the serious manner assumed by the *Captain* (excellently played by Mr. Barrington), and the imperturbable official bearing of Mr. Grossmith, jun., as *Sir Joseph Porter* (First Lord of the Admiralty), materially enhance the effect of the concerted pieces in which they are concerned. Amongst the best of these we may name the opening solo, with chorus, of the *Captain*, in which the responses of the crew are cleverly managed; the finale to the first act, ending with a tuneful dance; a trio for *Sir Joseph*, the *Captain*, and his daughter, *Josephine*, where each character is supposed to be ringing the wedding-bells; and a portion of the *ensemble*, in which the young lover, *Ralph Rackstraw*, is warmly congratulated by his companions on the fact of his being an Englishman—all these pieces being enthusiastically encored. A duet, too, in which the morose member of the crew, *Dick Deadeye*, informs the *Captain* of the intended elopement of his daughter, is full of character, and was also redemanded. As a rule, the acting was better than the singing; but Miss Emma Howson, who made her first appearance in London as the *Captain's Daughter*, created a highly favourable impression, the whole of her music, especially the ballad, "Sorry her lot who loves so well," being given with much purity of style. A printed apology was circulated in the house for Mr. Barrington, who was evidently suffering from a severe cold, but he manfully sang the whole of his music. Mr. Power as *Ralph Rackstraw*, Mr. R. Temple as *Dick Deadeye*, and Miss Everard as the bumboat-woman, thoroughly entered into the humour of their parts, and the Chorus seemed to have been well drilled. The first song of *Sir Joseph*, detailing the manner in which he had gradually risen to his exalted station, was redemanded; but the unaccompanied glee, for *Ralph*, *Boatswain*, and *Boatswain's Mate*, was too imperfectly sung to warrant us in speaking of its merits. The Opera was carefully placed upon the stage, and Mr. Sullivan, who conducted, was called for at the conclusion, and appeared, accompanied by Mr. Gilbert.

MADAME VIARD-LOUIS'S CONCERTS.

THE third of this series of Concerts was given at St. James's Hall on the afternoon of the 30th April. A novelty in the programme was a "Suite" by M. Massenet, especially written for the occasion, and conducted by the composer. The "scènes dramatiques," of which this work consists,

are illustrative of certain portions of Shakespeare's plays. No. 1, "Ariel and the Spirits" ("Tempest") contains much fanciful writing, reminding us occasionally of Mendelssohn; but the best of the three movements is No. 2, "The Sleep of Desdemona" ("Othello"), which is an exceedingly graceful and imaginative piece, and highly suggestive of the subject. The Finale, "The Witches," "The Apparition," "The Banquet," and "The Coronation" ("Macbeth"), vividly colours these incidents of the play, one of the points worthy of special mention being the subject representing the banquet scene, which creeps in after the interruption of the feast by the ghost of "Banquo," as if desirous of continuing the revelry in defiance of the apparition. The bright effect of the March, too, in the last division of the movement, happily illustrates the Coronation, and concludes a composition which we trust may often obtain a hearing when so excellent an orchestra can be assembled to do justice to its merits. Another example of French "programme music" was the characteristic "Danse des Sylphs," from "Le Damnation de Faust" of Berlioz, which created such an impression as to cause a demand for its repetition not to be resisted. Madame Viard-Louis displayed good executive power in Hummel's pianoforte Concerto in B minor, but was scarcely so successful in Beethoven's Sonata in D major, known as the "Pastoral." The exceptionally fine qualities of the band (under Mr. Weist Hill) were amply evidenced in Beethoven's "Leonora" Overture (No. 3), Mendelssohn's "Italian Symphony," and Sterndale Bennett's Overture, "The Wood Nymphs." Madame Lemmens-Sherrington was the vocalist.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE last Concert of the season was given on the 6th ult. at the Shoreditch Town Hall, before a large audience. The gradual advance of this Society, not only with respect to the art progress among its members, but in the estimation of the general public, has within a comparatively short period so attracted the attention of the musical press to its performances that both the Choir and its excellent Conductor, Mr. Ebenezer Prout, may fairly congratulate themselves upon the success of their labours and nerve themselves to increased exertion in the future. The rendering of Niels W. Gade's Cantata, the "Crusaders," at the final Concert was in every respect thoroughly worthy of the reputation of the Association, the Choruses being given with the utmost precision, with due attention to gradations of tone, and with a dramatic colouring positively essential to the due effect of the work; the picturesque instrumentation, too, receiving the utmost justice from a small but most efficient band. The principal vocalists were Miss Marian Williams, Mr. Barton McGuckin, and Mr. Thurley Beale, all of whom sang well; Miss Williams, although the music was unquestionably too low for her, giving with much intelligence the long and exacting solo for *Armida*, "They softly sleep in cool and peaceful night!" Mr. McGuckin displaying a good voice and style in the "Crusaders' Song," and Mr. Beale singing the impressive music of *Peter the Hermit* with a thorough appreciation of the composer's intention. The excellent qualities of the Choir were again most successfully tested in the rendering of Handel's Chorus, "Crown with festal pomp," from "Hercules," in the second part, and in Horsley's Part-song, "See the chariot at hand." A good word must also be given for Miss Marian Williams's unaffected and artistic interpretation of Mozart's "Vedrai carino." Sterndale Bennett's descriptive and highly poetical Fantasia-Overture, "Paradise and the Peri," Gounod's "Funeral March of a Marionette" (the demand for the repetition of which was happily resisted, and Auber's Overture, "Le Cheval de Bronze," were the purely orchestral pieces, and all were finely played. Mr. Ebenezer Prout conducted with his accustomed skill and earnestness, and received from the audience an ovation which he has legitimately earned. Amongst the works promised for next season are Schumann's music to "Faust," Handel's Chandos Anthem, "O praise the Lord with one consent," Dr. Bridge's Oratorio, "Mount Moriah," Mendelssohn's "Walpurgis Night," Sterndale Bennett's "May Queen," and Brahms's "Song of Destiny."

THE Two Hundred and Twenty-fourth Anniversary Festival Service of the Sons of the Clergy took place in St. Paul's Cathedral on Wednesday, the 15th ult., the arrangements being similar to those of former years. Dr. Stainer had an excellent band of fifty under his command, and the opening part of Spohr's fine Overture to the "Fall of Babylon," which preceded the Service, was quite enough to satisfy the most critical as to the efficiency of that part of the band which is perhaps most difficult to obtain in anything like perfection—the wind instruments. In the Overture the snare drum, which we think was used for the first time in St. Paul's, must have slightly shocked those who are not yet convinced that the church is quite a suitable place for this kind of instrumental music; but, to our thinking, the effect was by no means secular, and it certainly would have been a great pity if Dr. Stainer had omitted this instrument, which gives special character to what we suppose must be called the Persian part of the Overture. The usual proper Psalms were sung by the Cathedral Choir to single chants, but both the auxiliary choir and band joined in the Glorias, making a most befitting close to each Psalm. The Magnificat and Nunc Dimittis were sung to music specially composed for the occasion by Mr. Eaton Faning, a young composer of much promise. The composition must be acknowledged to be most successful, and Mr. Faning has given us a very valuable addition to our stock of orchestral settings of these Canticles. The instrumentation, too, was fresh and effective, while the vocal part was free from those ambitious and unnatural strainings after effect which so frequently mar the efforts of young composers. The Anthem was Spohr's thoroughly devotional Cantata, "God, Thou art great"—a work not sufficiently well known inside the walls of our churches. The solo parts were sustained by the following members of the Cathedral Choir: soprano, Masters Whittle, Terry, and Banemann; alto, tenor, and bass, Messrs. Frost, Kenningham, and De Lacy. In this, as in all the other vocal parts of the Service, the Choir showed the true characteristics of a highly trained body of vocalists—promptness, purity of tone, refinement as to general expression, and in nice gradations of power; all were here, and the result was, as might be expected, a service of almost unexampled excellence. Mr. G. C. Martin, sub-organist of the Cathedral, presided at the organ throughout the whole Service with his accustomed and recognised ability.

THE Gregorian Association held its Annual Festival in St. Paul's Cathedral on the 16th ult., and attracted an immense congregation. The Choir, which numbered 1,200 voices, sang generally with fine precision and with marvellous effect. Mr. Warwick Jordan, the organist to the Association, presided at the organ as usual, and played with extreme care and judgment. The Processional Hymn was, "Advance! advance! the day is come!" to the German Choral, "Ein Feste Burg," and produced perhaps the most majestic effect of the whole Service. The Psalms selected were the 92nd and the 122nd, and were, as a whole, well sung. The Magnificat was sung to a setting of the Seventh Tone, and the Nunc Dimittis to the Third Tone (Cologne use). The Anthem was Dr. Croft's "Cry aloud and shout," which perhaps was not a wise selection for such an enormous choir. The effect of the first part was simply stupendous, but in the fugal movement (a style, by the way, utterly unsuitable for such an occasion) the voices and instruments, to say the least, were rather wild, and had it not been for the organist's judgment and determination, perhaps the result would have been a complete failure. The Offertory Hymn was, "Of the Father, sole begotten," and after the Blessing "Jerusalem the Golden" served as a Retrocessional. The Rev. H. C. Shuttleworth intoned the prayers.

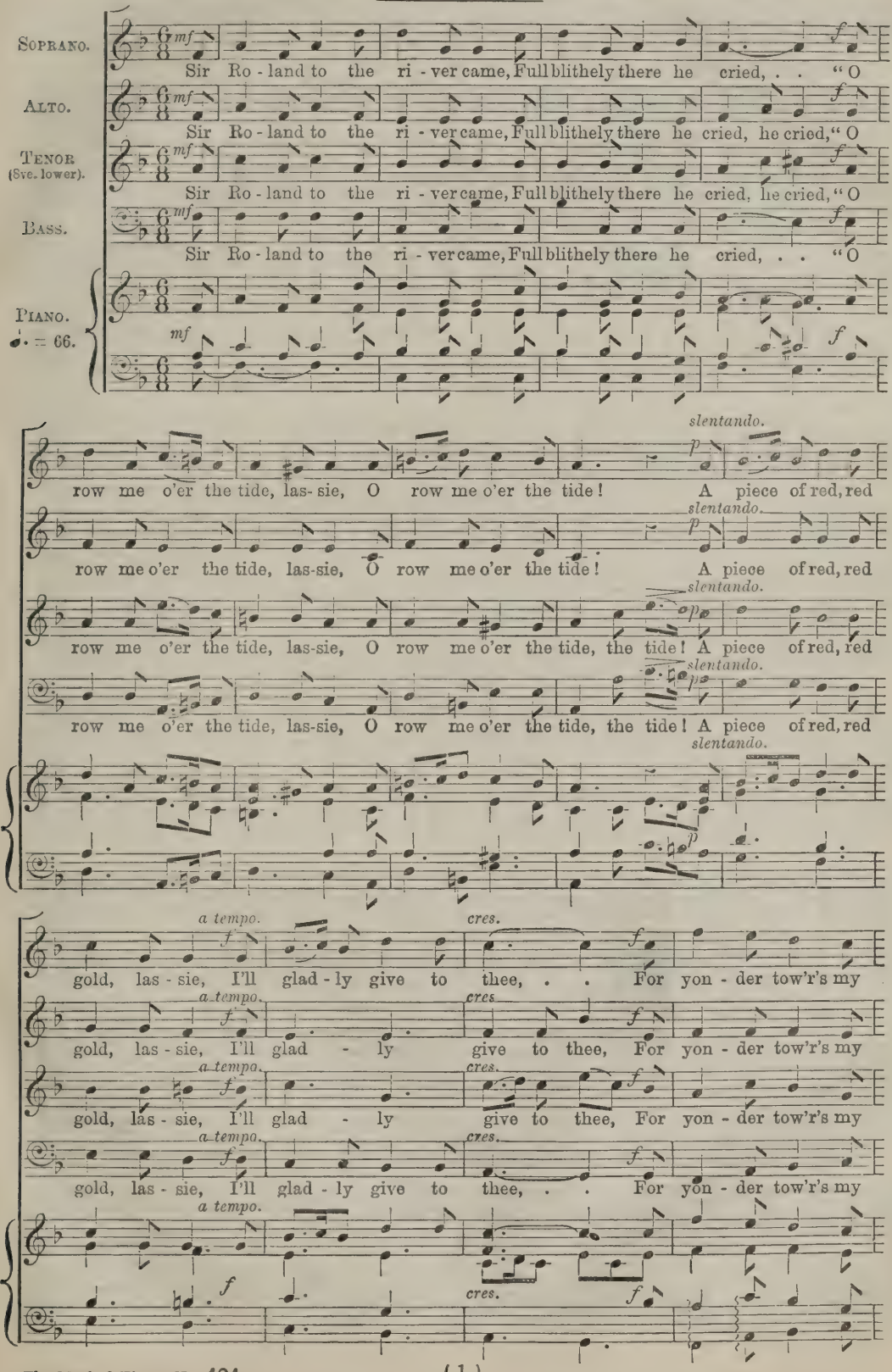
THE fifth annual meeting of the London Church Choir Association was held on Tuesday the 7th ult. at the Cannon Street Hotel. Through the unavoidable absence of the President, the Rev. W. C. F. Webber, from ill health, the chair was taken by Mr. Horace Buttery, an old supporter of the Association. The balance was not so favourable as that shown at the last meeting; but it was explained that an additional expense on that of the previous year's festival had been incurred for the hire of chairs. The Association

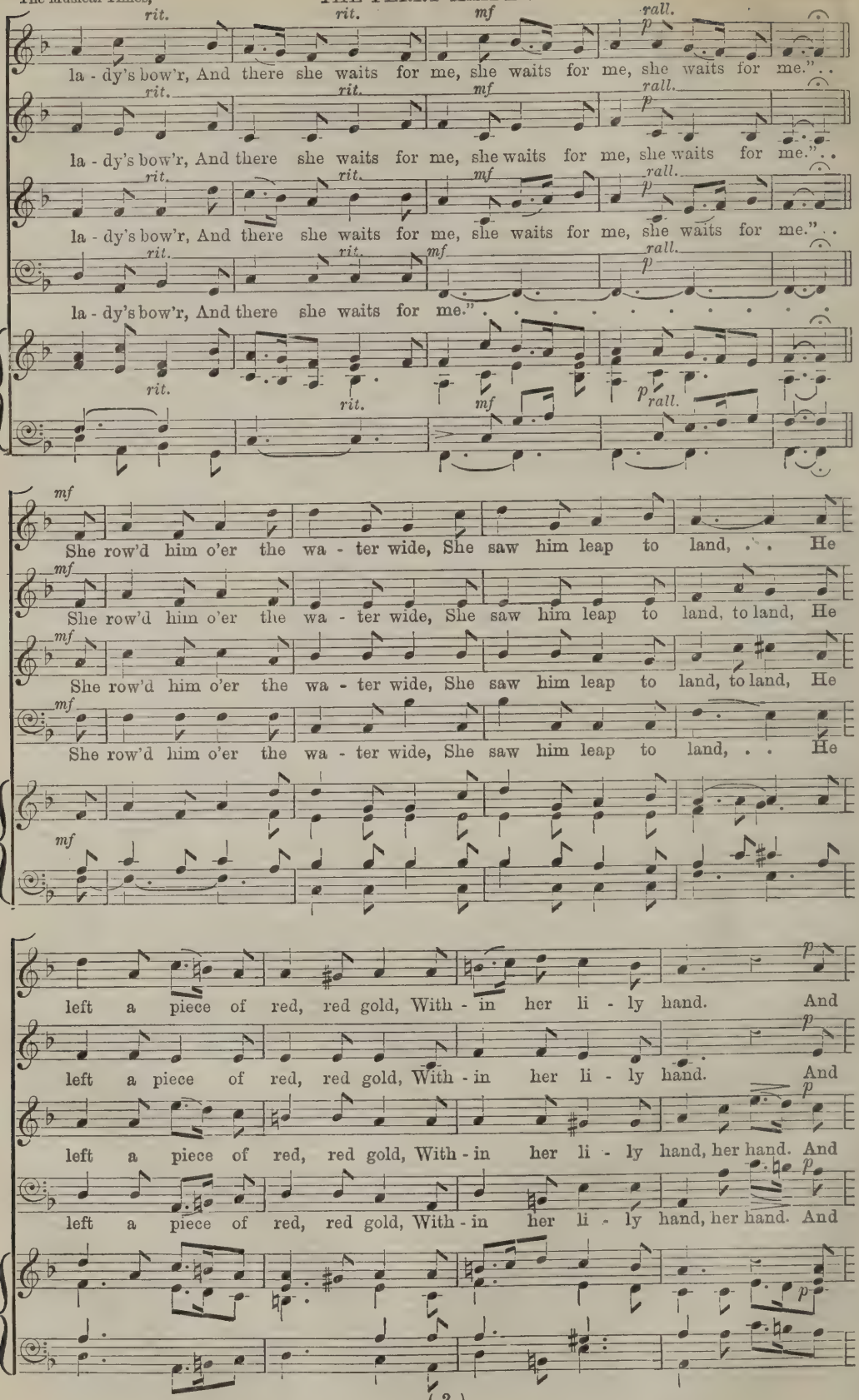
The Ferry Maiden.

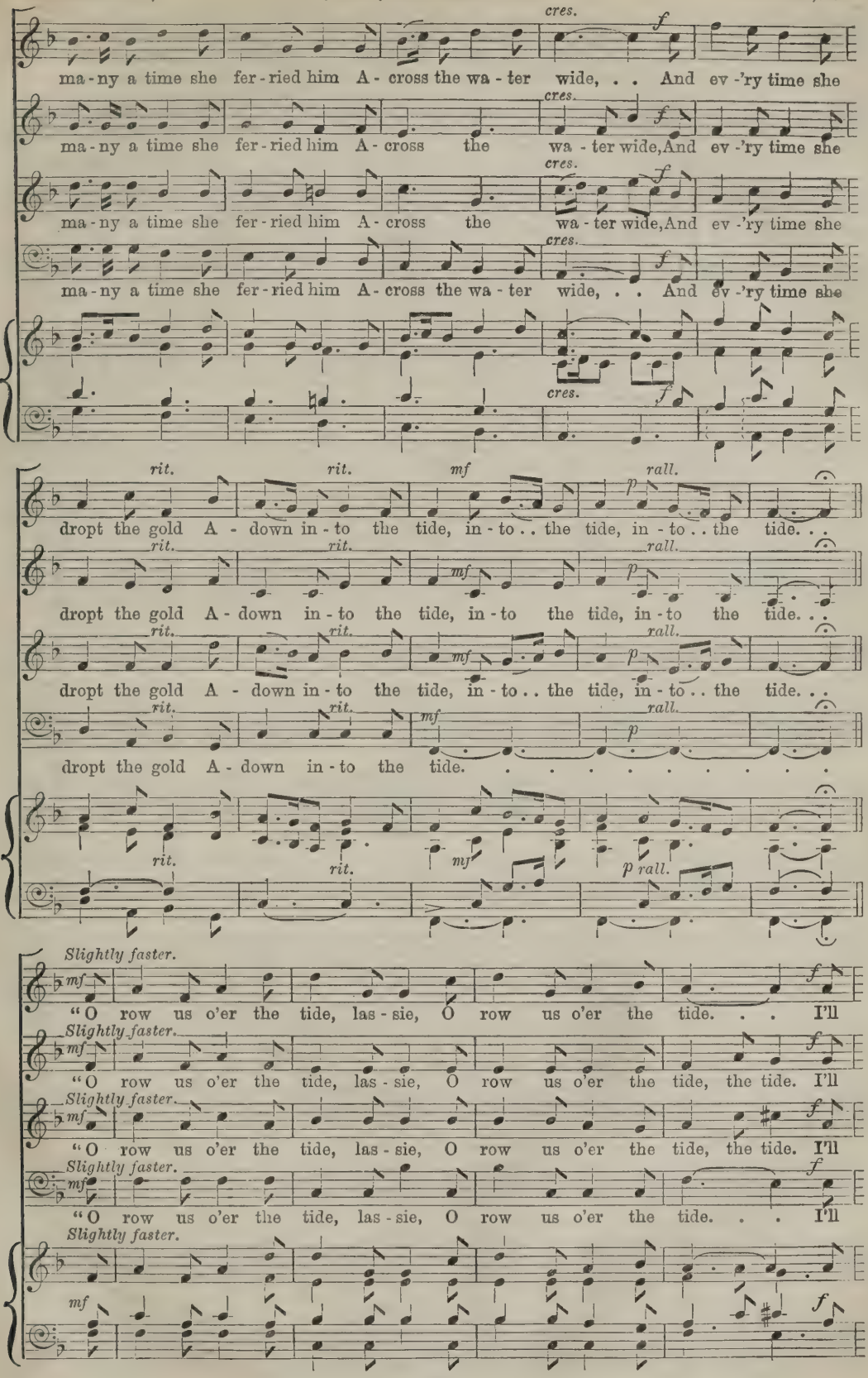
BARCAROLE FOR UNACCOMPANIED CHORAL SINGING.

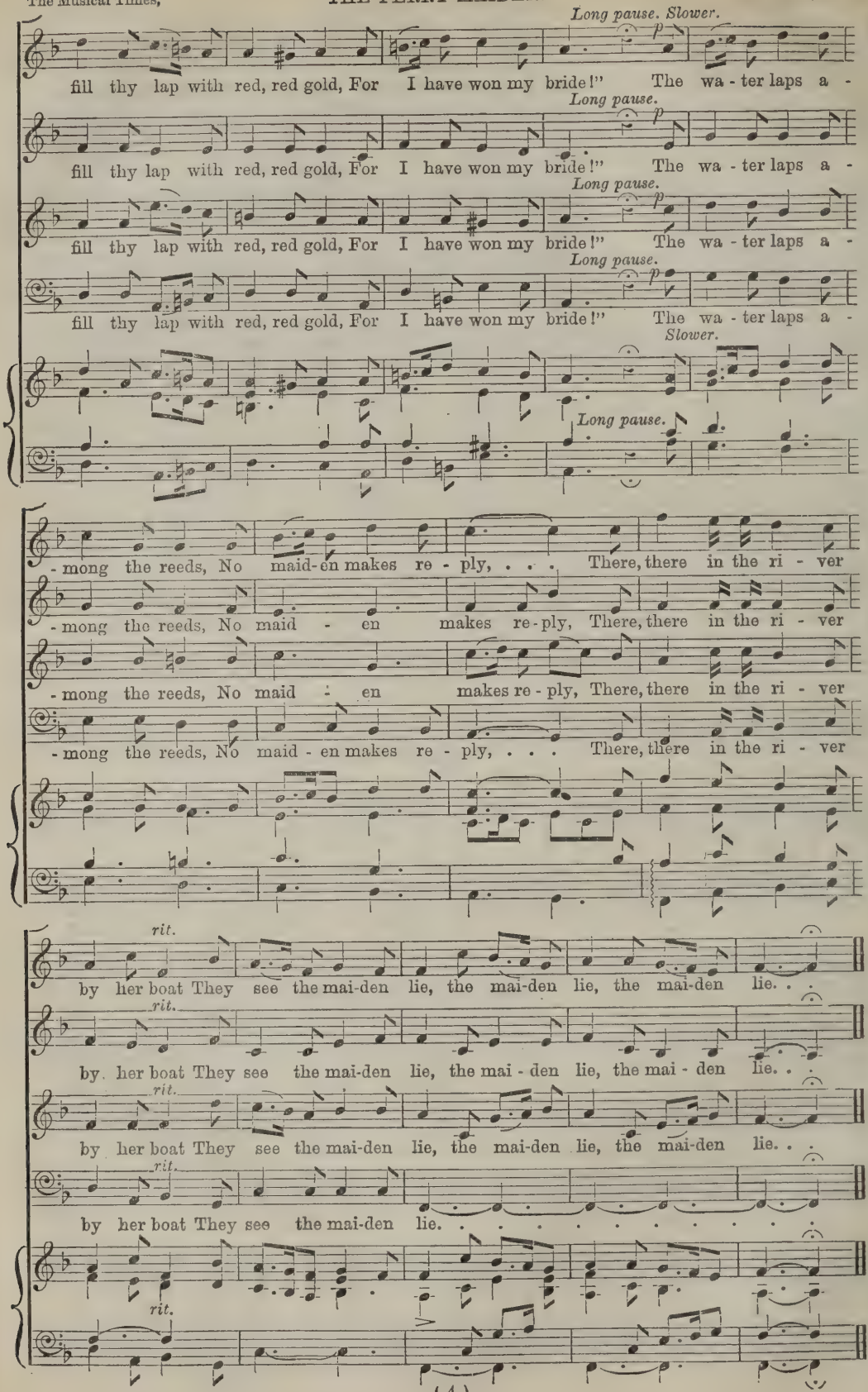
Words by F. E. WEATHERLY. Music by A. R. GAUL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)


Soprano.
Alto.
Tenor (8ve. lower).
Bass.
Piano.
♩. = 66.
mf
Sir Ro - land to the ri - ver came, Full blithely there he cried, . . "O
Sir Ro - land to the ri - ver came, Full blithely there he cried, he cried," O
Sir Ro - land to the ri - ver came, Full blithely there he cried, he cried," O
Sir Ro - land to the ri - ver came, Full blithely there he cried, . . "O
f
slentando.
p
row me o'er the tide, las-sie, O row me o'er the tide! A piece of red, red
row me o'er the tide, las-sie, O row me o'er the tide, the tide! A piece of red, red
a tempo.
cres.
gold, las - sie, I'll glad - ly give to thee, . . For yon - der tow'r's my
gold, las - sie, I'll glad - ly give to thee, For yon - der tow'r's my


rit. rit. mf rall. p
la - dy's bow'r, And there she waits for me, she waits for me, she waits for me."
la - dy's bow'r, And there she waits for me, she waits for me, she waits for me."
la - dy's bow'r, And there she waits for me, she waits for me, she waits for me."
la - dy's bow'r, And there she waits for me."
mf
She row'd him o'er the wa - ter wide, She saw him leap to land, He
She row'd him o'er the wa - ter wide, She saw him leap to land, to land, He
She row'd him o'er the wa - ter wide, She saw him leap to land, to land, He
She row'd him o'er the wa - ter wide, She saw him leap to land, He
p
left a piece of red, red gold, With - in her li - ly hand. And
left a piece of red, red gold, With - in her li - ly hand. And
left a piece of red, red gold, With - in her li - ly hand, her hand. And
left a piece of red, red gold, With - in her li - ly hand, her hand. And


cres. f
ma-ny a time she fer-ried him A-cross the wa-ter wide, . . And ev-'ry time she
ma-ny a time she fer-ried him A-cross the wa-ter wide, And ev-'ry time she
ma-ny a time she fer-ried him A-cross the wa-ter wide, And ev-'ry time she
ma-ny a time she fer-ried him A-cross the wa-ter wide, . . And ev-'ry time she
rit. rit. mf rall. p
dropt the gold A-down in-to the tide, in-to . . the tide, in-to . . the tide. . .
dropt the gold A-down in-to the tide, in-to the tide, in-to the tide. . .
dropt the gold A-down in-to the tide, in-to . . the tide, in-to . . the tide. . .
dropt the gold A-down in-to the tide. . . . . .
Slightly faster. mf f
"O row us o'er the tide, las-sie, O row us o'er the tide. . . I'll
"O row us o'er the tide, las-sie, O row us o'er the tide, the tide. I'll
"O row us o'er the tide, las-sie, O row us o'er the tide, the tide. I'll
"O row us o'er the tide, las-sie, O row us o'er the tide. . . I'll


Long pause. Slower.
fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Long pause.
fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Long pause.
fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Long pause.
fill thy lap with red, red gold, For I have won my bride!" The wa - ter laps a -
Slower.
Long pause.
- mong the reeds, No maid-en makes re - ply, . . . There, there in the ri - ver
- mong the reeds, No maid - en makes re-ply, There, there in the ri - ver
- mong the reeds, No maid - en makes re - ply, There, there in the ri - ver
- mong the reeds, No maid - en makes re - ply, . . . There, there in the ri - ver
rit.
by her boat They see the mai-den lie, the mai-den lie, the mai-den lie. . .
rit.
by her boat They see the mai-den lie, the mai - den lie, the mai - den lie. . .
rit.
by her boat They see the mai-den lie, the mai-den lie, the mai-den lie. . .
rit.
by her boat They see the mai-den lie. . . . . .
rit.

had, however, been fully compensated by accommodating 1,000 more people in St. Paul's Cathedral than hitherto. Some discussion took place as to the arrangement at the previous festivals in the Cathedral, and alterations affecting one or two points will be tried on the next occasion. The mode of carrying out the practices will be modified in future, and it was agreed that in cases of new choirs wishing to join the Association they will be required to pass a test of efficiency. A hope was expressed, and cordially concurred in, that the Association might be able to lend its aid to appropriate Charities. The meeting concluded with a vote of thanks to the Chairman and Choirmaster, and to those gentlemen who had given their services at the last festival.

MR. JOHN FARMER'S Oratorio, "Christ and His soldiers," produced recently at Harrow, at which school Mr. Farmer has long been the Musical Professor, was performed for the first time in London, at Exeter Hall, on Saturday last, the 25th ult. Mr. Farmer's work, which is simple and unpretending in character, having been written mainly with the object of being sung to children, consists of two parts composed of popular hymns set as solos and choruses to original music, and representing scenes in the life of the Saviour. The solos were effectively sung by Miss Fonblanque (who replaced Miss Robertson), Miss Annie Butterworth, Mr. Arthur Hooper, and Herr Henschel, the latter artist creating a very marked impression in the Solo and Chorus, "When our heads are bowed with woe." The band and chorus, which consisted of about 300 performers, were alike efficient, and were ably directed by the composer, who was warmly greeted both at the commencement and termination of the work. The Concert, which was given in aid of the Convalescent Home in connection with King's College Hospital, was attended by a crowded audience.

AT the seventy-fourth monthly Concert of the Grosvenor Choral Society on the 26th April, Haydn's "Spring" was successfully performed; and mention must also be made of the effective rendering of Weber's Concertstück by Miss Marie Odell. The solo vocalists were Miss Josephine Fulham, Mr. Arthur Weston, and Mr. Henry Baker; and a feature in the selection was a violin solo, well played by Mr. S. Dean Grimson, the leader of the band. The programme of the Concert on the 17th ult. was entirely miscellaneous, including Stevens's Glee, "The cloud-capt towers" (encored), several Part-songs, and the Madrigals, "Hark! how the birds" (Lahee), and "Now is the month of maying" (Morley). The soloists were the Misses Wilkinson, Lewer, Hemming, and Frame, Messrs. Arthur Weston, T. Nettleship, and Henry Baker. Mr. J. G. Callcott conducted at both Concerts.

THE 140th Anniversary Festival of the Royal Society of Musicians was held at Willis's Rooms on the 3rd ult., under the presidency of the Right Hon. Sir. Alex J. E. Cockburn, Lord Chief Justice of England, who made an eloquent speech in advocacy of the claims of the Society to public support. Amongst the other speakers during the evening were Lord Dudley, Lord Hampton, Professor Macfarren, and Mr. John Hullah. A selection of instrumental music was performed by Madame Arabella Goddard (pianoforte), Señor Sarasate (violin), and the following vocalists contributed solos: Miss Mary Davies, Madame Mudie-Bolingbroke, Mr. W. H. Cummings and Mr. Maybrick. The London Vocal Union, under the able direction of Mr. Fred Walker, also lent efficient aid. The vocal music was accompanied by Mr. Charles Gardner and Mr. Fountain Meen.

ON Tuesday, the 6th ult., at Upper Norwood, the foundation of a new Church, dedicated to St. John the Evangelist, was laid by Rowena Mildred Bateman. There was a numerous attendance of both clergy and laity. After the ceremony a procession was formed into the temporary church where Evensong was held. The prayers were intoned by the Rev. F. Bateman (Vicar), and the sermon preached by the Rev. G. H. Wilkinson (Vicar of St. Peter's, Eaton Square). The service was musical throughout, the Choir being strengthened by Messrs. T. Large, Beckett, and Arthur Wilkinson, who sang in the Anthem "I have surely built Thee an house," by Dr. Boyce. Mr. Westropp Wilkinson, the Organist, presided in a most efficient manner, and the whole of the music was conducted by Mr. Ralph Wilkinson (gentleman of Her Majesty's Chapel Royal).

ON Monday evening, the 20th ult., Dr. Bridge, of Westminster Abbey, opened the organ newly erected in St. Mark's Church, Walworth. The programme contained Mendelssohn's Sonata, No. 2; Allegretto in C, by Gade; Introduction and Fugue (A minor), Handel; Barcarole, Sterndale Bennett; and Bach's Prelude and Fugue in B minor. The performance of all these works was excellent, great judgment being displayed in the use of the solo stops. The organ was purchased by the Rev. R. R. Resker, the Vicar, from the Ecclesiastical Commissioners, and removed from St. Dionis Backchurch (now being pulled down) by Messrs. Maley, Young, and Oldknow, Organ Builders, King's Road, St. Pancras. It was built by Renatus Harris in 1724, and contains three manuals and twenty-seven stops.

MR. CHARLES LUNN gave a lecture on "Vocal Expression" in the concert-room of the Royal Academy of Music on the 17th ult., in which he ably advocated the necessity of training the intellectual as well as the vocal powers of those who desire to express their words according to their meaning; the only question being—if we may judge from the method exhibited by the lady who sang "Rose softly blooming"—whether he does not push this theory somewhat beyond the legitimate province of the "singing master." We cannot say that Mr. Lunn brought forward any novel views, but what he said was well said; and those who desire to form a more intimate acquaintance with his method should consult his many writings on the subject, all of which are most earnestly and conscientiously written.

A SPECIAL Service was held at All Saints' Church, Kensington Park, on April 30, on the occasion of the unveiling of a new reredos and three new stained-glass windows. The Service was the Magnificat and Nunc Dimittis in F (E. H. Birch); Anthems, "I have surely built Thee an house" (Boyce), "King all glorious" (J. Barnby); Te Deum in F (S. S. Wesley), all of which were effectively rendered. The solo parts were taken by Messrs. J. Lyndon Hodges, Stedman, and Horscroft. The accompaniments were played by the Organist, E. H. Birch, Mus. Bac., Oxon., who has brought this Choir to a high state of efficiency. The church was crowded, Bishop Jenner and the Archimandrite of the Greek Church occupying places amongst the clergy.

MISS ELIZABETH PHILP gave a Concert at St. James's Hall, on the 20th ult., before a numerous audience. The programme consisted principally of vocal compositions, and included a large number of the songs of the concert-giver, all of which, judging by the warm applause with which they were greeted, are likely to become general favourites. Miss Philp was assisted by several eminent vocalists, a *débutante*, Madame Emily Davison, gaining a well-deserved encore for Gounod's "O that we two were maying;" and in the instrumental department by Herr Frantzen and Miss Cronin (pianoforte), and Herr Van Biene (violoncello). The Conductors were Sir Julius Benedict, Mr. Louis Diehl, and Signor Randegger.

THE second annual Concert of Mr. George Gear, which was given at St. George's Hall on the 14th ult., afforded this rising young artist an opportunity of exhibiting his powers, both as a pianist and composer, to much advantage. His Quartett for stringed instruments, and "Valse Fantastique," for pianoforte, were greatly admired; and three songs, given respectively by Madame Patey, Mr. Lloyd, and Miss Leonora Braham, elicited enthusiastic applause, the one assigned to Madame Patey, "The day is done," being redemanded. In all his solos Mr. Gear was thoroughly successful, his performance of the pianoforte part of Mendelssohn's Trio in C minor (with MM. Wiener and Albert) being especially worthy of praise.

THE St. George's Glee Union gave its usual monthly Concert at the Pimlico Rooms on Friday, the 3rd ult., when Sir Sterndale Bennett's "May Queen" was given in a very satisfactory manner, the Choir, under the conductorship of Mr. T. Garside, doing full justice to the choruses. The soprano music was very well rendered by Miss Jessie Royd, and the tenor and bass by Messrs. Faulkner Leigh and R. F. Roberts; Miss Clara Nash was the contralto, and Miss Ellen Bliss accompanied. A short first part consisting of

Part-songs, songs by Miss Nash and Mr. R. F. Roberts, and a pianoforte solo by Miss C. Lockwood completed a most satisfactory programme. Mr. Joseph Monday conducted.

AN Evening Concert was given by Miss Julie Sydney on the 16th ult. at the Beethoven Rooms, before a large audience. Miss Julie Sydney gave great satisfaction in her several songs, and Mesdames Eugenie Samuell, Alma Yorke, Lucia Lyall (who possesses an admirable contralto voice), Mr. Stedman (in "A Sea Song" by H. J. Stark), Signor Urio (in two Italian airs), and Mr. Theodore Distin (in "O ruddier than the cherry"), were all highly successful. The pianoforte playing of Messrs. E. H. Thorne and W. S. Hoyte was much admired, as was also the harp solo of Herr Oberthur.

A SUBSCRIPTION Concert was given by Miss Ada Holman at the Drill Hall, Ealing Dean, on the 22nd ult., in aid of the Ealing Almshouses Building Fund. The artists were Madame Cellini, Miss Marion Beard, Mr. Faulkner Leigh, Mr. C. J. Vincent (who was very successful in two German songs by Hoffmann), and Signor de Lara; Miss Ada Holman, Mr. Oliver King, and Mr. H. Parker (piano), Madame Varley-Liebe (violin), and Miss Marion Beard and Herr Oberthur (harp). Miss Holman's piano solos and a duet by Saint-Säens (in which she was joined by Mr. King) were much appreciated.

THE Lee and Lewisham Musical Society gave its first public Concert on the 30th of April, at the Union Chapel, High Street, Lewisham, under the conductorship of Mr. Sydney Cozens. Part I. consisted of Mendelssohn's "Athalie," the soloists being Madame Worrell-Duval, Miss Edith Lancaster, and Miss Dones. The illustrative verses were recited by Mr. Evan Pryce Jones, and the accompaniments were played by Mrs. B. Miller, who was joined by Miss Ada Walker and Mr. W. Shepherd (harmonium) in "The War March." Part II. was miscellaneous, and consisted of secular music.

AN exceptionally attractive concert was given at the Athenæum, Camden Road, on Saturday the 25th ult. in aid of a local charity. The vocalists were Madame Rose Hersee, Madame Trebelli, Mr. Edward Lloyd, Mr. Maybrick, and the Vocal Quartett. Solos on the pianoforte and violin were contributed by Madame Arabella Goddard and Mr. W. H. Eayres, the latter of whom was joined by Mr. Sidney Naylor in Beethoven's "Kreutzer Sonata." The continued indisposition of Mr. Santley prevented his appearing as announced. The concert was in all respects very successful.

MR. GEORGE WATTS, the energetic musical director to Messrs. J. B. Cramer and Co's. establishment at Brighton, announces during the month of June a Concert at the Pavilion, which will no doubt prove one of the principal attractions of the season at this fashionable watering-place. The vocalists are Mdlles. Minnie Hauk, Valleria, Hélène Crosmond, and Tremelli, Signori Campanini, Béttini, Del Puente, Foli, and M. Thierry. M. Victor Buziau will be the violinist and Mr. Willem Coenen the pianist.

WE are gratified to learn that the efforts of the Committee of the Alfred Stone Memorial Fund have resulted in a sum of £2,147 7s. 3d. being subscribed. The incidental expenses amount to £51 19s. 11d., leaving £2,095 7s. 4d. available for the objects in view. This sum has been handed over to three trustees for investment for the widow and children. The members of the Festival Choir have, by a special subscription, raised a sufficient sum to erect a suitable monument to the memory of Mr. Stone.

THE Stradivarius violin, date 1704, known to connoisseurs as the "Betts Strad," has been purchased by Mr. George Hart for the sum of eight hundred guineas. Some seventy years since it was bought by John Betts, the violin maker, for a sovereign, and he declined all offers of sale, though the then unprecedented sum of £500 was tendered. After his death it was disposed of to M. Vuillaume, of Paris, and afterwards to M. Wilmotte, of Antwerp, from whom its late owner purchased it.

MR. CHARLES GARDNER gave a Morning Concert at Willis's Rooms on the 21st ult., before a highly appreciative audience. In addition to the excellent pianoforte performance of the *bénéficiaire* (who played his own Sonata in A) the rendering of the several pieces included the valuable services of Herr Ludwig (violin), Herr Daubert (violoncello), and Mr. W. G. Cusins (pianoforte), the singers being Mr. Shakespeare and Mdlle. Redeker. The vocal music was accompanied by Mr. Fountain Meen.

ON the occasion of Mr. George Legge resigning the post of organist and choirmaster of St. Thomas's Church, Regent Street, W., to accept a similar appointment at St. Stephen's, Haverstock Hill, the members of the choir invited him to a dinner, when they presented to him a handsome case of silver dessert-knives and forks, as a mark of their affection for, and the high esteem in which they held him.

AN afternoon concert was given by Miss Mathews and Herr Louis Röver at Steinway Hall on the 11th ult. The programme consisted of Mendelssohn's "Lauda Sion," which was very creditably sung by a small amateur choir, a Trio by Beethoven, Duet for violin and pianoforte (Schubert), and Solos by Miss Mathews, which were received with much applause. The vocalists were Miss Purdy and Mr. Henry Taylor.

MR. STEDMAN'S Concert on the 15th ult. at the Birkbeck Institution attracted a crowded audience, who showed their appreciation of an admirable programme excellently performed by Madame Liebhart, Miss Alice Parry, Madame Osborne Williams, Miss Kate Leipold, Mr. Stedman, Mr. J. L. Wadmore, Mr. Howard Reynolds (cornet), Messrs. Hoyte and Stark (pianoforte). Several items in the programme were enthusiastically encored.

THE competition for the Lady Goldsmid Scholarship at the Royal Academy of Music took place on the 29th of April, the examiners being Sir Julius Benedict, Messrs. H. C. Lunn, Brinley Richards, Dr. Steggall, and the principal, Professor Macfarren. There were twenty-three candidates, and the scholarship was awarded to Beatrice Frances Sarah Davenport.

THE closing Concert of the second season of the Grove Park Choral Society, Chiswick, was held at the New Vestry Hall, Turnham Green, on the 1st ult., when the chief feature in the programme was the late Sir Sterndale Bennett's Cantata, "The May Queen," which was very well rendered. Mr. Theodore Drew conducted with his usual ability, Miss B. F. Wyatt being again the accompanist.

THE following works will be performed by the Plymouth Vocal Association during the coming season: "Elijah," "Joseph" (Macfarren), "Messiah," and "Israel in Egypt." Mr. Löhr will conduct as usual.

WE regret to announce the death of Mr. Tyler, the well-known first clarinet at the Royal Italian Opera. Mr. Tyler will be regretted not only as a thorough master of his instrument, but for his many amiable qualities.

REVIEWS.

A Dictionary of Music and Musicians (A.D. 1450-1878). By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. Part II. [Macmillan and Co.]

A GREAT feature of the second part of this work is the exhaustive article upon Beethoven, by the editor, which occupies upwards of ninety columns. For this paper the most reliable authorities have been consulted, and the result is as excellent and well-digested a biography as the limits of this Dictionary could possibly admit of. The account of the composer's life in Vienna is especially good; and the various points of his character, as developed by the circumstances with which he was surrounded, are shown with an impartiality which is infinitely superior to that hero-worship which renders so many memoirs of the great men of the world almost valueless. We must likewise mention in the highest terms the sketch of the career of Sir Sterndale Bennett, which not only does ample justice to his talent, but records the principal events of his life with an accuracy which contrasts strangely with the

biography of this artist by M. Fetis, to which we recently referred in our reviewing columns. The article upon Berlioz, too, fully proves that the editor of this work, although pledged to complete it within a couple of volumes, is resolved not to grudge space for those who are worthy of it; and we are glad indeed to see that the claims of a composer of such decisive originality as Hector Berlioz—whose influence, as is here stated, "has been and will again be felt far and wide"—have been fairly set forth and ably urged in this Dictionary by so zealous a champion. Bellini, Sir Henry Bishop, and many others, have also sufficiently prominent positions in the work. It may be remembered that in our February number we called attention to the fact of Mr. J. A. Novello having supplied the English text to Mendelssohn's "Lobgesang," instead of Mr. William Ball (as stated in the first part of the Dictionary); but in the notice of Mr. William Bartholomew in the second part, this error is repeated. Let us hope, therefore, that a supplement at the conclusion of the book will rectify this and some other mistakes almost inevitable in a work of so comprehensive a nature; and whilst pointing out minor inaccuracies, it may be well to state that Dr. Bexfield's Anthems were *not* posthumous publications, but were issued in November, 1849—four years before his death. Musicians will, we think, be surprised to find the name of Antoine Edouard Batiste omitted altogether, considering how many of his compositions are constantly before the public, and that a whole column is devoted to him in the recently published Supplement to Fetis's "Biographie Universelle des Musiciens;" and it seems strange, also, that we miss any mention of Dr. Armes (of Durham), Dr. G. B. Arnold (organist of Winchester, composer of the Oratorio, "Ahab"), Frederic Archer, and some others we could mention. Of course we do not deny the privilege of the editor to reject any names he may think proper; but when, for example, in the first part of the Dictionary Signor Agnesi has no place, and a column is given to Belletti in the second part, we cannot quite see the principle of selection. The few woodcuts and musical illustrations in the second part are exceedingly clear; and although so large a space is devoted to the biography of Beethoven, the work has advanced as far as Boieldieu.

A Book of Musical Anecdote; from every available source. By Frederick Crowest, author of the "Great Tone Poets." 2 vols. [Richard Bentley and Son.]

THE title of this work conveys but an imperfect idea of its contents. Mr. Crowest is already known as the author of a book on the "Great Tone Poets" (as it is the fashion now to term the high-class composers), and feeling, we presume, that he has not there said as much as he wanted to say upon his favourite art, he has collected his opinions in two fairly sized volumes, and preceded or followed them by anecdotes, "many of which," he says, "are new, many old; some have been in print before, and some have not." Now we cannot but think that Mr. Crowest would have done more justice to himself, and earned a fairer hearing from those whom he addresses, had he allowed his well-considered remarks to appear without the stories, or the stories without the remarks; for in the work before us it is difficult to know whether the anecdote is hunted up to give force to the opinion, or the opinion written to give force to the anecdote: in either case we are inclined to believe that both are materially weakened by the union. Take for instance the following: "Lully lost a leg on this wise. The King of France, Louis XIV., was once ill and nigh unto death. He recovered, however, and the Court musician was directed to compose a Te Deum in grateful celebration of the event. On the night of its first performance the composer himself conducted, and, finding that the band was getting a little unsteady, in his excitement he struck his foot with the *bâton*, with which he was conducting. The blow caused a blister, which became so violently inflamed that his physician advised him at once to have a toe taken off, and, after some days, his foot, and at last he had to lose the whole limb." A little incident like this is interesting enough as far as it goes; but on such slender materials our author thus moralises: "Now this is worth the attention of Conductors. There is no prescribed style of conducting, a fact well known to all frequenters of concerts or operas. On the other hand, we all know there is all the diversity of styles that could be wished for. One Conductor treats us to a definition of the circle in indicating common time, another patronises the statuesque style, and goes through the whole performance 'as cool as a cucumber;' another is frantic or fearfully agitated, and taxes to the utmost the stability of the stool on which he sits. Between these two latter we may see every variety; and in making our choice of any one style we shall probably do well to avoid both extremes, not forgetting the warning of the consequences of Lully's over-vehemence." Artistically there can be no doubt that an orchestra should be directed firmly, yet quietly; but avoiding "over-vehemence" for fear you should lose a leg reminds us of the man who, not being able to find boot-hooks when about to put on his boots, used two forks, one of which sprang upwards and destroyed the sight of an eye, and so—he never wore boots afterwards.

But although we may take exception to the general design of the work, we cannot but express our admiration at the industry of the author in collecting so vast a number of anecdotes upon the art, some of which are admirable, and all indeed well worthy of being preserved. Of course we cannot hold Mr. Crowest responsible for the authenticity of every story; but, as he truly says in his preface, "they are all characteristic of the persons of whom they are told." Amongst the musical opinions, too, we light upon many truths which are generally conveyed in forcible language, and are good enough indeed to be published apart from the anecdotes with which they are connected. With some of these remarks, however, we cannot agree; as, for instance, where, after "following Bombet's fancy," as our author says, of comparing painters with composers, he places Wagner with Millais, Mendelssohn with Turner, and Spohr with Constable; but Mr. Crowest of course speaks solely from the impression upon himself; and the history of music will prove to us the different effect of "tone-poems" upon different individuals, even upon those whom we should imagine the most competent to judge. It would be impossible from the 253 anecdotes contained in these volumes to name even half of those which we think especially entitled to attention; and as our reviews do not include extracts, save in illustration of our remarks, readers will not be surprised that, in recommending the work, we do not partially forestall their pleasure in reading it by transferring a number of Mr. Crowest's anecdotes to our own pages. A very commendable feature in the arrangement of the stories is their division into four classes, Book i. containing those relating to Composers, Book ii. to Singers, and Book iii. to Instrumentalists, Book iv. being miscellaneous. We have also a carefully compiled index, in which reference is made to the page in which an artist's name is mentioned. In conclusion we may say that the work is in every respect so well got up that, in addition to the attraction of its contents, it will make an elegant book for the drawing-room table.

Novello's Music Primers. Edited by Dr. Stainer.
Counterpoint, by J. Frederick Bridge, Mus. Doc., Oxon., &c. [Novello, Ewer and Co.]

DR. BRIDGE has performed with great dexterity one of the most thankless tasks that can fall to the lot of a modern musician. He has added yet another compilation of the ancient rules of counterpoint to a wearisome list of predecessors reckoned almost by thousands. The author of the Primer on "Counterpoint" discovers at once his special aptitude for the work he has undertaken. In a few introductory observations, he not only provides for us a condensed history of the art, exhibiting its growth from the embryotic *diaphony* to the highly organised modern fugue, but allows us to see that, imbued with the modern spirit he is thoroughly prepared to meet the inquiries of a too sceptical student. When he tells us that, instead of reproducing examples from Fux and the old contrapuntists, he has written more modern examples for the Primer himself, we are to understand that the art of counterpoint has passed through two remarkably distinct periods, known in music as those of the old and new Tonalities. We have therefore in collating the traditional rules to separate, not exactly the wheat from the chaff, but the rules which are suited to modern requirements from those that are not. The examples Dr. Bridge has given are such as would naturally be expected from a writer of his position and

titles in the faculty he represents. The "hood," however, is not necessarily a guarantee for the extreme care and conscientiousness so evident in every page of the treatise we are noticing. The student in reading this Primer will generally find anticipated in the text accompanying or explaining each example most of the stereotyped objections made by generation after generation to this or that "stupid rule" in counterpoint. He will be taught gradually to comprehend, if out of the 131 paragraphs the book contains at least 100 are *bonâ fide* rules, and not half a dozen amongst them of any use to the modern composer, that, nevertheless, every ancient rule had some good object under the conditions prevailing when it was made; and in certain given species of counterpoint those conditions must always be supposed to prevail. It is of no use adapting the rule to other conditions, but it is always well to understand its object and compare what seems to be intended with our modern harmony notions. Sometimes it may happen, as a result of such comparison, that instead of abolishing the old rule we are inclined to abolish the harmony notion. No musician, of course, thinks of neglecting counterpoint; but it is better, if only for their negative value, not even to neglect the old rules, however inconsistent they may appear, or in some instances are, as Dr. Bridge himself is not afraid to show us.

In his introductory observations Dr. Bridge says: "In England and in some other countries it became customary to teach harmony *only*, or at any rate *before* counterpoint. To a certain extent a reaction has set in and many eminent musicians now urge that counterpoint should be taught with and made the basis of harmony." The suggestion involved in that quotation is so interesting, we venture to do little more than draw attention to it. To dilate on the subject would involve a dissertation. We apprehend that Dr. Bridge approves the suggestion. If so, many will be of his opinion; but perhaps with the reservation that its adoption would require a complete change in current methods of teaching harmony. For example, we cannot write counterpoint harmony-wise, and with modern complications, and treat each part as evolved from the harmonic series of one fundamental. It is a significant fact, that theorists of the now rather antiquated "harmonic school" have sneered at Palestrina and the contrapuntists. The reaction Dr. Bridge refers to has set in, and the harmonic series itself is being relegated gradually to a more subordinate position as an exemplar in harmony. To demonstrate the occasional antagonism necessarily arising between harmony according to any system and counterpoints formed on scale subjects, we need only refer to paragraph 52 in this Primer. "There are cases," we are told, "where a perfect fifth must be treated as a discord," &c. That may be perfectly correct as an old contrapuntal rule, but as a question of harmony, in no conceivable case can a perfect fifth be treated as a discord. Dr. Bridge treats the note B in the fifth E-B resolving on E-C, as most people would treat it, as a leading note, prolonged or projected into the tonic triad. To treat it as a discord in obedience to old rules we have to "imply," not a whole fundamental series of harmonics having nothing whatever to do with the context, but simply that the leading note is sounded with the tonic on which it finally resolves, and the appearance of which in the meantime it is made to retard. In that sense, as a melodic note of retardation, the ancients called it a discord. It is, *mutatis mutandis*, precisely the same in the case of the suspension. It is an immense assistance in these questions to treat with comparative indifference the note of prolongation, and consider only the sound on which we intend that note to resolve, and the harmony of the second chord, or chord of resolution, which it disturbs. Dr. Bridge has hit upon the right method in paragraph 25. We wonder he has not made more use of it. The task, however, he had to perform was of a certain kind and bound within very precise limits. What he set himself to do he has done thoroughly. For an example in florid counterpoint introducing points of imitation, Dr. Bridge acknowledges his indebtedness to his old master, Sir John Goss. One or two examples in counterpoint in six parts are by Dr. Keeton, of Peterborough. James Higgs, Esq., Mus. Bac., hon. secretary of the Musical Association, has assisted Dr. Bridge with valuable suggestions. The parentage and sponsorship of the treatise are accordingly sufficient guarantees as to its value. It is in all sincerity a careful and judicious compilation, neither blemished, as such things might be, by modern harmony "fads," nor by a blind faith in the wisdom of our forefathers.

Semele. An Oratorio. Composed in the year 1743 by G. F. Handel. Edited, and the Pianoforte accompaniment revised from that of the German Handel Society, by Ebenezer Prout. [Novello, Ewer and Co.]

FOR want of a better term this work may be called a "Secular Oratorio;" but in truth, save from its length, it might with more propriety be entitled a "Serenata." Arnold, evidently not wishing to style it an Opera, mentions it as a "dramatic performance," and certainly the nature of the *libretto* precludes the possibility of our surrounding it with any religious associations. Victor Schœlcher in his "Life of Handel" classifies it with "Acis and Galatea," and dwells on the absurdity of the feeling which, in the composer's time, prompted persons to forbid "Esther" or "Judas Maccabæus" to be played in action, whilst they could listen with equanimity to "Semele" even in Lent, because it was "after the manner of an Oratorio." Whatever name we may give to this composition, however, there can be no doubt that it contains some very fine music, many of the choruses, indeed, being in the master's best style. The pianoforte accompaniment in this edition is mainly that prepared for the German Handel Society by E. F. Richter, only a few passages, which were not very close to the original score, having been modified by the editor. We cordially commend this publication to the attention of the many admirers of Handel in this country, to whom the music will have all the charm of novelty.

Sonatas for the Pianoforte. Composed by W. A. Mozart. Edited and fingered by Agnes Zimmermann. [Novello, Ewer and Co.]

UNIFORM with the Octavo edition of Beethoven's Sonatas, this volume—precisely the same in its contents as the folio edition, but re-engraved for publication in this shape—is now issued for the benefit of those who care not for possessing these compositions in a more luxurious, but certainly less portable, form. In our former notice of these beautiful Sonatas we expressed a hope that they may be more placed in the hands of young pianoforte students than they have hitherto been; and their publication at a still lower price will unquestionably have the effect of additionally stimulating both teachers and pupils to become more intimately acquainted with compositions of such high artistic importance.

Lieder ohne Worte; for the Pianoforte. Composed by F. Mendelssohn Bartholdy. [Novello, Ewer and Co.]

NOTHING need now be written respecting the intrinsic value of this casket of musical gems; but that the whole of the eight books, forming the complete work, are contained in the two cheap editions now before us cannot be too widely known. We have carefully looked through the volumes—which are identical, as far as the contents are concerned, the sole difference being that the music extends to 155 pages in one edition, and is contained within 102 pages in the other—and find not only that the engraving is beautifully clear in both, but that they have been thoroughly revised by comparison with the latest issues of the work in Germany, some few points, which have always been open to question being, as it appears to us, satisfactorily cleared up; as only one proof of which we may mention that the direction "Piano agitato" (No. 5, Book 1), hitherto printed in English editions, is now marked, as it was doubtless intended, "Poco agitato." Although the "Lieder ohne Worte" have now made their way into the homes and hearts of the majority of musical amateurs, we can scarcely doubt that this publication of them in what may be termed "people's editions" will materially extend the popularity of these pianoforte poems throughout the country.

A Calm Sea and a Prosperous Voyage. Composed by L. Van Beethoven. [Novello, Ewer and Co.]

ALTHOUGH this work is issued as one of the series of "Novello's Octavo Choruses," it was called by the

composer himself a *Cantata*, and certainly is important enough to justify that title. It is marked "Op. 112," and notwithstanding its having been performed in Germany on Christmas Day of the year in which it was composed (1815) it was allowed to remain in manuscript until 1823. Beethoven's admiration for Goethe's poetry is well known; and this setting of his words, although a small tribute from a kindred mind, is so thoroughly sympathetic with the text that we cannot but wonder that it is as yet but little known in this country. In 1867 it was given by Mr. C. J. Hargitt at St. George's Hall, and three years afterwards at one of the Crystal Palace Concerts; but in consequence we presume of its not being accessible in the popular form now before us, our numerous Choral Societies have yet to make its acquaintance. The composition is written entirely for chorus and orchestra, the calm and melodious beauty of the opening movement most effectively contrasting with the more agitated character of that portion illustrating the "Prosperous voyage," the accompaniment to which flows on almost uninterruptedly in triplets of quavers throughout the movement. An excellent translation of the original has been supplied by the Rev. J. Troutbeck; and the score, which consists of Flutes, Clarionets, Bassoons, Horns, Trumpets, Tympani, and Strings, is carefully indicated wherever necessary in the pianoforte accompaniment.

Jubilate. Von Georg Friedrich Händel, bearbeitet von Robert Franz. [Halle: Heinrich Karmrodt.]

Last month we directed the special attention of our readers to the general fact that many of Handel's finest compositions remain unfamiliar, either because the original thin score has not been filled up, or because the filling-up is not generally known. We also asked attention to the particular case of "L'Allegro ed Il Pensieroso," and pointed out that Herr Franz's thoughtful and judicious accompaniments to that noble work, being generally available, remove the only obstacle to its taking a proper place in our Festival and other programmes. Let us now do the same good office for the Utrecht "Jubilate," which Herr Franz, ten years ago, took into his careful hands, and, with the peculiar instinct that belongs to him, fitted for modern use. We doubt if more than a very small proportion of those who really love Handel, and claim to rank as connoisseurs of his works, know much about the Utrecht "Jubilate." All the same, however, it is one of the old master's grandest pages. When Handel was chosen by Queen Anne (against precedent, he being a foreigner) to write music in celebration of the peace of 1713, he had only been in England a little while on his second visit; he was in the full vigour of early manhood, and it was necessary for him to make the fullest possible use of an opportunity so distinguished. That he should give his Royal Patroness of the best appeared to him a matter of urgent policy as well as of duty, and in the "Te Deum" and "Jubilate" we have the master's greatest powers exemplified—an exemplification rewarded by a life-pension of £200. Handel appears to have himself thought well of the work, inasmuch as he took it with him down to Oxford, along with "Athalia," when he visited that city for the Public Act, or, as we should now call it, the Commemoration, of 1733. Music at this festivity was something new, and, many worthy people thought, something not good. Master of Arts Hearne, for example, wrote in his diary, "The players might as well be allowed to come and act;" and called Handel and his "forreign fidlers" a "lowsy crew," which was neither polite nor refined of Master Hearne, but rather of a piece with a vulgar ballad-opera of the period wherein mention is made of "that cursed Handel, with his confounded oratorios." However, the "Jubilate" was performed, and "Athalia" also, to the profit of the master and the satisfaction of music lovers. We do not wonder that the Utrecht music made a "hit." Its mingled softness and grandeur, simplicity and science, are remarkable, even for Handel, and we have abundant reason for regret if in any degree the shifting current of taste has left it—the "Jubilate" especially—high and dry on the sands.

Franz has treated the work with all his admitted skill. Leaving the composer's own score, as far as it has come down to us, intact, he has added parts for additional instruments with wonderful feeling for the style and character of the original. Especially interesting is the chorus, "Oh, be joyful," with its parts for horns, flutes, oboes, clarionets, and bassoons; and not less so the beautiful duet, "Be ye sure that the Lord He is God," throughout which a judicious use of the wind instruments gives colour and variety alike charming. But we need not discuss details. Franz is now acknowledged as the prince of musical "restorers," and our duty is done when we have called attention to the works upon which his skill has been lavished.

Hushed in Death. A Serious Glee for S.A.T.B., by Henry Hiles, Mus. Doc., Oxon.

Hence, loathed Melancholy! A Cheerful Glee for five voices, by Henry Lahee.

Humpty Dumpty. Humorous Glee by Alfred J. Caldicott, Mus. Bac., Cantab.

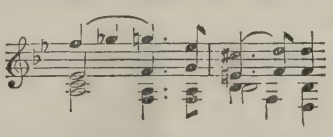
[Novello, Ewer and Co.]

Let us take this opportunity of thanking the worthy members of the Manchester Gentlemen's Glee Club for doing good suit and service to a distinctively English branch of musical art, not only by promoting a knowledge of works already existing, but by stimulating the production of others. There are, we are glad to say, many associations throughout the kingdom which keep alive regard for the ancient forms of national song, but beyond this do little or nothing to perpetuate them. The members of those associations should be better advised. They should call to mind the fact that in art as, for example, in the case of our English oak, as soon as growth stops decay begins, and that real vitality always implies a power of accretion. We do not know whether the Manchester Gentlemen's Glee Club systematically recognises this; but, at any rate, when prizes were offered this year for the best cheerful and the best serious glee, a step was taken worthy of all praise, and of that which is the sincerest form of praise—imitation.

Dr. Hiles's "Hushed in Death" is the composition which carried off first honours in the class "serious," and a right good thing we pronounce it to be without fear of contradiction. The poetic subject is elegiac:—

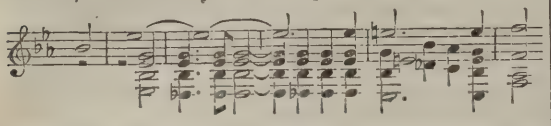
> Hushed in death the minstrel lies,
> By his tomb bright eyes are weeping.

The earth is his pillow, "but his soul is with us still," and through all changes he will live in story, unborn millions chanting the praise his strains have won. Here is a wide sweep of feeling from the sadness of death to the grandeur of immortal renown, and Dr. Hiles's music goes with it, always ample in, and appropriate of, expression. The first section is an Adagio (B flat), opening solemnly with the male voices in four parts, and so harmonised as here and there to suggest the manner of Spohr:—



A change of expression on the words "But yet his soul is with us still" delicately indicates an alleviation of sorrow without interfering with the generally sad character of the movement, and altogether the Adagio begins the little work well. A brief *Moderato e marcato*, in the same key, "Time may move with changeful course," checks the otherwise too rapid transition from the mournfulness of the leading section to the joy of the Finale, which is a fugue, "Unborn millions chant the praise," clearly wrought and effective from beginning to end. Dr. Hiles has not forgotten that more is expected of an English glee-composer than of one who manufactures German part-songs, and he has shown that the contrapuntal knowledge which distinguished our old masters is not entirely neglected by their descendants. The Fugue is a good thing, interesting as such, and containing moreover real vocal parts which can be sung with pleasure. Regarding the Glee as a whole, we will only add that if it did not deserve the prize it won, a very remarkable work indeed must have escaped the notice of the judges.

Mr. Lahee's setting of the opening lines of Milton's "L'Allegro," obtained the Manchester prize for a "cheerful" composition of its class. It begins with a movement in C minor, directed to be sung "heavily and in firm time," massive as to character, and decidedly effective. Let us add that the music is none the worse for suggesting Handel, as in the subjoined example—

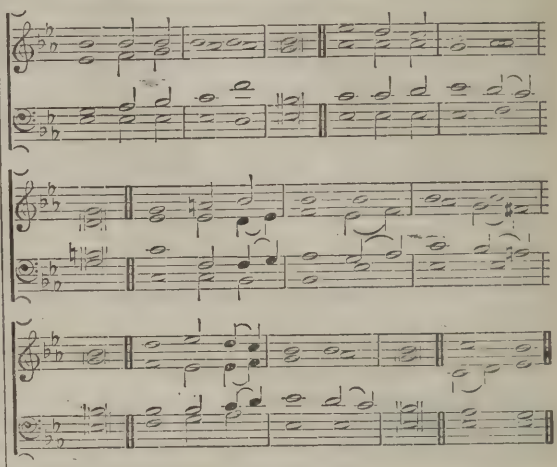


while it is not unworthy, by reason of the correct and easy flow of the parts, to be in the manner of the great old master. The invocation to Euphrosyne has, of course, a very different character. Here, all is lightness and grace (the key changing to C major), and we consider that Mr. Lahee has been particularly happy in his setting of the passage "Jest and youthful jollity," &c., a simple phrase, airily treated in imitation, producing the best effect. At "These delights if thou canst give," another change takes place. The music becomes more sedate, and a tuneful, plainly harmonised movement ends the work. We should add that the composer has been careful not to exact too much from his executants. The glee is an easy one, and as pleasing as easy.

Mr. Caldicott entered as a competitor for the Manchester "cheerful" prize, and his "Humpty Dumpty" was the competing work. But the judges appear to have thought that it should stand in a class apart, and hence the composer received a special prize. This was quite right, for under seeming burlesque the Glee discourses, like another "fool in the forest," on questions of pith and moment. Does not the tragedy of "Humpty Dumpty" teach us the instability of even exalted things, and that one downfall awaits every man from which there can be no recovery? Mr. Caldicott puts the moral clearly before us. He insists through forty-one bars that Humpty Dumpty actually *did* sit on a wall. We must not forget the wall. Humpty Dumpty was exalted above most. But Humpty Dumpty fell. Perhaps he was ambitious over much, and sought to stand on the wall. As to that history is silent. He fell, we know; and Mr. Caldicott, after telling us so *Impetuoso*, laments the fact in a bar and a half of *Adagio*. But he soon proceeds to the moral, reiterating through several pages that all the regal resources in horses and men were impotent to undo what had been done. Nay, he makes a contribution to history, and avers that both men and horses "tried, but couldn't." We should like to know Mr. Caldicott's authority for this statement, because authentic and accepted record says nothing about it. However, it only serves to enforce the moral here set before us, and we hope that, whenever Mr. Caldicott's agreeable music is performed, both singers and audience will take to heart a solemn lesson.

A Selection of Tunes. Composed and arranged by James Comley. [B. Williams.]

To the making of psalm-tunes there is no end, and the most conscientious reviewer could hardly afford to give, under ordinary circumstances, more than a few lines of notice to any average collection. But the work now before us does not appear under ordinary circumstances. It is interesting to think, with Gray, that every English village churchyard contains the bones of some "mute inglorious Milton," and even of a Handel or Beethoven who could never tune his lyre because, though possessed of the tone-poet's soul, he had neither instrument nor instruction. But it is still more interesting to meet with one of these lowly sons of art in actual life, and to see opened to him the "door of utterance" through which he can pass into the view of his fellows. That happens in the case before us. Mr. Comley is a genuine "man of the people," the only one of his family who has ever risen above the rank of a day-labourer, while the outpourings of his muse owe little to anything save an inborn spirit of song. He says, "I only know music as I know grammar, that is, by ear. I don't know the meaning of (musical?) terms, and I cannot play anything by note, and nothing correctly with notes. I never had any lessons, and never belonged to any choir or any society." In the absence of merit a confession like this would only require the comment "*Ne sutor*," &c., coupled with a warning against presumption; but Mr. Comley's tunes have merit, and not a few of them, taken in connection with the words to which they are allied, possess a value above the average on account of their truthful expression. The composer naïvely tells us that the tune on p. 19, "Far from my heavenly home," is his "favourite;" and as it assuredly presents noteworthy features, looking to the source whence it comes, we transcribe it:—



We have said enough, perhaps, to excite some little interest in Mr. Comley's book, and we earnestly trust that its publication may result in some support to his declining years, and some solace in the midst of his afflictions.

FOREIGN NOTES.

THERE can be no doubt that the tide of popularity which some years ago turned so decidedly in favour of the works of Herr Richard Wagner is still gaining strength in Germany. The enthusiasm and energetic devotion of the more immediate disciples of the poet-composer in propagating the doctrine of the new art-work have indeed never been questioned. That, however, operatic managers of establishments unsubsidised by Government should one by one include in their *répertoire* albeit only portions of the gigantic Nibelungen-Tetralogy—an undertaking which, from a financial point of view, must always be an unremunerative one—argues the existence of a popular demand which they cannot afford to ignore. Nor should it be overlooked that the adequate production of the opera-dramas in question makes both upon conductors and performers such exceptional demands as can only be realised by earnest and enthusiastic devotion to their task. We have already chronicled in these columns the performance on various German operatic stages of parts of the Nibelungen-Ring, notably that of "Walküre" at Schwerin, which for some weeks had attracted numerous visitors to the Mecklenburg town. The Leipzig Stadt-Theater has, however, been the only one, as yet, to give consecutive representations of the two first dramas of the Tetralogy—viz., "Rheingold" and "Walküre." The performances commenced on April the 28th, and have since been continued at intervals with immense success, and meeting with the approval even of those who have learnt to be fastidious by being present at the Bayreuth Festival. Much praise is bestowed upon the intelligent zeal of the conductor, Herr Sucher, as well as upon the principal artists engaged in the performance. Thus the spell may be said to have been broken, and the possibility demonstrated of producing Herr Wagner's work even outside the precincts of the little Bavarian town, with a more limited expenditure of time in preparations, with an orchestra of less individual excellence than that assembled at Bayreuth, and with an average company of earnest lyrical artists. Perhaps even some day the Tetralogy may be introduced to an English audience on a London stage! The projected performance at the Court Theatre at Munich

of "Siegfried" has been postponed until the early part of this month, in consequence of an accident which happened to Herr Vogl (who is to interpret the hero) during a private rehearsal of the work, in which King Louis and Herr Wagner formed the sole audience.

The season of Italian Opera at the Kroll'sche Theater, Berlin, which came to a close last month, has been promptly succeeded by a new series of representations of opera in German, chiefly of a lighter character. During her stay at the Prussian capital, Madame Etelka Gerster has been the object of such enthusiastic demonstrations of popular favour as, according to the *Neue Berliner Musikzeitung*, have almost recalled the days of a Sontag or a Jenny Lind. The gifted singer was nominated Chamber-singer to the Emperor, besides being the recipient of valuable presents on the part of his Majesty and other members of the Imperial family.

Filippo Marchetti's opera, "Ruy Blas," newly arranged for the German stage, has been selected by the Court Theatre at Dresden for the occasion of the forthcoming celebration of the silver-wedding of the King of Saxony.

Under the direction of Herr Hans Von Bülow, the first representation of Herr Rheintaler's opera entitled "Edda," took place last month at Hanover. The work, which was excellently performed, met with a very favourable reception.

The annual Music-Festival of the Lower Rhine will be held on the 9th inst., at Düsseldorf, and will, as usual, occupy three days. Schumann's "Faust" music, Gluck's "Orpheus," and Brahms's Second Symphony, are among the most interesting numbers of the programme. Herr Anton Rubinstein, who was originally to have conducted the performances, has resigned his *bâton* to Herr Joachim, in consequence, it is said, of the fatigues which the former artist has undergone during the past season.

Herr F. Hiller's new choral work, "Rebecca," is shortly to be performed at Stuttgart.

Herr Wilhelmj, the eminent violinist, has again been seriously ill during his visit to Italy, but is now on the way to recovery. The great artist is stated to have entered into an engagement for a concert-tour in North America extending over seven months, and commencing in autumn next, for which he will receive the sum of £10,000.

Mdme. Pauline Lucca, whose name now but rarely appears before the public, has recently created great enthusiasm at the Imperial Opera at Vienna in her impersonation of the *rôle* of *Donna Anna* in "Don Giovanni."

On the occasion of M. Faure's benefit performance at the Imperial Opera at Vienna, the Orchestra played a new *Gavotte* by Signor Arditi, which was unanimously redemanded by the auditors. Both M. Faure and Madame Nilsson have left the Austrian capital, neither of these artists intending, it is said, to accept any operatic engagement for the present. The performances of Opera in German at the Imperial establishment in question commenced on the 4th ult. with Gluck's "Armida."

It is announced in the *Neue Freie Presse* that Madame Marchesi, the celebrated professor at the Conservatorium of Vienna, has yielded to the solicitations of her numerous friends and has decided to remain with an institution where she has for many years rendered such valuable service. The journal quoted adds that, directly the lady's intention to resign her present post became known, propositions were made to her by some twenty-five similar institutions both in Germany and elsewhere.

A Concert has been given by the Leipzig Conservatorium, the proceeds of which will form the nucleus of a fund for the erection of a church to be placed at the disposal of the English residents in that town. As is well known, the Leipzig Conservatorium numbers, as a rule, more English-speaking pupils than any other similar establishment on the Continent.

The second Mozart Festival is to be held at Salzburg about the middle of next month, under the conductorship, as last year, of Herr Dessoff. The orchestra will consist of members of the Imperial Opera at Vienna, as well as of musicians from various German music institutions.

Herr von Wolzogen, the zealous commentator on the works of Herr Wagner, has a new work in the press, wherein he examines, from a philological point of view, "the diction of Richard Wagner's poetry."

A new choral and orchestral work entitled "Barbarossa's Erwachen," was performed for the first time last month at Darmstadt with great success. The author, both of poetry and music, is Herr C. A. Mangold, and the work is said to be one of exceptional merit.

On the occasion of the opening of the Paris Exhibition on May 1, a Concert was given at the Elysée, under the direction of M. Colonne, consisting entirely of orchestral works by Mozart, Gluck, Rameau, Méhul, Beethoven, Weber, Mendelssohn, and Thomas. The date fixed for the commencement of the Exhibition Concerts is the 6th inst., and the opening performance will be devoted exclusively to works by French masters, viz.: First part of "Le Désert" (Félicien David); "Prométhée, Poëme Symphonique" (Saint-Saëns); Septett and March from "Les Troyens" (Berlioz); "Sapho" (Lacombe); Prayer from "La Muette" (Auber); Credo and Laudate (Ambroise Thomas). The *Revue et Gazette Musicale* of the 26th ult. contains a list of the order of musical performances up to October 10. M. Halanzier, the director of the Paris Grand-Opéra, in a circular addressed to the members of the institute, announces that, during the Exhibition, at least four operatic performances will take place each week, and reminds the artists of a clause in their contract, according to which no member of the Opéra is to take part in the performances of any other stage or concert-room. The director, in conclusion, counts upon the *esprit de corps* of the members in demonstrating to the foreign visitors the superiority of the French lyrical stage.

A very successful revival took place on the 21st ult. at the Opéra-Comique of Paris, of M. Ambroise Thomas's Opera, "Psyché," a work which, after having obtained little more than a *succès d'estime* on its first representation, in 1857, had been completely neglected until now. The excellent interpretation of the principal *rôles* on the part of Mdlle. Heilbron, Mme. Engally, and M. Morlet is said to have contributed not a little to this favourable result.

A Requiem for orchestra, organ, chorus, and soli, by M. Saint-Säens, was performed for the first time at the church of Saint-Sulpice, in Paris, on the 22nd ult., in memory of the composer's late intimate friend, M. Libon. A great many musical artists assembled on the occasion.

M. Adolphe Jullien has just completed a series of interesting articles in the *Revue et Gazette Musicale*, entitled "Racine et la Musique," in which he traces the influence exercised by the works of the great French dramatic poet upon musical composers, among them upon Grétry, Gluck, Graun, Rameau, Boieldieu, and Mendelssohn.

Franz Liszt is shortly expected in Paris to form part of the International Jury in the musical section of the Exhibition, as representative of Hungary.

A Wagner Concert, recently organised by M. Brassin at the Théâtre de la Monnaie at Bruxelles, for the benefit of the Bayreuth undertaking, has failed to attract general attention. The performances at Rome of "Lohengrin" have likewise met with but scanty support on the part of the public, chiefly, it is said, owing to the inefficiency of some of the principal singers. At Rotterdam, on the other hand, the poet-composer's "Walküre" has been repeatedly performed with great *éclat;* and the production at no distant date of the entire "Tetralogy" is seriously contemplated.

The hundredth anniversary of the inauguration of the theatre La Scala at Milan is to be celebrated by the performance of three of the most important works which have been written expressly for that institution at different periods.

The remains of Rossini will shortly be transferred to Florence, and placed in the Church of Santa Croce, where the dust of Michael Angelo, Dante, Alfieri, Macchiavelli, Galileo, and Cherubini already repose.

The *impresario* Strakosch has commenced a series of performances of Italian Opera at New York with Verdi's "Aïda," and the undertaking bids fair to turn out a remunerative one.

We have received the two first numbers of a new weekly journal, entitled *Le Progrès Artistique*, published at Paris, and representing especially the interests of executive musicians. It is edited by M. Léon Moonen.

We record the death of Themistocle Solera, author of numerous operatic *libretti*, notably those of "I Lombardi" and "Nabuco," set to music by Verdi. Solera died in April last at Milan

François Benoist, formerly professor of the organ at the Paris Conservatoire, composer of merit and contributor to the *Gazette Musicale* and the *Dictionnaire de la Conversation*, died last month at Paris at the age of 84.

The death is also announced in German papers of Theodor Krumbholz, for many years professor at the Stuttgart Conservatorium, and a violoncello player of great reputation.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Société Nationale de Musique (April 27): Melancholia, orchestral work (S. Rousseau); Air from "Bathylle" (Salomé); Symphonie gothique (Godard); Pianoforte Concerto, No. 1 (Saint-Saëns). Société Nationale (May 7): Overture, "Beatrice" (Bernard); "La Forêt enchantée," Légende-Symphonie (D'Indy); Concerto for hautboy (Madame de Grandval); Lamento, Fantaisie Orchestrale (Chabrier); Sérénade for violin (Lalo). Société des Compositeurs de Musique (May 23): String-quartett (Dancla); Madrigal for five voices (H. Cohen); Sonata for two pianofortes (Pfeiffer); "Maguelonne," Scéne Lyrique (Laussel); Quintett for flute, hautboy, clarinet, cornet, and bassoon (Taffanel).

Leipzig.—Chorgesangverein (April 11): "Pilgrimage of the Rose" (Schumann); Choral Fantasia (Beethoven). Thomas-Choir (April 14): "Last Judgment" (Spohr).

Berlin.—Singakademie (April 19): "Der Tod Jesu," Oratorio (Graun). Sternscher-Verein (April 20): "St. Matthew Passion Music" (Bach). Bilse Concert (April 20): March C minor (Schubert-Liszt); Symphony B flat major (Beethoven); Funeral March (Chopin), &c. Bilse Concert (April 24): Rhapsody No. 3 (Liszt); Feuerzauber from Walküre (Wagner); Symphony, "In the Forest" (Raff). Soirée of the Tonkünstler-Verein (May 11): Sonata for pianoforte and violin (Brahmüller); Romance for flute (Saint-Saëns); Nocturne for violin (Field); Tarantelle for flute and clarinet (Saint-Saëns).

CORRESPONDENCE.

SCOTCH REELS, &c.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you kindly allow me, as a Scotchwoman, and life-long dancer of Reels, to correct some slips made by Mr. Salaman in the April instalment of his article on "Music in Connection with Dancing." Speaking of our Scotch dance-music, he says: "'Tullochgorum' is as fair a specimen of a *Reel* tune as can be named." "Tullochgorum" is emphatically a *Strathspey*, and no one could possibly dance a Reel to it. Mr. Salaman perhaps means the "Reel of Tulloch," but that is hardly an average specimen, as it is differently danced from ordinary Reels. Among the best-known *Reel* tunes are "Mrs. Macleod of Rasay," "Clydeside Lassies," "The Wind that shakes the Barley," "The Bob of Fettercairn," and "The De'il among the Tailors;" among the Strathspeys, "The Marchioness of Huntly," "The Marquis of Huntly's Farewell," "Stumpie," "The Marquis of Huntly's Highland Fling," "Daintie Davie," and "Brechin Castle." I have been unable to find "Tam's Highland Fling" in any of the many collections, new and old, to which I have access, but it may be another name for some well-known tune. Strathspey is not "a little town," but one of the *districts* of Inverness-shire—"strath" in Gaelic signifying "a broad valley." The usual order of Reel-dancing is a Reel, then a Strathspey, and as a finish the "Reel of Tulloch," in which the couples twist arms and turn each other round, as the first part of the figure, instead of moving round in an oval as in the *Reel*, or doing the "figure eight" as in the *Strathspey*. There are threesome, foursome, or eightsome Reels, the second being the best-known and most commonly danced.—Yours faithfully, Nellie Maclagan.

[Mr. Salaman is greatly indebted to the writer of the above letter for her interesting information concerning the *Reel* and the *Strathspey*. Mr. Salaman, never having been a dancer of *Reels* or of *Strathspeys*,—having only seen them danced, in former years, at Caledonian public balls—is glad to receive technical knowledge from a lady evidently well skilled in the national dances of Scotland. John Wilson, the famous Scotch Tenor, was wont to sing "Tullochgorum" under the title of *Reel*. Mr. Salaman considered that he was safe in following such an authority. "Tam's Highland Fling" is to be found in Boosey's Collection of Scotch dance-tunes. When, in 1843, Mr. Salaman was making a tour in Invernessshire, he was under the impression that he visited a town, or village, called *Strathspey*, and he is yet under the idea that a place so named is mentioned in "Black's Guide to Scotland." The Gaelic signification of the term *strath* was already known to Mr. Salaman.—Manchester, May 7, 1878.]

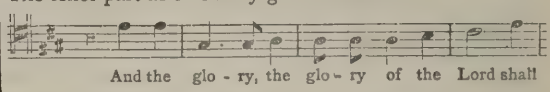
THE TENOR CLEF.

TO THE EDITOR OF "THE MUSICAL TIMES."

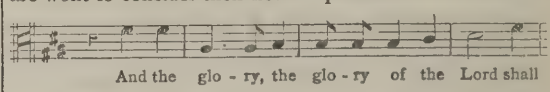
Sir,—In the interests of the musical public I beg to bring under your notice a suggestion which may prove, I trust, worthy of consideration.

As a tenor singer, I have from time to time occasion to make use of music written in the Tenor Clef. And although little or no difficulty arises from the use of the C clef in simple music, such as that employed in psalmody, the case is very different when a singer is confronted with the music occurring in Oratorio and other elaborate works.

I find that from time to time the G clef has occupied different places upon the stave, and I should infer that it would not be unfair to give to the Tenor Clef a position different from that which it now ordinarily occupies. To give an example, I will write a few bars from the Chorus "And the glory of the Lord" (Handel's "Messiah"). The tenor part as ordinarily given runs thus:—



Now if the clef were lowered to the extent of one degree, the notes, instead of presenting so much difficulty to the amateur, would fall into what tenor, alto, and treble singers are wont to consider their normal positions. Thus:—



Having been for some time a member of a Choral Society, and having taken part in the performance of many of the standard Oratorios, I am much impressed with the importance of simplifying and extending to the utmost a branch of study so elevating as that of music.—I am, sir, your obedient servant,

F. Whitaker,
Schoolmaster, Royal Engineers.

MUSIC AT RIPON CATHEDRAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I ask you to allow me, in justice to a valued colleague, to transfer to him a share, and a large share too, of the credit which your correspondent has too favourably lavished upon me for the improvement in the musical part of the service in Ripon Cathedral.

Our choir could not in so comparatively short a time have won its claims to a favourable criticism, had it not been that every member of it has given a willing and hearty attention to a course of steady work; and yet even this would have failed to ensure success but for the experience as a thorough musician, as well as for the untiring patience, of Mr. Crow, upon whom, as Choirmaster as well as Organist, has devolved the actual work of training the choir.

I think that Mr. Crow's name certainly deserves equal or greater prominence than mine in our joint work, and I ask you kindly to allow me at the least to place it side by side with my own.—I am, yours, &c.,

Samuel Joy, Precentor of Ripon.

"GOD SAVE THE KING."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you kindly allow me a few lines for the purpose of correcting a slight error into which Mr. Cummings

(usually a most accurate and careful writer) has fallen, in his article last month. Speaking of Dr. Kitchener, he assigns 1840 as the year of his decease, but the actual date of that event was 1827, on the 27th of February.

I have no intention of adding another to the number of the controversialists on the above subject, but I may say my opinion hitherto has always been that Bull was the composer of the *framework* of the melody, which Carey and others afterwards trimmed up and tried to claim. And I may add that up to the present moment that idea is rather confirmed than otherwise by Mr. Cummings's researches.—Yours truly, D. BAPTIE.

CHOIR RULES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I wish to obtain a series of well-digested rules for a Choir (boys only, or boys and men).

I shall be greatly obliged to any clergyman or choirmaster for information, or the loan of any MSS. for this purpose; or if you, Mr. Editor, have any such rules published, you will be good enough to inform me in your next issue of the MUSICAL TIMES.

I have delayed attempting to frame such for myself, because I know that much attention has been given to this matter in localities where every facility has existed for the perfection of little points of detail which in the aggregate would prove of the highest importance, the necessity for which would remain undiscovered until some failure should disclose their imperfection.

An early response to the above request will be esteemed a favour from either yourself or other correspondent by

AN ORGANIST AND CHOIRMASTER.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Musical Association, assisted by the Philharmonic Society, gave a private Concert in the Music Hall, on the 6th ult. The programme opened with the performance, by the Philharmonic Society, of Beethoven's Overture to *Egmont*, followed by Mendelssohn's *As the Hart pants*, excellently rendered by band, chorus, and soloists. The second part of the programme was miscellaneous. Two of the pieces had been specially arranged by Herr August Reiter, the energetic and able Conductor of both choir and band.

BANFF.—The first Concert of the Musical Association was given in the County Hall, on the 7th ult., when the programme, which was miscellaneous, was exceedingly well rendered. The members of the Association have been trained by Herr Hoffmann, who conducted.

BARBADOS, WEST INDIES.—On the departure of Mr. T. W. Potter, Organist and Choirmaster of St. Leonard's Church, from the island, the members of the choir presented him with a handsome stationery case and inkstand, as a token of their respect and esteem, and in appreciation of his courtesy and ability as their trainer during the two years he had been with them. The presentation was made by Mr. W. H. Armstrong, the oldest member of the choir, and cordially acknowledged by Mr. Potter.

BARNARD CASTLE.—A Concert was given in this town on Friday the 17th ult. Mr. J. H. Lewis was the Pianist and Conductor. Vocalists: Miss S. E. Seymour, Mr. R. Cundell, Mr. J. Butler, Mr. J. Watson, and Master R. Bucton. Mr. J. H. Lewis played Beethoven's "Sonata Pathetique," "Home, sweet home" (Thalberg), &c. The concert was greatly appreciated by a fashionable audience.

BARTON-UNDER-NEEDWOOD.—Mr. Leake, Organist of the Parish Church, gave his first Concert at the Central Hall on the 2nd ult., under the patronage of the Ven. Archdeacon Iles, assisted by the Barton Choral Society, under the conductorship of Mr. Inglis Bervon, Organist and Choirmaster of the Parish Church, Stafford. The choruses and part-songs were given with great precision and expression. Songs were contributed by Miss L. Earle, who was highly successful in "With verdure clad" (*Creation*), Miss Prowse, and Mr. East. A feature in the second part was Miss Colman's brilliant performance of Mendelssohn's Andante and Rondo Capriccioso. Mr. Inglis Bervon was unanimously encored in his own song, "The soldier's dream of home." Mr. Leake accompanied in a most efficient manner.

BIRMINGHAM.—The annual Concert of the Edgbaston Amateur Musical Union was given in the Town Hall on Thursday, April 25. The band, assisted by professional gentlemen in some departments, numbered nearly 70 performers; the vocalists were Madame Sicklemore and Mr. Chas. Abercrombie. Mr. C. J. Duchemin conducted. The programme included Mendelssohn's "Reformation Symphony," the Overtures to *Ruins of Athens*, *Haydée*, and *Zauberflöte*.——A Pianoforte Recital was given by Mr. Walter Bache, on Saturday, April 27, before the subscribers to the Royal Society of Artists. The programme comprised specimens of Bach, Beethoven, Chopin, Mendelssohn, Schubert, Schumann, and Liszt.——The Promenade Concerts at the Theatre Royal terminated on the 4th ult. The vocal artists included Madame Rose Hersee, Miss Marian Williams, Miss Helen D'Alton, Mdlles. José Sherrington and Enriquez; Mr. Vernon Rigby, Mr. F. Celli, Mr. Maybrick, and Mr. Cecil Tovey. The programmes were good and varied, comprising, besides the vocal and orchestral items, solos for pianoforte (Miss Davis), violoncello (Mr. Weston), cornet (Mr. W. G. Chapman), clarionet (Mr. T. Pountney), and harp (Mr. D. F. Davis).——A Juvenile Concert, by a choir of 1,000 voices, from various parochial schools, was given in the Town Hall, on Friday the 3rd ult. The Rev. F. G. Bussell, M.A., of Leamington Parish Church, conducted, and the accompanists were Messrs. Pearce and Halliley. The concert was in aid of the Children's Hospital. The Right Hon. Lord Leigh presided, and there was a large audience. ——The Amateur Harmonic Association gave an open Rehearsal in the Town Hall on Thursday the 9th ult. The feature of the entertainment was the performance, for the first time in Birmingham, of Gounod's *Messe du Sacré Cœur de Jesus*, which, with organ accompaniment only, was well given by the Choir. Mozart's Motett, "Alma Dei Creatoris," followed. The second part consisted of glees, part-songs, and some concerted pieces, Mendelssohn's Trio in D minor, and Spohr's Dramatic Concerto; the executants being Mr. T. M. Abbott, violin; Mr. Owen, violoncello; and Mr. F. T. Cox, pianoforte. Mr. Stimpson played Gade's three Organ Pieces, Op. 22, and Gluck's Overture to *Iphigenia in Aulis*. The Choir has made a great advance under the able direction of Mr. W. C. Stockley.——The children attending the Board Schools receive instruction in singing, and on the 14th ult. a Concert, in aid of the Children's Special Prize Fund, was given in the Town Hall, by a selected Choir of 1,000 voices, under the direction of Mr. Wm. Dobson. Mr. Stimpson presided at the organ.

BRISTOL.—On Monday the 29th of April, another of the series of Monday Popular Concerts was given in the Colston Hall, Mr. George Riseley's band of fifty performers being the principal attraction. Schubert's unfinished Symphony in B minor, Reissiger's Overture "Die Felsenmuhle," and Joachim Raff's "Festival March," Op. 139, were amongst the principal items, but Sir W. S. Bennett's Concerto in F minor occupied the post of honour. The solo part was finely rendered by Mrs. Viner-Pomeroy. Mr. Louis Naile played Dr. Popper's Violoncello Solo, "Sarabande and Gavotte," and Miss Alice Fripp was the vocalist.——On Monday the 13th ult. the next Concert of the same series was given in the Colston Hall, for the benefit of the Leader of the Orchestra, Mr. A. W. Naile. The programme included the Overtures, *Midsummer Night's Dream* (Mendelssohn), *Maritana* (Wallace), and *Le Brasseur de Preston* (Adam). Beethoven's Pianoforte Concerto in E flat was grandly rendered, the solo part being taken by Miss Goold, the first winner of the "Goldsmid" scholarship at the Royal Academy of Music. Mr. A. W. Naile contributed a violoncello solo, and Miss Jessie Royd was the vocalist. Mr. George Riseley conducted both Concerts.——On Thursday the 16th ult. one of the series of intermediate Concerts, which are given by the Musical Festival Society between the triennial festivals, took place in the Colston Hall. The programme consisted of Mozart's *Requiem Mass*, Gade's *Spring's Message*, and Mendelssohn's *Walpurgis Night*. The choruses were excellently rendered, reflecting the gratest credit on the recently appointed Chorus-master, Mr. Daniel W. Rootham, who met with a most gratifying reception. The vocalists were Madame Lily Lowe, Miss Bertha Griffiths, Mr. Walter Kidner, and Mr. Lewis Thomas. The accompaniments throughout were played with masterly skill on the great organ by Mr. George Riseley.

BROMPTON, KENT.—An Evening Concert, in aid of the organ and choir fund of Holy Trinity, was given on Tuesday, April 30, in the National Schools of the parish, Mr. H. Hoare, the Choirmaster, conducting. There was a numerous and appreciative audience. The entertainment consisted of part-songs (given by members of the Church choir), and popular songs. Miss Morna Jones, and Messrs. Atkins, Hoare, and Rowe were highly successful, receiving several encores. Miss S. Pearce, the Church Organist, efficiently presided at the piano.

BURY ST. EDMUNDS.—A Concert, under the management of Mr. Thomas Smith, was given at the Athenæum on the 7th ult., the artists being Miss Robertson, Miss F. Robertson, Miss Fonblanque, Mr. Henry Guy, and Mr. Wadmore, with Signor Randegger as Conductor. The programme was miscellaneous. Miss Robertson in Ganz's "Sing, birdie, sing," received a perfect ovation, and was obliged to respond to an encore. The concert was a marked success.

COVENTRY.—A performance of *Judas Maccabæus* was given in the Corn Exchange on Tuesday, April 30. The principal vocalists were Miss Anna Williams, Miss Orridge, Mr. Edward Lloyd, and Mr. Thurley Beale. The band and chorus, to the number of 150, acquitted themselves admirably. Mr. Arthur Tricket, F.C.O., conducted.

DEVIZES.—The Amateur Vocal Society gave the second open Rehearsal at the Town Hall on Monday evening, April 29. The first part was devoted exclusively to sacred pieces, the duets and solos being rendered with remarkable precision, especially Mendelssohn's

"Jerusalem, thou that killest," and "I waited for the Lord." In the second part the selection was very attractive, the part-songs being given with admirable effect. Mr. Clarke conducted.

DISS.—The last Concert of the season was given by the Choral Society on Tuesday evening the 7th ult., when Mendelssohn's *Hymn of Praise* formed the first part of the programme. The principal vocalists were Miss Ada Patterson, R.A.M., Miss Bessie Hill, and Mr. John Lincoln. The band was augmented on the occasion by several performers from Norwich and Ipswich. The second part opened with an Introduction and Fugue by Dr. Hill (first time of performance), the subject of the Fugue being the first line of St. Ann's Tune, the second violins giving out the subject. Miss Patterson was encored in "With verdure clad," and a duet, "When the shades of night" (Dr. Hill), was effectively given by Miss Hill and Mr. Lincoln. Mr. Hemstock presided at the organ, and Dr. Hill conducted. The choir sang throughout with great precision and taste.

ELMHAM.—On Thursday evening, the 9th ult., a very successful Concert was given in the National Schoolroom, which was filled with a large and appreciative audience. The Dereham Quintett Party, under the leadership of Mr. J. U. Martin, played the Overture to *Figaro*, and Haydn's Sinfonia in B flat, in a very creditable manner. The Choir fully sustained its well-earned reputation for part-singing, and did great credit to its Conductor and Teacher, Mr. W. W. Pearson. The pianoforte performance was excellent. Mrs. Latham played the Andante and Scherzo from Beethoven's "Pastoral Sonata," and Mr. Holt the Allegro and Courante from Handel's "14th Suite." Several ladies and gentlemen of the neighbourhood contributed songs and duets.

ERITH.—Cowen's *Corsair* and Mendelssohn's *95th Psalm* were given by the Choral Society at the Public Hall on the 9th ult., under the direction of Mr. Richard Lemaire. The artists engaged were Madame Suter, Miss L. Clement, Mr. Kenningham, and Mr. Kempton, with Messrs. Byron and Jury as accompanists. The choruses were very fairly rendered by the members of the Society.

EXETER.—Advantage was taken of the erection of an organ in the Victoria Hall, in connection with the Western Counties' Musical Association's performance of the *Messiah*, to give an Organ Recital on Saturday evening, April 27. The organ is a new one, built by Messrs. Dicker and Son, of this city, for Exmouth Church, and the performer was Mr. D. J. Wood, Mus. Bac., Fellow of the College of Organists, and Organist of Exeter Cathedral, who exhibited the capabilities of the instrument to the greatest advantage. The programme was well selected and varied.

EXMOUTH.—A special Service was held on the 17th ult. in Trinity Church, for the purpose of opening the new organ, just erected by Messrs. H. P. Dicker and Son, organ builders, of Exeter. The entire cost of the instrument has been raised by voluntary contributions, of which the Hon. Mark Rolle contributed the handsome sum of £100, besides providing entirely at his own expense for the erection of the organ chamber in the north-east corner of the edifice, and supplying the choir stalls in the chancel. The new instrument is built from the specification of Mr. W. Vinnicombe, Organist of Withycombe Church, who presided at the opening ceremony. The organ is pronounced an instrument of almost unrivalled tone and beauty, and one of rare musical completeness. After the service, which was fully choral, Mr. Vinnicombe gave a Recital, exhibiting the capabilities of the instrument.

FROME.—The Harmonic Society gave a very successful performance of *Elijah* at the Mechanics' Hall, on Tuesday the 14th ult. The solos were sung by members of the Society, Mr. E. R. Trotman giving a very good rendering of the part of the Prophet, the other vocalists being Mrs. F. Harrold, Miss Coombs, and Mr. F. Harrold. The band, which was strengthened by some of the leading players from Bristol and Bath, was led by Mr. W. E. Cox, and was very efficient. Mr. J. Davis Cox conducted.

FULHAM.—The All Saints' Choral Society gave a very successful performance of Sterndale Bennett's *May Queen* on the 7th ult. Much praise is due to the Conductor, Mr. F. Grizelle, for the manner in which he has trained this newly formed choir. The accompanist was Mr. C. J. Frost, Mus. Bac., Cantab.

GEORGE TOWN, DEMERARA.—Mr. J. W. Potter, late Organist of St. Leonard's Church, Barbados, gave a Recital on the organ at the Scotch Church on the 11th of April. The Church was densely crowded. The programme was excellently carried out.

GLASGOW.—The first of the series of Summer Promenade Concerts was given by the St. George's Choral Union in the Kibble Palace Botanic Gardens, on the 8th ult., under the conductorship of Mr. William Moodie. The programme consisted of glees, part-songs, and solos, and violin solos by Mr. W. H. Cole. The choruses were most efficiently rendered and applauded by an appreciative audience. The solos were carefully sung by members of the Society. Mr. Cole's solos displayed great finish and taste, and were well received. Mr. Turnbull presided at the piano.

GREENOCK.—A private Concert was given in the Town Hall on the 16th ult. by the members of the Choral Society. The programme was composed of sacred and secular pieces, including several part-songs and solos. Mr. D. Middleton conducted. The singing of the members was excellent, and the soloists were well received. A feature in the programme was the performance at the organ of Dr. Peace, who played a "Marche militaire" by Gounod, and Rossini's Overture to *William Tell* in masterly style.

HERTFORD.—Mr. Malcolm Heywood gave his annual Concert in the Corn Exchange on Monday, April 29, before a large audience. The work performed was Handel's *Acis and Galatea*, followed by a miscellaneous selection. The soloists were Miss Mary Davies, Mr. Henry Guy, and Mr. Wadmore, and the choral portions of the work were admirably rendered by the Hertford Choral Society. Mr. Heywood conducted throughout, and played as a pianoforte solo his new "Valse Brillante."

HIGH WYCOMBE.—On the 29th of April the members of the Choral Society gave their third and last Concert of the season in the Town Hall, when Mendelssohn's *Hymn o Praise* was performed for the first time. The principal artists were Miss Adela Vernon and Mr. Sydney Tower, R.A.M. The band and chorus numbered over sixty performers. The execution of Mendelssohn's work was excellent. Dr. Bridge, who presided at the organ, played in his usual efficient manner. A short miscellaneous programme preceded the *Lobgesang*, and included Dr. Bridge's part-song, "Flowers" (conducted by the composer), two numbers from Raff's Suite, Op. 200, for pianoforte and orchestra, the solo part admirably played by Mr. J. G. Wrigley, F.C.O., and Bishop's glee "Now tramp," the solo part brilliantly sung by Miss Adela Vernon. Mr. Wrigley conducted.

HOUNSLOW.—Mr. John Whall, Organist of St. Stephen's Church gave his annual Concert on the 30th of April. The principal vocalists were Miss Kate Shaloe, R.A.M., Miss S. Mills, Mr. Pushman, and Mr. Long. The programme included a setting of Mrs. Hemans's "Flowers" by the *bénéficiaire*. The solo pianoforte playing of Mr. Short was highly appreciated, and the excellent choir, trained by Mr. Ruddock, sang some choruses from the Oratorios.

HULL.—The members of the Philharmonic Society gave the last Concert of the season on Friday the 10th ult. in the Music Hall, when Handel's *Joshua* was performed. The principal vocalists were Miss C. Clelland, Miss E. Clelland, Mr. A. Kenningham, and Mr. Thurley Beale, all of whom were very successful. Mr. J. W. Stephenson conducted. Mr. E. Winter led the band, and Mr. G. H. Smith presided at the organ.

HUNTINGDON.—The Hunts Choral Society gave their last Concerts for the season on the 8th and 9th ult., Haydn's *Creation* being the work selected. The whole of the series of Concerts have been signal successes, but each has evidenced a marked improvement on its predecessor, and the manner in which the *Creation* was performed shows an approach to vocal and instrumental perfection which augurs a brilliant future for the Society. Mr. A. Villin (of Her Majesty's Opera) led the band, and the solos were well sung by Mrs. Ewen, Miss Rooper, and Mr. J. W. Ingram. The choruses generally were rendered in first-rate style, especially "Achieved is the glorious work." The performance testified to the great tact and skill possessed by Mr. Rees, both as a teacher and Conductor.

INVERESK.—The first Concert given by the Choir of the Parish Church took place in the Musselburgh Town Hall on the 9th ult. The programme was carefully selected. The glees were well rendered by a choir of forty voices; and an orchestra of thirteen performers, from the Edinburgh Orchestral Society, played some overtures and a light symphony by Romberg. Mr. W. S. Brown, the Organist of the Church, acted as Conductor, and in some cases as accompanist.

ISLEWORTH.—A very successful Concert was given here on the 16th ult. by the members of the Spring Grove Choral Society, under the conductorship of Mr. H. G. Trembath, Mus. Bac., Oxon. The first part of the programme was devoted to Dr. Sullivan's Cantata, *On Shore and Sea*, which was sustained throughout with an excellence that brought repeated applause from the audience; the duet, as also the final chorus, being redemanded. The second part consisted of vocal and instrumental solos and duets (all by members of the Society), with some operatic choruses and unaccompanied part-songs. The Choir, which seemed under perfect control, reflected great credit on their new Conductor by their precision and taste, especially shown in Verdi's "O hail us ye free" and the "Old Romance," and "On a lake," Mendelssohn.

KINGSBRIDGE.—The members of the Vocal Association, assisted by Madame Cross Lavers and Mr. Henry Cross, gave a Concert at the Literary and Scientific Institution on Tuesday evening, April 30. The principal item in the programme was Romberg's *Lay of the Bell*, which was excellently rendered, the choruses being given with precision and refinement, reflecting the highest credit on Mr. Squire, their hon. Conductor. Mrs. Squire presided at the pianoforte.

KNUTSFORD.—On Thursday evening, the 9th ult., the Amateur Choral Society gave its third Concert for the season, under the direction of Dr. Hiles. The choir is well drilled, and the solo singing far above the usual average of suburban Societies. The principal work selected for performance was Dr. Bridge's *Mount Moriah*. The second portion of the programme contained several part-songs of great interest, and many solo performances of considerable power.

LANCASTER.—A vocal and instrumental Concert, in aid of the fund which is being raised for the purpose of providing a new organ for St. Anne's Church, was given in the Schoolroom, in Edward Street, on the 2nd ult. The Rev. J. Francis, Vicar of St. Anne's, said he had been asked to open the concert with a few introductory remarks. After stating that it was the Organist of St. Anne's Church who had kindly arranged the concert, he informed the audience that the new organ would ultimately cost them £900 or £1,000, and therefore he hoped it would be a first-class instrument, and prove of additional advantage to the town and church. The organ is being built by the firm of Bevington and Sons. Mr. Francis concluded by thanking the friends present for their attendance, and a popular programme was then efficiently carried out.

LEAMINGTON.—Mr. Frank Spinney's second (subscription) Pianoforte Recital was given on Wednesday the 15th ult., when he was assisted by Mr. Charles Fletcher, violinist. The programme consisted of works by Beethoven, Mendelssohn, Chopin, Schumann, Dussek, Rheinberger, Raff, Rubinstein, Salaman, and Sterndale Bennett. ——A well-attended and successful Concert was given by the Milverton Choral Society in the Assembly Rooms, on Tuesday, the 21st ult., the chief feature in the programme of which was Bennett's Pastoral Cantata, the *May Queen*, the solos in which were very ably sustained by Miss Marian Williams, Messrs. Alfred Kenningham and William Sutton. The accompaniments were rendered by a quintett of strings, with harmonium to represent the wind parts, in a very efficient and effective manner. Mr. George Kennett conducted, and by his performance of Weber's brilliant Rondo, Op. 62, in the second part, secured an encore. The choir (about thirty in number) gave an excellent rendering of Leslie's "Lullaby of Life," Smart's trio, "Hope and Memory," Stevens's glee, "Ye spotted snakes," and the choral music in the Cantata.

LEEDS.—A Concert was given by the members of the Private Vocal Society, on Tuesday evening, April 30, in the large hall of the Church Institute, when a good selection of glees and part-songs for male voices was well rendered. The soloists were Messrs. Coldwell, Tetley, Buckley, and Sugden. Mr. Joseph Parkin accompanied the voices, and Mr. E. O. Dykes conducted with his customary tact and efficiency.

LINCOLN.—A grand Choral Festival was held in St. Martin's Parish Church on the 1st ult. The lay vicars of the Cathedral, the choirs of St. Peter-at-Arches, St. Swithin's, St. Andrew's, St. Botolph's, St. Peter-at-Gowts, and the members of the Lincoln Choral Society, united with St. Martin's Choir, under the conductorship and management of the Organist, Mr. W. Mason, in bringing successfully to an issue the first festival of its kind held in Lincoln. The choirs, numbering about 130 voices, preceded by the Lord Bishop of the diocese, the chief dignitaries of the Cathedral, and clergy of the city, entered the Church, singing as a processional hymn, "Onward, Christian soldiers," to Sullivan's well-known tune. Evening prayers were then intoned by the Rev. E. Rayner Cousans. During the service a selection of music from the *Messiah* was performed, and the following voluntaries upon the fine organ: Larghetto from Beethoven's 1st Symphony, Slow Movement from Spohr's Quartett in G minor, and Mendelssohn's 5th Organ Concerto. The festival was a great success in every respect, both musically and financially, realising, with subscriptions, the sum of £360. The parochial council and churchwardens, through the vicar, the Rev. J. Foy, tendered Mr. W. Mason, the Organist, a handsome acknowledgment for his successful exertions in working up the musical portion of the festival.

LIVERPOOL.—On Friday evening, the 17th ult., Mr. James J. Monk, honorary local secretary, Trinity College, London, gave a lecture in the schoolroom, Everton Valley, on the "Life and Works of Handel." The Rev. T. Major Lester presided. The lecturer, after a brief sketch of the great composer's life, gave a summary of his multifarious works, treating consecutively of his secular vocal compositions, particularly Italian operas, his instrumental works, and his Oratorios. The lecture was interspersed with vocal and instrumental illustrations. Miss Byers (a pupil of Mr. Monk) was warmly applauded for her rendering of "Lascia ch'io pianga" (*Rinaldo*). Other vocal selections were contributed by Messrs. Sanderson, Lenton, and Clegg. Choruses from the *Messiah*, *Samson*, *Acis and Galatea*, &c., were effectively rendered by the Chadwick Mount Choir, and the success of the entertainment was materially enhanced by Mr. Monk's instrumental performances, which included an Aria, Minuet, and Hornpipe from the *Water Music*, and a Suite in B flat from the *Pièces pour le Clavecin*, &c.

LOUTH.—A most successful Entertainment was given in the Town Hall on Wednesday evening, the 8th ult., by the members of the Philharmonic Society, assisted by the Musical Union. The first part of the programme consisted of sacred and the second of secular music. Mr. W. H. C. Foster officiated as Conductor, and Mr. W. Rysdale was Leader of the band. Mr. T. Willey (of the Musical Union) was Chorusmaster, and Miss Atkin presided at the piano. The instrumental portion of the programme reflected the highest credit upon the respective performers, and the choruses, with the exception of the "Hallelujah," were well taken up and sung in excellent time.

LUDLOW.—The second Concert of the season in connection with the Amateur Choral Society, which has for its president the Rev. Sir F. A. Gore Ouseley, Bart., and its vice-president the Rev. E. Ff. Clayton, Rector of Ludlow, attracted a large and fashionable audience to the Assembly Room on Tuesday evening, the 7th ult. Mr. R. Bartholomew conducted, Mr. J. T. Rawlings and Miss Lawrence presided at the pianoforte; and in addition to the excellent band of amateur instrumentalists, there was a chorus of over forty voices. The professional vocalists were Miss Constance Herring, Mr. T. Shorrock, and Mr. Charles Fredericks. The first part of the programme comprised a new Cantata, *Fayre Pastorel* (words by L. Leigh, music by H. Hiles, Mus. Doc.), which was excellently rendered. The choruses were evenly sung, and the orchestral accompaniments were all that could be desired. The second part of the Concert consisted of a miscellaneous selection.

MARGATE.—The second Concert of the Choral Society was given in the Royal Assembly Rooms on Tuesday the 7th ult., under the conductorship of Mr. J. B. Lott, Mus. Bac., Oxon., Organist of the Parish Church. The work performed was Haydn's *Creation*. The solos were sustained by Miss McEwen (amateur), and Messrs. Rhodes and Grundy (Canterbury Cathedral). Mr. J. L. Hatton presided at the piano, and Dr. Prior, of Ramsgate, at the harmonium. The band was led by Mr. C. M. Gann, of Canterbury. The choruses were sung with great precision and nicety of tone. At the conclusion of the second part, Mr. Lott was presented by the members of the Choral Society with a silver-mounted ivory bâton, and Full-score copies of the *Creation* and *Elijah*, in token of their appreciation of his efforts for the cause of music during his three years' residence in the town.

NEW MILL, NEAR HUDDERSFIELD.—On Wednesday the 1st ult. an excellent Concert of classical music was given in the National School by the choir of the Parish Church, under the direction of Mr. C. E. Holmes, Organist and Choirmaster. The programme was selected from the Oratorios of Handel, Haydn, and Mendelssohn. The solos were sung by Miss M. E. Roberts, Miss Annie Jenkinson, and Messrs. James Bailey and Hirst. Miss Annie Jenkinson received a most enthusiastic encore for her rendering of "Angels ever bright and fair," and Mr. J. L. Hirst was recalled for his singing of "The trumpet shall sound." The choruses were rendered with marked precision, and received the approbation of the audience.

PLYMOUTH.—The eleventh season of the Vocal Association was closed with great *éclat* on the 8th ult. by a fine performance of *Samson*, in the Guildhall. The band played with excellent judgment. The choruses, sung by the members of Mr. Löhr's Choir, went very steadily, especially "To song and dance," "Fixed in His everlasting seat," and the concluding chorus, "Let their celestial concerts all unite." Miss Anna Williams made a marked impression by her brilliant rendering of "Let the bright seraphim," in which she was ably supported by Mr. Fly's trumpet obbligato. Madame Enriquez was highly effective in "Return, O God of hosts," and "The Holy One of Israel." The part of "Samson" was sung by Mr. Shakespeare with remarkable ability and taste, and the bass solos were taken by Mr. Thurley Beale with admirable effect.

RICHMOND, YORKS.—A very successful performance of Sir Michael Costa's Oratorio, *Naaman*, was given in the Assembly Rooms on Thursday the 2nd ult. under the auspices of the Richmond Amateur Choral Union. The principal vocalists were Madame Pauline Graystone, Miss Ferry, Mr. Verney Binns, and Mr. W. H. Emsley. Mdlle. Bertha Brousil led the band, and the Choral Union, assisted by a small contingent from the Leeds Festival Chorus, sang the choruses in a praiseworthy manner, under the direction of Mr. James H. Rooks, who conducted. A very influential list of guarantors had been secured to ensure the Society against loss, and the performance was a great treat to those fortunate enough to procure seats.

ROCHESTER.—At the fifteenth Subscription Concert of the Rochester, Strood, and Chatham Choral Society, on the 6th ult., Handel's Oratorio, *Judas Maccabæus*, was performed, the principals being Madame Lemmens-Sherrington, Miss Mary Davies, Miss Annie Butterworth, Mr. E. Lloyd, and Mr. R. Hilton. The band and chorus numbered 270, the band being led by Herr Carl Deichmann. The Rev. W. H. Nutter and the Rev. E. C. Corfe acted as Conductors.

RYDE, ISLE OF WIGHT.—Mr. Claude R. Fowles, late Organist and Choirmaster of SS. Michael and All Angels, had presented to him (on his resignation of that post) a handsome gold hunter lever watch and chain, by the priests, choir, and congregation, in recognition of his efforts in improving the singing of the choir during the two years he held the post of Organist of the above church. Mr. Fowles is succeeded by his sister, who has been Organist at St. James's, in this town, for the past twelve or thirteen years.

SHEFFIELD.—The members of the Albert Choral Society gave a Concert on Monday evening, April 29, when the first half of the programme was devoted to the performance of Herr Niels W. Gade's Cantata, the *Crusaders*. The solos were admirably rendered by Miss Mary Davies, R.A.M., Mr. William Shakespeare, and Mr. Wadmore. The choir was composed of the members of the Society, about seventy in number, and the band (under the leadership of Mr. John Peck) was constituted almost entirely of local performers. The choruses were well sustained, and Mr. Trimnell is to be congratulated on the success which has attended his exertions in bringing about the present efficient state of the Society as a choral body. The applause at the close of the Cantata testified to the pleasure its performance had given. The second part of the Concert was miscellaneous. Mr. J. W. Phillips officiated as pianoforte accompanist in the Cantata as well as in the miscellaneous selection; and Mr. Trimnell, the head of the Society, was the Conductor.

SIDMOUTH.—On Thursday evening the 2nd ult. the members of the Choral Society gave their ninth Concert in the Assembly Rooms. The programme, which was miscellaneous, contained some of Handel's finest choruses, preceded by the Overture to *Esther*, in the first part, and in the second the Overtures to *Masaniello* and *Fra Diavolo*, Lachner's Suite, Introduction, Fugue, Andante, and Minuetto, Mendelssohn's Capriccioso in B minor, &c. The performance of the whole gave the greatest satisfaction. Mr. H. A. Harding, Mus. Bac., Oxon., conducted.

SOUTHSEA.—A very successful Concert was given at the Portland Hall, on April 26, in aid of the widows, orphans, and dependent relatives of the crew of H.M.S. *Eurydice*. The first part consisted of Mr. J. F. Barnett's Cantata, the *Ancient Mariner*, which was performed in a highly creditable manner. The principal artists were Mrs. Cookworthy, Miss Rawstorne, Mrs. Jerrard Parsons, Mrs. Lennox Napier, Mrs. Staveley Murray, Mr. C. E. McCheane, and Mr. W. H. Beckett. The orchestra consisted of a well-arranged string band, ably led by Mr. Chas. Fletcher; Mrs. Bunbury and Mr. G. S. Löhr presided at the pianoforte. The Cantata was conducted by the composer. A miscellaneous selection of music was performed in the second part. The greatest praise is due to Mr. McCheane for bringing the concert to such a successful issue, £65 being handed over to the "*Eurydice* Fund."——The first of a series of three Concerts was given by Mr. Mew, in the Portland Hall, on the 7th ult. The vocalists were Madame Sherrington, Mdlle. José Sherrington, Madame Antoinette Sterling, Miss Dones, and Messrs. Vernon Rigby, Hollins, and Pyatt. Miss Emma Barnett was the pianist, and Chevalier Lemmens presided at the Mustel-organ. The programme, which was of a popular character, was excellently rendered, and highly appreciated.

ST. LEONARDS.—A Musical Festival was held at the Cambridge Hall on Wednesday the 1st ult., when the building was specially fitted up for the occasion. Handel's *Messiah* was performed in the afternoon, with band and chorus numbering 150. The precision and effectiveness of the chorus reflects the greatest credit on Dr. Abram's training. Mr. H. Abram presided at the American organ. The leading artists were Miss Davies, Madame Patey, Mr. Kenningham, and Mr. Thurley Beale. The evening Concert consisted of Mendelssohn's Oratorio, *Elijah*, with the same artists. The rendering of both works was excellent. Dr. Abram conducted.

STEEPLE ASHTON.—A Festival of Parish Choirs in union with the Salisbury Diocesan Choral Association was held on the 22nd ult. Eleven choirs, numbering in all 210 voices, took part in the service, which was attended by a very large congregation. The lack of altos and tenors caused the rendering of the music to be less effective than it would have been with a due proportion of these voices, but the service throughout was fairly successful. Mr. Clarke (the Diocesan Choirmaster) and Mr. C. F. Wilshire (the Organist) presided at the organ; the prayers were intoned by the Rev. G. E. Cleather, and the sermon was preached by the Vicar, the Rev. A. O. Hartley.

STOKE-ON-TRENT.—The second Concert of the second season of the Philharmonic Society was given in the Town Hall, on the 29th of April, with a full band and chorus of 130 performers. The programme included Mendelssohn's *42nd Psalm*, Gade's *Spring's Message*, Dr. Heap's "Benedictus," some solos by members of the Society, and several overtures. Mr. T. M. Abbott played Mendelssohn's

Violin Concerto with admirable refinement and delicacy, and met with quite an ovation. Dr. Swinnerton Heap's "Benedictus" elicited loud applause; the solo was sung by Mrs. Minton Taylor, and the band, of selected instrumentalists from Birmingham, did justice to the skilful and effective orchestration. The choir sang well, especially in the fugue in the *42nd Psalm* and the Gloria to the "Benedictus," and the playing of the band throughout the evening was a great treat. Dr. Heap conducted with his usual skill and judgment, using the silver-mounted ivory bâton which was presented to him at the last rehearsal by Archdeacon Sir Lovelace Stamer, on behalf of the members, "in token of his great ability and kindness."

STRATFORD-ON-AVON.—On the 14th ult. a Concert was given at the Town Hall by the members of the Choral Society. The programme consisted of Haydn's *Spring*, several part-songs, and vocal solos. The principal artists were Mr. O. Millward, of Worcester Cathedral, the Rev. F. J. O. Helmore, and the Misses Francklyn and White. Mr. Caseley conducted, and Mr. Maries accompanied. Mr. Millward's "O ruddier than the cherry" was enthusiastically re-demanded, as was also the quintett, "Blow, gentle gales."

SUNDERLAND.—The report of the Philharmonic Society shows that although the three concerts given during the past season have been successful in a musical point of view, the receipts have fallen below those of the previous year. It does not appear, however, that the energy displayed in the management of the Society will be at all relaxed during the coming season, for it is already announced that the work to be produced at the first concert is Professor Macfarren's *Lady of the Lake*.

SURBITON.—Mr. R. Sebastian Hart's annual Concert took place on the 21st ult., and was well attended. The artists were Miss Helene Greiffenhagen, Madame Poole, Mr. Stedman, and Mr. Ralph Wilkinson, all of whom pleased greatly in their several solos. The pianoforte playing of Mr. Hart gave great satisfaction, and orchestral music was furnished by the Surbiton Orchestral Society.

THORNTON HEATH.—The members of the Musical Society gave an excellent performance of Gade's Cantata, the *Erl King's Daughter*, in the Public Hall, on the 3rd ult. The solos were sung by Miss Annette Ivanova, Mrs. Brett, and Mr. Albert Hirschfield. The choir was very efficient. Mr. Windham Ryves conducted, and Mrs. Sanders accompanied.

TRENTON, NEW JERSEY, NORTH AMERICA.—At the Easter Services in Trinity Church the musical portion in the morning comprised Processional Hymn 99 (*Hymnal*), Te Deum and Jubilate (Harrison Millard), Anthem, "Christ being raised" (Webbe); and at the Evening Service, Processional Hymn 103 (*Hymnal*), Cantate Domino (Jackson), "Benedic anima me" (J. R. Thomas), and, during the offertoire, "Hallelujah" (*Messiah*). Mr. Samuel Ash gave an excellent rendering of the tenor solos, and Mr. T. Ash, sen., was highly effective in the bass parts. The whole of the music was exceedingly well sung by the choir, and effectively accompanied by the Organist, Mr. Thomas Ash.

WALTON-ON-THE-HILL.—The new church of St. John the Evangelist was opened for Divine Service on Thursday the 16th ult., when the Rev. Canon Espin, B.D., Chancellor of the Diocese, preached a sermon suitable to the occasion. The service, which was choral throughout, was rendered by the new surpliced choir, which has been trained by the Organist, Mr. Carmichael.

WEST HARTLEPOOL.—On Friday evening, the 10th ult., Mr. J. H. Lewis, Organist of the Parish Church, gave a Concert in the large hall of the Athenæum, which was a great success. The solo artists were Miss Effie Goodwin (Edinburgh), Master Fielding, Mr. J. Thompson, Mr. J. Hunter, and Mr. Wilson. Mr. J. H. Lewis was the Pianist and Conductor, Mr. G. Dalziel presided at the harmonium, and Mr. J. Garry, violin. Members of the Parish Church choir assisted in the performance of the glees, which included a new part-song composed by Mr. J. H. Lewis.

WHITTINGTON MOOR.—On the 20th ult. the Whittington and Newbold Choral Society gave its first Concert in the Church Schools, before a numerous audience. The first part of the programme consisted of Haite's Cantata, *Abraham's Sacrifice*, and the second part contained a selection of part-songs and concerted music by Pinsuti, Hatton, Sullivan, &c. The solo vocalists were Madame George, Miss Bolton, Mr. Thos. Cooper, and Mr. L. Wilkinson, all of whom were highly successful. Mr. J. White presided at the pianoforte, and Mr. T. Armstrong conducted.

WINDSOR.—The third and last Concert of the season, given by the members of the Windsor and Eton Choral Society, took place in the Town Hall on Friday, April 26, under the patronage of H.R.H. the Princess Christian of Schleswig-Holstein. The work performed was Handel's Oratorio, *Samson*. The principal artists were Miss Edith Abell, Master Arthur Smith, and Messrs. Hunt and Briggs, of St. George's Chapel. Miss Edith Abell made her first appearance, and created a very favourable impression by her excellent rendering of the solos allotted to her. Mr. Hunt sang exceedingly well. Mr. Briggs gave with admirable effect "Honour and arms," and Master Arthur Smith was particularly good in "Return, O God of hosts" and "The Holy One of Israel." The choruses were very well executed, especially "O first created beam," "Then round about the starry throne," and "Let their celestial concerts." The orchestra was small, but very efficient; the performance of the Overture and "Dead March" being highly creditable. Sir George Elvey conducted. Mr. Liddle, Mus. Bac., led the band. Mr. S. Smith presided at the harmonium, and Mr. J. Donoghue played the trumpet obbligato.

WOMBOURN.—A very successful Concert was given in the National Schoolroom on Friday evening, April 26, before a large and highly appreciative audience. The principal vocalists were Miss Hayward, Miss Alice Hayward, Miss Church, Mr. G. R. Wace, Mr. M. Williams, and the Rev. G. A. Pugh. The programme was of an attractive character, and the various items were well rendered, a pianoforte duet by Miss Lister and Mr. F. Lister being a special feature. Mr. Frederick Lister, the Organist of Wombourn, ably officiated as accompanist.

WORCESTER.—The first Concert of the season of the Philharmonic Society was given at the Music Hall, on Wednesday evening, the 1st ult. Dr. Crotch's Oratorio, *Palestine*, formed the *pièce de résistance*. The work is rich in dramatic effect, and the vocal and instrumental parts contain many gems that should make it popular. It is a composition of considerable importance, and the excellent manner in which it was produced reflected the highest credit on Mr. Done, the able Conductor of the Society, and on every individual member, for the time, labour, and painstaking care which had been bestowed on its rehearsal. The band, which was a most efficient one, was fully equal to the difficult instrumentation of the work, which was played throughout with considerable effect. The band and chorus consisted of 130 performers. The principal soloists were Miss Catherine Penna, Mr. Wm. Dyson (Worcester Cathedral), and Mr. T. Kempton, assisted by Miss Edwards, Mr. B. Newth, and Master Blackford. Mr. Done conducted with his usual skill, and Mr. Quarterman rendered good service at the pianoforte.

WORTHING.—Mendelssohn's *Elijah* was given by the Worthing Sacred Harmonic Society at Montague Hall, on Wednesday the 15th ult., and the result was a most gratifying success. The members have worked hard through the winter; indeed, nothing short of the diligent and earnest application which has been manifested for months past could have won such a cordial and unanimous verdict of approval as was accorded to the performance of the Oratorio by one of the largest and most appreciative audiences ever assembled in Worthing. The principal vocalists were Miss Jessie Jones, Miss Annie Butterworth, Mr. W. H. Cummings, and Mr. Orlando Christian, and the band was thoroughly efficient under the leadership of Herr Straus. The solos, especially "Hear ye, Israel" (Miss Jones), "O rest in the Lord" (Miss Butterworth), and the two tenor songs (Mr. Cummings), were excellently rendered; and the singing of the choir, under the able direction of Mr. L. S. Palmer, was the theme of universal admiration. Mr. W. H. Morford (formerly organist of St. Botolph's Church) presided at the organ.

ORGAN APPOINTMENTS.—Mr. George Legge, Organist and Choirmaster to St. Stephen's, Haverstock Hill.—Mr. Richard Lemaire, Organist and Director of the Choir to Christ Church, Clapham.—Mr. F. J. Horton, to Dunsden Parish Church, Oxon.—Mr. F. G. Cole, Organist and Director of the Choir to St. Luke's, Shepherds' Bush, W.—Mr. W. W. Lakin, Organist and Choirmaster to Summer Hill Chapel, Birmingham.—Mr. W. A. Wrigley, Organist and Choirmaster to Christ Church, Greenheys, Manchester.—Mr. Thomas Ash to Trinity Episcopal Church, Trenton, New Jersey, U.S.A.—Mr. W. Terence Jenkins, Organist and Choirmaster, to St. Leonard's Church, Newland, Malvern Link.

CHOIR APPOINTMENTS.—Mr. Joseph Tritton, Choirmaster to Trinity Church, Finchley New Road.—Mr. E. Bridges, Choirmaster to St. Crispin's Church, Jamaica Level, Bermondsey.—Mr. G. F. Messervy (Bass) and Mr. J. A. Colbourne (Tenor) to St. Peter's, Bayswater.—Mr. Samuel Ash (Tenor), Mr. Thomas Ash (Bass) to Trinity Episcopal Church, Trenton, New Jersey, U.S.A.

OBITUARY.

On April 29th, surviving her deeply mourned son, JOHN, one year and eleven months, Mrs. JENNY CONSTANT HOLMAN-ANDREWS, of 60, Baker Street, Portman Square, W., aged 61.

On the 7th ult., at Bexley, FREDERICKE WILLIAM GREY, Mus. Doc., aged 52.

On the 22nd ult., at 61, Boundary Road, St. John's Wood, N.W., GWLADYS EDITH VICTORIA, the infant daughter of Mr. and Mrs. AVIET AGABEG, aged three weeks and five days.

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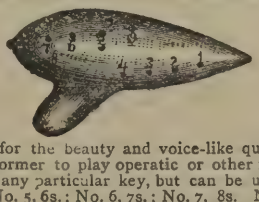

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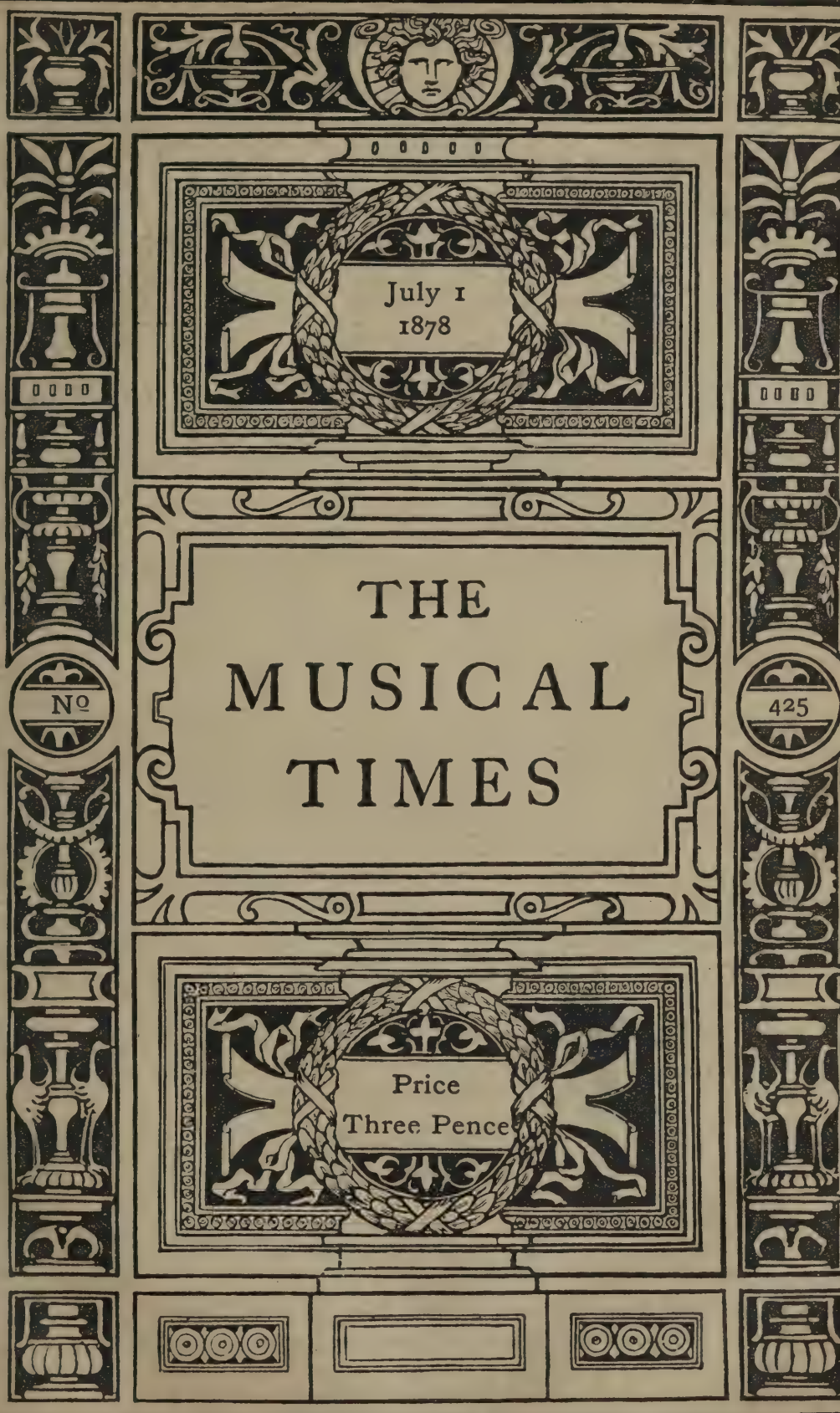

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1878.

MUSIC IN PARIS.

(BY OUR SPECIAL CORRESPONDENT.)

VICTOR HUGO'S boast that Paris is the light of the world and the centre of the universe holds good in some respects just now. Commenting on the review held the other day at Longchamps, a writer in the *Figaro* said, "Foreigners may not like us when they are outside our boundaries, but when here they love Paris. Is it because she is the universal courtesan? It is true she is courtesan sometimes, but sometimes, also, she reigns as queen." The fair city on the Seine is undoubtedly queen at present, and to her all eyes are turned in homage. Right well she deserves it. I stood the other day on the Trocadéro and looked across the river, from the base of a sumptuous edifice dedicated to Art, on a picture which seemed rather the creation of an enchanter's wand than the result of human labour. It was hard indeed to believe that only a few short years ago I had stood on the same spot—near where a battery of Communistic cannon rained death upon the Versaillese—and beheld far and wide the marks of ruin and desolation. Surely Paris is the phœnix of cities! You may burn it, but a fairer Paris arises from the ashes. My business, however, is not to write a eulogium upon the beautiful Lutetia so much as to call the reader's attention to one particular phase of its present busy aspect. Musical people in plenty will go there during the remaining months of summer, and they are certain to accept with interest even an imperfect suggestion of what, in the way of music, may lie before them. That suggestion is my task.

People are naturally apt to base their expectations as to the result of given circumstances abroad from what would be the result of the same circumstances at home, and an Englishman visiting Paris just now would expect to find an enormous musical activity embracing the whole range of art. But disappointment surely awaits the traveller who indulges in such dreams. Outside the bounds of the Exhibition—within which I shall take my reader presently—musical Paris goes on in the old way, making no special effort, and resting content with the normal activity of the lyric theatres. Concerts there are next to none, unless the entertainment provided in the Champs Elysées may be so called; while for neither love nor money could you procure the hearing of a Symphony; an Oratorio, of course, being out of the question, now that M. Lamoureux has retired from the field, and M. Pasdeloup has found that it does not pay for working. He, therefore, who will have music in Paris must frequent the lyric theatres—go to the Opéra, if he can stay long enough to find a place; or, failing that, try the Opéra-Comique or the Italiens, when it is open; or, as a *dernier ressort*, patronise the Bouffes or the Renaissance. The Opéra is crowded night after night, so that a seat can only be obtained some time in advance, and the fact would appear to indicate that the gorgeous building has not yet exhausted its attraction. It may be, however, that popular favour in France, as here, gathers most readily round music which is best known. If so, the management can certainly claim the credit of taking the fullest advantage of the circumstance. Whatever M. Halanzier may do in the immediate future, he is at present satisfied with "Faust," "Les Huguenots," "Guillaume Tell," "L'Africaine," and other works equally familiar. His justification is, if at all, that the public are satisfied too. They crowd the building, and the director lets well alone. The same sort of activity reigns at the Opéra-Comique, without attracting an equal amount of support. M. Carvalho has good, though not full, houses; and I am bound to say that the performances in the historic theatre of the Rue Favart are most enjoyable. On the night of my visit the work played was "La Fille du Régiment," and, after it, a very old friend, "Le Postillon de Longjumeau"—two fairly long Operas at one sitting. We know "La Fille du Régiment" here, or fancy we do, but in strict truth the "La Figlia del Reggimento" of our Italian stage is a very different thing. It is different because altogether wanting in the relief afforded by a vivacious dialogue, capital acting, and a proper development of character. Take, for example, the chief domestic or intendant of the Marquise de Berkensfeld. At the Italian Opera he is a mere sketch, having very little to do, and that little of no account; whereas on the French stage he becomes a personage of dramatic importance, bearing a considerable share in the humour of the scene. On the French stage, also, a character is introduced which has no existence in the Italian version because no music is written for it. I refer to the Duchess who desires to negotiate a marriage between her son and Maria. The meeting of the two *grandes dames* for this purpose is an excellent bit of comedy that lights up the last act wonderfully, and explains a good deal which, on the Italian stage, is a little obscure. But the musical performance it was my pleasure to witness had merits scarcely inferior to those of the finished dramatic representation. The orchestra was kept admirably under control throughout, and, though its quality of tone was not equal to that of an English band, its *ensemble* was in all other respects better. Especially was this observable when accompanying. No desire appeared to drown the voices, or rob them of their rightful pre-eminence, while every point was taken up with a neatness and precision most satisfying to critical ears. But neatness and precision characterised the entire performance. Whatever the chorus had to do was done at the right moment and in the right manner, with an assurance and *aplomb* that seemed to say, "They could not go wrong if they tried." The principal characters were equally well represented; *Tonio* by M. Furst, *Sulpice* by M. Maris, *Marie* by Mdlle. Mézeray, and *La Marquise* by Madame Decroix. The *Sulpice* was especially admirable, because altogether wanting in the coarseness to which we are accustomed, while not forgetting to take the pardonable liberties of an old and faithful friend. Another point worthy of praise lay in the absence of needless and, indeed, incongruous military display. At our Italian Opera the collective "father" of Maria appears as a regiment with officers and colours, and presents arms to the departing *vivandière*—a notion wildly absurd. At the Opèra-Comique we see merely a crowd of soldiers whose homage to their favourite is offered, so to speak, unofficially, and seems a perfectly natural and reasonable thing. As was the excellence of "La Fille du Régiment" so also was that of "Le Postillon de Longjumeau," which, indeed, met with a reception that saved the "claque" labour by drowning their applause in a general chorus of approval. The favourite Opera had not been heard since January, 1875, and then had only a run of three nights. It was therefore comparatively fresh on the occasion of which I speak; and, in spite of heat and fatigue, the audience sat it out to the last note, having then strength enough left to summon the actors amid shouts of applause. This result partly arose from pleasure at hearing once more music which, if not

great, is always agreeable by reason of tunefulness and vivacity. But it was due in other part to the exertions of a tenor, M. Bertin, fresh from the Théâtre de la Monnaie at Brussels. M. Bertin made a complete conquest of his new public, and was well described the next morning by *Le National* as a "charming comedian, playing the part with remarkable intelligence, singing with a voice *un peu blanche*, but with an infinity of taste; perhaps, in a word, the true *opéra-comique* tenor, the ideal so often dreamed of and so long desired." I quite agree with the critic of *Le National*, even to the voice *un peu blanche*, which, however, is no great drawback. M. Bertin is physically well qualified for stage work. He acts with grace and intelligence, and his vocal powers qualify him for the special *rôles* in the repertory of *opéra-comique*. He is a great "catch" for M. Carvalho, and, although his success on the Italian stage may be problematical, Mr. Gye or Mr. Mapleson might do many a worse thing than try to secure him for certain parts, such as *Fra Diavolo*, now hard to fill. But M. Bertin was not the only artist deserving of praise in the cast of Adam's opera. Mdlle. Ducasse played *Madeleine* with infinite spirit and address, her assumption of the two parts being clever enough to deceive any one not previously aware that both were sustained by the same person. Altogether the work, now more than forty years old, seemed rejuvenated, and there can be little doubt that visitors to Paris during the present summer will have ample opportunities of witnessing it. Another work they are certain to see if they care to do so, and that is "La Timbale d'Argent" at the Bouffes-Parisiens, where M. Leon Vasseur's *opéra-bouffe* is running far on towards its 500th night, with not the smallest sign of decreasing favour. English people, however, had better leave their wives and daughters outside the theatre, even if they are ignorant of French, because however much men of the world may enjoy indecency, when glorified by consummate art, it is not worth while to place innocence in contact with it. And "La Timbale d'Argent" is a thing not to be described here even in outline. I cannot separate the wit of its dialogue from the underlying grossness, nor picture the interest of its action apart from the suggestiveness that attends it. The theatre, however, is crowded night after night, and the performance elicits one continued accompaniment of laughter and applause. Let us hope that this is by way of homage to the extraordinary ability of the artists, and to an *ensemble* the most perfect that any stage has ever witnessed. Nothing finer in its way can be conceived than the acting of the *troupe* headed by Madame Théo and M. Daubray. It is "touched up" to the last degree, and the humblest member of the chorus seems equally an artist in his measure with those who take the prominent parts. But the drama is much and the music little. Indeed, I can discover no particular reason why the actors in "La Timbale d'Argent" should attempt to sing. In the first place, and speaking generally, they attempt what they cannot achieve, and what their audiences do not care they ever should achieve. Madame Théo, for example, makes a noise only to be called singing by stretching courtesy to the breaking point, and the others, with one exception, are but little better. Thus does the divine art have its revenge for an enforced alliance with that which degrades its nobility and sullies its pureness. As regards M. Vasseur's music, it is doubtless good enough for its purpose, if not too good. There is dash in it, its melodies are sometimes catching, and one cannot refuse to lend it an approving ear. But nobody goes to "La Timbale d'Argent" for music. It is when the conductor lays down his *bâton* that the audience prick up their ears to catch M. Daubray's next pointed remark, and open their eyes to see Madame Théo's next suggestive action. Nevertheless, this is what passes in Paris for a musical entertainment, and it is certainly more lively than an Exeter Hall oratorio, but ——. If any one wants variety of the kind he need not take much trouble to seek it. At the Folies-Dramatiques they are playing "Les Cloches de Corneville," and at the Renaissance "Le Petit Duc" still holds court. But there are better things than these. "Aïda," for example, has been a feature of the season at the Italiens, and before these lines appear in print the Lyrique (Salle Ventadour) will have opened with a new Opera, by MM. Mendes and Pessard, entitled "Le Capitaine Fracasse." As regards lyric theatres, therefore, the innumerable visitors to Paris just now have little reason to complain. There is abundance of all sorts to choose from, and the taste must be singular indeed which cannot find enough and to spare of suitable aliment. But for music in its highest form visitors must look to the Exhibition itself, and thither I now ask the reader to bear me company.

The general arrangements for the music connected with the Exhibition have already been set forth in the pages of the MUSICAL TIMES, and I do not propose to reiterate them. My object is simply to describe what I saw and heard on the occasion of two visits to the palace of the Trocadéro, where alone the musical performances take place. First, as to the building itself. There can be little doubt that the general idea of the edifice which now crowns the famous hill above the Pont de Jena was taken from the Albert Hall. Relatively to the Exhibition itself, it occupies precisely the same situation as would the Albert Hall with respect to the South Kensington edifice of 1862, were it now standing. You emerge from the Exhibition proper into a vast garden stretching across the river (the connecting bridge being included within the grounds) to the foot of the Trocadéro, on which stands a huge circular building crowned by towers, and having on either side a wing with arcades similar to those flanking the Albert Hall. The centre of this edifice contains the *grande salle* and there the orchestral and vocal performances are given. Although not nearly so large as that at Kensington (it will accommodate only some five or six thousand persons), the French interior bears a general resemblance to the English one. The details, however, are very different. For example, there are but two tiers of boxes, while the decorations make up a *coup d'œil*, which, though by no means ornate, exhibits the well-known characteristics of French taste rather than those marking an English want of it. As regards the acoustics of the hall, a far more important matter than any question of shape or ornament, French musical critics profess to be satisfied with them; but I am bound to say that those gentlemen are easily pleased. The fault on the Trocadéro, as at Kensington, is a too great sonority. The sound-waves emanating from the orchestra are caught up and flung back in masses upon those advancing behind, and the result in certain localities is most painful confusion. Measures are being adopted for the rectification of this state of things; but the cause is, I fear, beyond reach, short of altering the form of the hall materially, an idea not now to be thought of. Let me add that the critics aforesaid, while passing lightly over acoustical defects, gravely animadvert upon the injurious influence which such huge concert-rooms must have upon music; and there is a good deal of sense and reason in what they say. Hear, for example, a writer in *L'Art Musical*:—"If an enlarged *locale* cannot be made profitable with the existing repertory of concert-rooms and theatres, it

will be necessary to provide another. The box is ready and it must be filled. Thus, then, are our composers condemned to work on a certain scale whether they will or no. Architects have imposed upon them the obligation. But what is the gain from this agglomeration of material? Nothing; not even for art, in the name of which it has been made. How many composers of delicate talent, wishing not to appear indifferent, will imitate the frog in the fable, and with the same result? How many singers fitted for an honourable career will lose their chance in the unhappy emulation now set up? The renovation of music by command is sure to entail a catastrophe. It will kill the art of singing, already in its agony. Murder dogs the steps of composition. It is not in doubling, tripling, or quadrupling the quartett of an orchestra that a proportionate increase of effect is secured. It is not by covering a delicate man with many clothes that he is made strong. He loses, under the mass of his wrappings, the proportions of his form, and with that his attraction and all that constitutes his specialty." *L'Art Musical* is, perhaps, somewhat unduly frightened by the big concert-room on the Trocadéro, but there can be no question as to the mischief indicated by its remarks. In these feverish sensational days music has not escaped the general infection, and the French critic justly lifts up his voice against a tendency charged with the possibilities of infinite mischief to our art.

Readers of the MUSICAL TIMES are well aware of the arrangement by which an International exhibition of music has been secured for the first time in the history of a "World's Fair." They know that the various countries of Europe have been invited to send their own compositions, together with their own performers, to Paris, and that the liberal conditions offered have induced many to accept and act upon the idea. In due time England, represented in an executive sense by the orchestra of the Royal Italian Opera and Mr. Henry Leslie's Choir, will appear on the scene. Meanwhile Italy has had her turn; and it was my fortune to be present at the initial performance of the orchestra of La Scala, Milan, conducted by Signor Franco Faccio. All honour to the public spirit which sent these musicians over the Alps to show assembled Europe what the erewhile "land of song" can still achieve in the highest regions of art. It did one good to see the practice of music so far disassociated from purely mercenary considerations, and connected with an honourable emulation. Italy, let me say at once, had no reason to be ashamed of her champions. The orchestra appeared on the platform 115 strong; that is to say, 90 strings, 24 wind instruments, and one harp. Signor Faccio divided his army of strings thus:—24 first violins, 20 second violins, 16 violas, 16 violoncellos, and 14 double-basses. As will readily be supposed, the effect produced in a hall so resonant was very great, and French connoisseurs readily admitted that Signor Faccio had a right to pride himself upon the power of his "quartett." But it strikes me that, in this respect at least, they will open their eyes and ears very wide indeed when the "strings" of our English orchestra make play in the same building. The instruments used by the Italians were little, if at all, better in quality than those generally heard in French orchestras, and it is quality rather than number which tells. Accustomed to the magnificent tone of the "strings" in the hands of English players, I must confess to not having been so much impressed by the Italian "quartett" as apparently was the mass of the audience. Moreover, although the wind instruments were but twenty-four against ninety, they dominated in an unusual degree; a result partly due to the acoustics of the building; in other part to the wood wind being placed above and not, as usual, below the brass. The playing of the orchestra had some remarkable characteristics, one very prominent feature being the immense superiority of the "strings" over the "wind." It must be confessed that the "strings," in the matter of execution, were splendid. Their fire was immense when the conductor let them loose, and even French amateurs, who are no strangers to impulsiveness, declared that the Italian impetuosity was somewhat too great for their taste. One critic called Signor Faccio's men "the Zouaves of symphony," and avowed that, at need, they could improvise the music they had forgotten to place upon their desks. But while the "go" of the Milanese had a curious effect upon those not used to it, their manner and its results presented features of great attraction. Nothing could be more interesting than to compare well-known works, like Beethoven's Overture "Coriolan," as rendered by the Italians, with the same masterpiece as given by an English orchestra. The text was the same, and also its general character, but in all other respects the widest possible divergence challenged curious notice. So much, after all, is music a matter of temperament and so widely different may its interpretation legitimately be by different people. One other feature remains for notice, and that is the excessive attention paid to *nuances*. Refinement is, beyond question, a quality which every orchestra should seek to acquire as a thing absolutely essential, but it may be sought with too great an earnestness, and to the general detriment. He who examines a picture with a magnifying glass must necessarily lose the *tout ensemble* in his attention to details, and this was precisely the case with the Italian orchestra. The conductor's whole mind, and that of his followers, seemed engrossed by the minutiæ of their work, the consequence being an exaggeration of minutiæ at the expense of breadth of effect. "Blue pencil" is, doubtless, a useful article in the hands of a conductor, but it can be easily abused—a fact of which we need hardly go to Paris for proof—and, after all, music is not simply a question of varying dynamics and shades of *tempo*. The Italian programme contained, as was to be expected, a large proportion of Italian music, but was not wholly so made up. Signor Faccio thought it well to explain this by stating that he wished the cosmopolitan public of Paris to hear his orchestra in some classical piece chosen without reference to school, era, or nationality. Hence the overture to "Coriolan" had a place in the scheme. He desired also to show a mark of homage to his French hosts, and a performance of Berlioz's "Carnaval Romain" was accordingly given, to the evident satisfaction of the audience. The Italian music began with an overture by Foroni, which, having no particular distinctiveness of style, fell somewhat flat. I cannot but think that it was badly chosen as a representative of national art, since its character approximated more to the German than the Italian school. Two short movements, "Contemplazione" and "Scherzo," by Signor Catalani, followed without producing much effect; but, *per contra*, the Overture to "Il Guarany," which we know in England, aroused something like enthusiasm, played as it was with wonderful *verve*. A pretty little Gavotte, courtly and elegant as became the old dance, by Bazzini, met with a still better reception. Arranged for strings alone, and rendered most delicately, it gained an easy encore. Then came the Overture to Ponchielli's "I Promessi Sposi," and after it a Funeral March, "Amleto," from the conductor's own pen. This made the greatest effect of all—a result due rather to the manner in which the resources of the orchestra were employed than to any

special quality of greatness in the music. Signor Faccio well knows what can be done with the means at his disposal, and too much praise cannot be given to the grouping of his instruments and the impressive colouring resultant therefrom. One passage especially, in which muted strings were predominant, had a thrilling effect. It and, indeed, the entire work really moved the audience, who gave vent to their approval in the form of an imperative encore. The Overture to Verdi's "Vêprès Siciliennes" closed the Italian selection, and this also was received with distinguished favour. On the whole then the concert was a success, and well opened the brief campaign of the Italians in Paris; but the programme cannot be looked at without a reflection by no means flattering to Italy. Its greatest works were borrowed from the repertory of France and Germany, and all that could be offered really representative of Italian art was some Operatic Overtures, together with a few detached pieces of no special importance. Signor Faccio must, one would think, have been painfully conscious of his poverty of choice; and the feeling doubtless tempered the gratification caused by executive triumph.

I pass now from orchestral music to that of the chamber, which occupies its rightful place in the general scheme. It is needless to say that quartetts and sonatas are not given in the huge central hall, where they would be lost. A smaller room, seating some 600 persons, has been prepared for them, or rather will have been prepared when the workmen who now swarm about the place have concluded their labours. The whole palace is in an unfinished condition, but the Salle des Conférences—so the chamber-music room is grandly called—and its immediate surroundings need a good deal of touching-up before completion. As, however, the apartment can be used, the concerts take place in regular order, with no more hindrance than the noise of the operations outside. Its acoustics give no cause for complaint, and as the platform is situated in the centre of the long side of the quadrangle, the artists are brought sufficiently near to every one for the pleasant sense of contiguity which the proper enjoyment of chamber-music requires. I was able to attend the second concert of the series, but cannot say that the privilege which, on payment of three francs, the vast crowd outside enjoyed in common with myself led to a rush for places. On ascending the dusty stairs and moving through the noisy workmen to the door of the concert-room, ten minutes before the time fixed for beginning, I found nobody in possession save a band of young women ushers gaily adorned with pink ribbons. As there were programmes to be sold and half-francs to pocket, the bevy made an instinctive move towards the solitary visitor, who, on his part, alarmed at the prospect, beat a hasty retreat. Presently, however, an audience began to muster by twos and threes; then an entire ladies' school swept primly along, and at last some 150 persons had gathered to "assist" at the solemnity, if that may be so called which had rather the appearance of an informal meeting. There being no artists' room, the performers, when not actually engaged, mixed with the audience, and as everybody seemed to know everybody else, a good deal of hand-shaking and gossip went on in the intervals of the music. But the French can do all this without troubling the serious concert-goer, and it must be said for them that every bar of every composition was listened to with complete attention. The people reserved their chatter till after the final cadence, and then had a good talk, which is better than spreading it impartially over the entire proceedings. Three works were in the programme, all by French composers, a Quartett of M. Gouvy (Op. 56) leading the way. M. Gouvy, as those who know anything of French music are well aware, is a composer who writes much, and writes not a little that is worth having. He has chiefly contributed, at present, to the repertory of the pianoforte, but not a few of his most important works belong to the class exemplified at the Trocadéro concert. The Quartett chosen is one of two but lately composed, and represents, therefore, the master's ripest talent. It is beyond question an able work, in accepted classical form, and wrought in details, as in general outline, so as to accord with classical precedents. The opening Allegro and the Larghetto are very fine movements, worthy of serious notice and qualified to rank among the best of their kind. Mr. Arthur Chappell may certainly do a worse thing than introduce the Quartett to his patrons at St. James's Hall, if only because it would tend to dissipate the notion that Germans have a monopoly of this form of composition. The work was very well played by MM. Taudon, Desjardins, Lefort, and Rabaud, the first violin distinguishing himself especially by beauty of tone and finish of execution. But the *ensemble* showed all four artists to be thoroughly capable men; and fit for the position they occupy at these important concerts. After the Quartett came a suite in four movements with a prelude, written by Madame de Grandval for flute and piano. "Who is Madame de Grandval?" the English reader may ask. I answer that in the world of French music she is by no means an inconsiderable person. In "society" she is known as Marie-Félicie-Clémence de Reiset, Vicomtesse de Grandval, but out of it men speak of her with respect as the pupil of Flotow and Saint-Saëns; as the composer of six operas or dramatic poems, of seven masses and other works for the Church, and of a host of miscellaneous pieces for voices or instruments. Judging by the Suite for flute and piano, I am disposed to think that Madame de Grandval is a little too prolific. She seems to put down whatever first comes into her head, and to leave it there, without taking the trouble to revise and improve. Hence her music is rather eccentric in point of form, and just a little diffuse and incoherent in expression. The Suite made no real effect, though it was courteously applauded. Besides, who cares to hear a flute and pianoforte for half-an-hour at a stretch, even when as well played as, on this occasion, by MM. Taffanel and Fissot. Third and last in the programme came a Trio for pianoforte, violin, and violoncello, by Castillon. Again, the English reader is likely to put a question—"Who is Castillon?" Unhappily the query should be framed in the past tense, for the composer died in 1873 at the early age of forty-four. In life he was known to his friends as Alexis-Saint-Victor, Vicomte de Castillon; so that in him we have another of the gay and giddy French aristocracy who gave himself up to serious artistic pursuits. Starting upon his career as a soldier, Castillon resigned the sword for the lyre, put himself under Victor Massé, and soon began to make a name as an earnest and industrious musician. He wrote many ambitious works, including a Pianoforte Concerto, two Suites d'Orchestre, a Psalm, and a Symphonic Overture, "Torquato Tasso." That these works have not obtained more vogue is perhaps due to the fact that their composer had strong sympathies with the "advanced" school. His Trio, for example, while containing much that insures respect and even admiration, is often as laboured and as vague as any work that ever secured the applause of "higher development." It was, however, worth hearing, if only because showing how far music in its more serious forms commands the attention of

French connoisseurs. We in England are singularly unaware of the doings of our nearest neighbours in this respect. Every small German makes himself known to us, whereas, the other day, we were ignorant almost of the existence of such men as Bizet and Massenet. Let us try to rid ourselves of the prejudice that a French composer can only be good enough for *opéra-bouffe* or *opéra-comique* at most; since the sooner we do so the better for our repute and for the art as it exists among us. I have only to add that performances of chamber-music will take place in the Salle des Conférences throughout the season, and to assure intending visitors that, judging by one specimen, they will find in them plenty to interest and a good deal to admire.

Will the reader now be good enough to emerge with me from the Palace of the Trocadéro, descend the hill by the side of the waterfall, cross the river, pass through the garden, without being tempted from the direct path by the crowd of interesting objects on either side, and enter the main Exhibition building. My purpose is to take a rapid look at the musical part of the great show; and I should caution the reader that even a rapid look cannot be enjoyed save at a considerable sacrifice of exertion. The instruments we seek will not be found in a mass, but scattered far and wide according to the nationality of their makers. Nor even with reference to a particular country can they be lighted upon with ease. Suppose, for example, we enter the space occupied by the United States—a considerable area—we may search some time before, in a variety of odd corners, we discover what we want. And the Champ de Mars, be it remembered, is a large place. Search, therefore, involves no small measure of running about from pillar to post and back again. However, if we pass along the Street of the Nations nearly to its end, wheel to the left through the Fine Arts Department, and enter the immense space devoted to French manufactures, we come at once upon the show of musical instruments made by our respected neighbours. It is a tolerably large show, but, save to those who are amateurs of wood and brass work, it is not particularly attractive, for you are requested in large letters not to touch, and crimson ropes effectually bar you from any attempt to play. But, if you wait long enough, mayhap somebody privileged to test the quality of the goods will appear. In that case, of course, you have all that is necessary to form an opinion; and I cannot but think that more comprehensive measures should be adopted to make the display of musical instruments other than a show of material. The outside of a pianoforte or organ gives no indication of its real worth, and a clarinet shut up in a glass case is simply so much wood and metal. But, to return from this little digression, let me indicate the chief objects in the French department which the musical visitor should seek out and examine. There is, first, a set of curious-looking instruments exhibited by J. Turon, under the name of Le Ceciliam. They are of various sizes, answering to the various members of the string family, whose work they purport to do in a mechanical manner not very clear to those who do not see them in action. There are plenty of such fancy instruments in the Exhibition—pianos and harmoniums combined (as the so-called annexe-piano of Gavioli and Co.); the piano-mécanique of Debain; and, most singular as well as newest of all, the double piano exhibited by Mangeot frères. The last-named instrument, which is in charge of a gentleman who really seems inspired by long contemplation of its beauties and advantages, consists of two sets of strings and keys, the one above the other, and having one set inverted — that is to say, the deepest note of the upper keyboard is on the extreme right of the player, immediately over the acutest note of the lower. The advantage claimed is that the player can execute passages, which at present require to be done with crossed hands, in a manner much more facile; and that, generally speaking, his executive powers are supplied with greatly extended resources. That may be, and I have not the smallest desire to "throw cold water" upon the invention; but is the game worth the candle? Does the double piano confer an advantage in proportion to its increased cost? I think not, nor will it do so until composers have supplied it with a repertory. The pianoforte music we have at present has all been written for, and can be played upon, the ordinary instrument, and, as far as it is concerned, the new and complicated machine has no *raison d'être*. Still, it is possible that, in course of time, the "double piano" may take a prominent place. One can never be safe in running down new inventions or combinations simply because their value is not immediately obvious, and all the objection I care to advance against the "double piano reversed" is that at present it needs a vocation. Turning from instruments of this class—from a "stenographic piano," exhibited by a firm at Douai; a "piano-à-diapasons" sent from Neuilly; and the automatic pianos of Lacape, it is easy to find special admiration for the noble and orthodox instruments exhibited by Erard, Pleyel-Wolff, and Thibaut; all of which worthily sustain the repute of France in this branch of art manufacture. The harmoniums are, of course, numerous, and a long paper might be written upon them alone. Here the firm of Alexandre and Cie take the lead, not the least noteworthy of their exhibits being a cottage harmonium sold for the astonishingly low price of 65 francs. I need hardly say that it is a simple and unpretending affair, but having regard to the cost, it is a "little wonder." The tone cannot be objected to, and the instrument, as far as it goes, makes really good music. No working man's home need therefore be without this addition to its artistic resources. Mertens, of Paris, is also a notable exhibitor in this department, and at least one of his instruments, upon which a selection from "Faust" was played in my hearing, produced almost an orchestral effect. The French organs, with the exception of one by Cavaille-Coll, are placed in a gallery at the end of the building nearest the Ecole Militaire, but of them I had no opportunity of judging, nor is the show either a large or, to all seeming, an important one. Returning through nearly the entire length of the edifice to the English section, I find the great London firms conspicuous by their absence. For good or evil the Broadwoods, the Collards, and the insular branch of the house of Erard, have declined to enter into competition, leaving the field to Hopkinson, Brinsmead, Challen, Ogden (of Manchester), and other firms of a like character who are energetically working to the front. There can be no question about the fact that our country is well represented even with the giants absent. The Hopkinson instruments are specially worthy of note, a small iron grand in an ebony and gold case above all. Messrs. Brinsmead's show also deserves attention, if only because of the improvements introduced; and an inspection is worthily invited by the exhibits of Challen and Son, Ivory and Son, and Ogden. A grand shown by the Manchester house is really a masterpiece of workmanship, and I am not surprised to find it marked "sold" at the high figure of £475. In this section, as in the French, harmoniums are numerous, but the English organ-makers have stayed away with remarkable unanimity, and, as far as I was able to discover, only one pro-

vincial manufacturer, Brown (of Sheffield), has thought it worth while to put in an appearance. This is to be regretted, if not for the sake of the firms concerned, at all events for that of our country's repute in a branch of art-workmanship long cultivated with special success. The splendid instruments shown in the American section will excite no little anxiety as to the result of competition between the new and old worlds. It is clear that "effete Europe" is run very hard by the energetic young country across the Atlantic, and it is decidedly amusing to observe the rough and tumble fashion in which the American makers contend among themselves for the palm of excellence. The reed-organ firms are particularly lively in this respect, and their neatly got-up books of description and commendation are scattered about with quite a reckless disregard of printer's bills. One needs a hand-basket in order to be an impartial recipient of the pamphlets with which the Americans carry on their reed-organ war; but most of them are worth accepting and preserving as examples of the most developed form of modern advertising. Poetry is often pressed into the service. Thus sings one bard, *inter alia*:—

> O the tone, the beautiful tone,
> Surpassing all others, I am sure you must own,
> So rich and so pure, never jarring or rough,
> Is the beautiful tone of the "Simmons and Clough."
> The touch too, is splendid—responding so quick—
> And the voicing so true as to make one quite sick
> Of Eastern-made work, which sounds reedy enough,
> Whenever compared with the Simmons and Clough.

Here the heartiness with which the poet reaches out from Detroit to cuff the makers of New York and Boston is delightfully characteristic of the spirit our transatlantic friends show when dealing with each other as rivals. But it must be owned that they do not make "much ado about nothing." With scarcely an exception, the instruments shown by firms like Shoninger (of New Haven), Clough and Warren (of Detroit), Estey, and Mason and Hamlin, are marvels of what inventiveness and skill can get out of a free reed. The effects produced are beautiful, and in some cases it is hard to distinguish the tone of the "full" reed-organ from that of the organ proper, so cleverly is it imitated. Already the "reed-organs" have made a sensation in Paris, and whenever one of them is played upon, curious and admiring crowds gather round to listen. Germany, being absent from the World's Fair, of course sends no musical instruments; but Austria is well represented. Belgium also makes a fair display, the principal contributors being Burden and Cie, of Brussels, and J. Oor of the same capital. Switzerland stands well to the fore with her Zurich pianos; and Italy, Russia, Norway, Sweden, Denmark, &c., have sent examples worthy of inspection. Musical visitors should also be careful not to miss the display made by the great publishing houses of Paris—Brandus, Huegel, Michaëlis, and others. It supplies a remarkable instance of long-sustained energy and great success.

I have now indicated very briefly, merely skimming the surface as it were, the chief musical features of the Exposition. A closer examination may follow in due course, but, anyhow, something has been attempted in the course of these remarks by way of justice to a great occasion, the full advantage of which none should let slip.

THE LITERATURE OF NATIONAL MUSIC.

By CARL ENGEL.

I PURPOSE to give some account of the books relating to National Music which have been published in different countries. Before entering upon this subject, I venture to submit to the consideration of the intelligent musician a few introductory remarks, which may perhaps be of assistance to him in his perusal of the following survey, in case he should not previously have given particular attention to National Music as a science. Indeed, there is reason to surmise that the subject is rather new to many musicians; at all events, the present essay cannot claim to "supply a long-felt want in literature." Still, whoever has obtained some insight into the rich treasures of popular songs and tunes, which have been hitherto but little explored, will probably be convinced that the study of National Music is sure to become gradually more appreciated by the earnest promoters of the art.

As regards the term National Music, it must be remembered that, taken in its widest sense, it designates any music which, being composed in the peculiar taste of the nation to which it appertains, appeals more powerfully than other music to the feelings of that nation, and is consequently pre-eminently cultivated in a certain country. In this sense Haydn, Mozart, and Beethoven may be regarded as representatives of German National Music; Rossini, Bellini, and Donizetti of Italian National Music; Auber, Boïeldieu, and Hérold of French National Music. However, distinguished composers have developed their style in great measure by studying the works of previous masters of different countries. The peculiar characteristics of the music of the nation are therefore more strongly exhibited in the popular songs and dance-tunes traditionally preserved by the country-people and the lower classes of society, which form the great majority of a nation. These musical conceptions, generally simple and unpretending in construction, often retain their popularity for a long period, since the views and sentiments of the uneducated or simple-minded man are less subjected to external influences than are those of the educated or ambitious man. Thus may perhaps be explained the fact that we find among the rural population in some countries tunes still sung which are known to be above a century old. True, they have been somewhat altered in the course of time. It is surprising that their alteration is not very great, considering that they have been preserved traditionally from mouth to mouth, at least only so by the country-people who own them.

Now it is with this kind of music, or with National Music in a more strict sense of the term, and not with the elaborate productions of distinguished composers, with which the reader is invited to occupy his attention. But, it may be asked, what is the advantage of carefully investigating such inartistic musical effusions? The reply is: The study of National Music is useful on account of the great originality of popular tunes. Professional musicians have many inducements to compose or perform music which they do not feel, while the untaught peasant will sing when his heart's emotions impel him to it. No wonder that his musical effusions, artless as they may be, should often be a truer expression of feelings than well-constructed productions of clever artists.

The study of National Music is useful on account of the great variety in the popular tunes. This variety is really astounding, almost every nation's music having its own peculiar stamp. Through a familiarity with the popular tunes of many countries, so very different from each other, our musical conception becomes enlarged, and we learn more clearly that the rules laid down for our guidance in art are by no means so infallible as they may appear at first sight, but that most of them can not unfrequently be disregarded with advantage.

The study of National Music is useful on account of the great beauty of many of the popular tunes. If the reader is acquainted with some of the most

admired Scotch, Irish, or Welsh songs, he will probably testify to the exquisite beauty and impressiveness of the airs. He may be assured that all European nations possess such heartfelt melodies, only different in form and rhythmical expression; he will find this to be the case, if he is not deterred by their strange characteristics from familiarising himself with them thoroughly. The characteristics are, in many instances, so greatly at variance with those which distinguish our own popular music, that an intimacy with them is only gradually obtainable. Especially the tunes, or melodious phrases, of the Arabs, Hindus, Chinese, and several other extra-European nations, appear to us on first acquaintance almost as unintelligible as a language with which we are but very slightly acquainted. Howbeit, also these nations possess beautiful airs of popular songs. Their conceptions are perhaps all the more interesting to the student, since the airs are founded on successions of intervals, or scales, different from our own scales.

Again, the study of National Music is useful in an historical point of view; because it affords us an insight into the different stages of development of the art of music in different countries. Besides, popular ballads and other compositions are not unfrequently associated with important national events, by which they were called forth, or which they promoted.

The study of National Music is also useful in ethnological researches, as it gives us an insight into the inward man, reveals the character and temperament of different races, and the degree of affinity which exists between the different human families. Perhaps it would be more correct to consider a knowledge of it desirable in the pursuit of anthropology, which treats on the natural history of man, rather than of ethnology; for the latter science is only a branch of the former, and treats on the relations of the different varieties of mankind to each other. But it may well be doubted whether National Music will ever become of essential use in these sciences; certainly it cannot compare with languages in this respect. Music is too fugitive; the construction and mode of expression of its compositions are constantly subject to modifications. At any rate, this is the case in civilised nations. Among uncivilised nations, not affected by European influence, any changes of this kind are much more gradual, and may scarcely be traceable during centuries. Besides, an exact knowledge of National Music is not sufficient for the purpose in question: an acute feeling for its beauties and various characteristics is equally requisite. But it is a rare coincidence when scientific men possess this acute feeling, which is, in fact, a musical talent, not attainable by study, though capable of development like other innate gifts. However, this question needs no further consideration here, since it does not immediately concern the musical student.

Likewise will it suffice merely to allude to the interest which popular songs possess for the philologist, on account of the languages and the dialects exhibited in poetry of different countries and different districts of a country. Moreover, the poetry is, as is well known, often of great beauty—indeed, not less so than the music; and deserves for this reason the attention of the artistic mind.

Now, should the previous statements have convinced the reflecting musician of the advantage of an acquaintance with National Music, he will perhaps be glad to know the proper sources for information, and the nearest way of access to them. Many of the printed collections of popular songs and tunes have been published in out-of-the-way places, in foreign countries, and have not become known through the usual channel of the book trade, for the obvious reason that they were only issued for the people to whom they belong, others not caring about them. It is often difficult to obtain a copy of such a publication; indeed, it requires almost a lifetime to hunt up the most important ones, and to collect them together. The collector must be prepared for frequent disappointments, occasioned by the promising titles of worthless compilations, which he is tempted to order from foreign countries. Just as is the case with other literary productions, the really valuable works have generally more modest titles than those which possess comparatively but little merit.

As the following survey is intended to save the student disappointment and time, by pointing out the most important works, publications which are out of print or are otherwise not easily accessible will be noticed more fully than those which may be supposed to be known to many musicians. In order not to enlarge the survey to an inconvenient length, many publications which have no especial claim to consideration will be left unnoticed. The reader must therefore not expect to find an exhaustive list of works on the subject under discussion.

National Songs.

Collections of National Songs which contain merely notation of the airs, with the words, are generally the most desirable for the musical student. In many collections a pianoforte accompaniment has been added which is foreign to the original music and which obscures its characteristics. Pianoforte arrangements of airs, in which the words have been omitted, are generally the least useful, since it is seldom possible to ascertain from them how much is genuine, and to disentangle the original air from the interspersions and ornamentations of the arranger. The popular songs of most nations are usually sung by a single voice, or by a number of voices in unison; harmony is employed only in exceptional instances. When in a collection the tunes are faithfully rendered in notation, the student, by being supplied with an additional harmony, has only the disadvantage of possessing a more bulky and expensive book than he requires. Be this as it may, the pianoforte accompaniments of National Songs are often far too elaborate and anything but tasteful. If the song is to be accompanied, the harmony should, as a rule, be as unpretentious as possible; perhaps a few chords, such as the common chord, on the tonic, on the dominant and subdominant, occasionally struck and long sustained, will be found to answer the purpose best; although the peculiar modulations prevailing in the airs of certain nations require some unusual successions of chords, if they are to be harmonised at all.

In examining the collections, the student will probably soon become convinced that National Songs are most effective without the usual attempts of professional musicians to dress them up to greater advantage. As it is, a harmonised national tune conveys not unfrequently a ludicrous impression, somewhat similar to that which might be conveyed by the sight of a peasant, attired in a fashionable evening dress, behaving awkwardly in a drawing-room party.

A published collection of national airs containing genuine specimens from every country, is still an unaccomplished work. The largest collection of the kind which has hitherto appeared in print, was compiled by Andreas Peter Berggreen, a professional musician in Copenhagen, and dates from the year 1855. It is entitled "Folke-Sange og Melodier," and consists of four volumes in oblong folio. A second edition, greatly enlarged, was published in the year 1862, and comprises ten volumes. The songs are with pianoforte accompaniments, and dance-tunes arranged for the pianoforte are interspersed; but it

can hardly be said that the editor has been successful with his arrangements. The songs are almost exclusively from European nations; the collection is therefore far from sufficiently comprehensive for the study of National Songs. As might perhaps be expected from the circumstance of the editor being a Dane, the Scandinavian airs comprise a large portion of the work, the first volume containing above two hundred Danish tunes harmonised. Another publication of the kind, but much smaller, is by O. L. B. Wolff, and was published about the year 1840 by Simrock in Bonn. It is entitled "Braga," and contains additional pianoforte accompaniments to the original airs, and German translations of the original poetry. Somewhat similar publications, such as "Bardale," edited by Baumstark and Waldbrühl (Leipzig), "Cent Chants populaires, par G. Fulgence" (Paris), "Orpheus," edited by Kayser (Hamburgh, 1853), are too insignificant to be useful for study. The same may be said of the English publications by Edward Jones, entitled "Lyric Airs" (London, 1804), and "Musical Curiosities" (London, 1811); likewise of Clementi's "Selection from the Melodies of different Nations;" and of the national tunes arranged for the pianoforte by W. Crotch, which form the first volume of his "Specimens of various styles of Music;" and others.

Let us now examine the collections restricted to the songs of single nations, in which we find more useful information. To begin with the Scandinavians (the Danes, Swedes, Norwegians, Icelanders, and Faroe Islanders), who have proved themselves zealous collectors of their beautiful popular songs. As far back as in the year 1591 Sofrenson Vedel, a parson in Denmark, published a number of those famous Danish ballads called "Kämpeviser;" of which, in the year 1695, Peter Syv brought out a greatly enlarged edition. Especially noteworthy is a collection by Abrahamson, Nyerup, and Rahbek, entitled "Udvalgte Danske Viser fra Middelalderen" (Copenhagen, 1812, sm. 8vo, five vols.), which contains, in an appendix, a number of tunes in notation. A supplement to this important work was published by P. Rasmussen and R. Nyerup, in two volumes 8vo (Copenhagen, 1821).

Among the Swedish publications, the student ought to consult especially "Svenska Folk-Visor," by Geijer and Afzelius (Stockholm, 1846, 8vo, three vols.); "Svenska Fornsänger," by Arwidsson (Stockholm, 1834-42, 8vo, three vols.); "Svenska Vallvisor och Hornlåtar," by R. Dybeck (Stockholm, 1846, 8vo). The two last-named works have the notation of the airs without any attempts at improvement by unwarranted arrangements or additions; the work edited by Geijer and Afzelius has a pianoforte accompaniment to the airs, which was made by J. C. F. Haeffner, a German musician residing in Stockholm. There is also an interesting collection of Swedish songs and dance-tunes arranged with pianoforte accompaniments, by Ahlström and Boman (Stockholm, Hirsch, folio); and another, edited by A. G. Rosenberg, and entitled "160 Polskor, Visor och Danslekar uppteeknade i Södermanland, samt sattei för Pianoforte" (Stockholm, 1876, folio).

The most recommendable Norwegian collections are "Norske Folkviser" by M. B. Landstad (Christiania, 1853, 8vo), and "Gamle Norske Folkviser," by Sophus Bugge (Christiania, 1858, 8vo). Both of these works are carefully edited. Landstad is a Norwegian clergyman, and we are informed that his present collection of Norwegian minstrelsy was gathered from the lips of the people. It comprises 113 tunes, which are printed at the end of the volume of poetry. Sophus Bugge, a young student of antiquarian taste and knowledge, about the year 1856 visited the remote villages of Norway, at the expense of the Swedish government, to collect all the metrical tales and traditions that still linger there. Perhaps it may interest some readers of a linguistic taste to be apprised of a little book with tunes which is entitled "Norske Viser og Stev i Folkesproget," and of which a second edition was published by Jorgen Moe (Christiania, 1848, sm. 8vo). The songs are in the dialect of the peasantry, which differs from the Danish language spoken by the educated classes in Norway. Furthermore, there requires to be noticed the "Norske Fjeldmelodier," arranged for the pianoforte by L. M. Lindeman, a learned musician in Christiania, and published in folio. This work contains 283 tunes, which the student may find useful if he has the patience to extricate them from the constant changes in harmony, imitations according to the rules of counterpoint, and other clever contrivances testifying to the editor's skill as a theorist.

Turning to the Slavonic races (the Russians, Poles, Czechs, Wendes, Serbes, &c.), we again meet with several very interesting publications. The Russians especially have not neglected to collect their fine songs and tunes. The most noteworthy Russian books of the kind are by the following editors: Michailow Tchulkow (St. Petersburg, 1770-88); Michailow Popow (St. Petersburg, 1792); Dmitriew (Moscow, 1796); Katalim (Moscow, 1810); Baikow (St. Petersburg, 1814); Shukowsky; Glasunow; Prince Zertülow. The first edition of the well-known collection of Russian popular songs with pianoforte accompaniment, by T. Pratch, was published in St. Petersburg in the year 1790, in one volume 8vo; a second edition, in two volumes 4to, appeared in 1806, and a third edition in 1815. It contains an introductory essay on the Russian National Song, written by Lwow. There is also a noteworthy publication of ancient and modern Russian songs, arranged for the pianoforte, and issued in three volumes 8vo, by Gerstenberg and Ditmar, in St. Petersburg. More recently, A. Kocipinski has brought out a collection of one hundred airs sung in the Ukraine and Podolia. This work, entitled "Pisni, Dumki, i Szumki Ruskoho," &c. (Kiev and Kamenetz 1861, royal 8vo), deserves especial attention. There is also an edition of it in folio, published in the same year, which contains a pianoforte accompaniment to the airs, but has only the first verse of the poetry to each air. In the pianoforte accompaniment the student will find vexatious examples as to how National Music ought not to be treated. The editor is probably a native of the district where the airs are at home; at any rate, his name indicates that he belongs to the Slavonic races, and this being the case, it certainly appears strange that he should have so little caught the spirit of the music as to overload the accompaniment with all kinds of inappropriate passages and unmeaning modulations. It may perhaps seem unnecessary to the reader to have his attention drawn to bad arrangements; but if he examines the publications pointed out in the present survey, he will soon become convinced how important it is, in examining a collection of tunes, to discern at once what is genuine and what is spurious. My observations are intended to facilitate his labour. Other collections of national airs of Little-Russia are by Halahan, Lyssenko, &c.

The Russian language is so little cultivated in Western Europe, that but few English musicians are likely to be able to understand the poetry of the songs just noticed. There are, however, some German translations of Russian songs, with the original tunes, which may perhaps be more convenient to the English student of Slavonic music. Take, for instance, "Russische Volkslieder," by G. von Doppelmair (Leipzig: Breitkopf and Härtel; 4to), and "Die beliebtesten Russischen Volkslieder übersetzt von Grünbaum" (Berlin: Schlesinger; folio).

Having thought it necessary to protest against certain tasteless arrangements, it is to me a duty all the more pleasant to draw attention to the discernment evinced by Oskar Kolberg, in his "Piesni Ludu Polskiego" (Warsaw, 1857, 8vo), which contains 466 Polish airs of songs and dance-tunes. Only the melody is given with the words of the songs; deviations popular in certain districts of Poland are indicated by small notes. In the dance-tunes occasionally some harmony is admitted, precisely as the people are in the habit of introducing it. Moreover, the book is embellished with ten coloured plates representing Poles in their national costumes. Oskar Kolberg is a native of Poland, and studied music for some time in Berlin. On his return to Warsaw he made it one of his principal objects to investigate the National Music of his country. He also published 126 Polish airs with pianoforte accompaniments (Posen, 1842, folio). A collection of Polish songs, by A. Sowinski (Paris, 1830, folio), has a French translation printed together with the original words. Especially noteworthy are also the songs of the people in Cracow, published by Konopka (Cracow, 1840); and the songs of the White-Crobatians, Masovians, and Russinnians on the river Bug, published by K. W. Wojcicki (Warsaw, 1836, two vols.) Songs of the Polish inhabitants in Eastern Prussia have been published by J. J. Lipinski (Posen, 1842, sm. 8vo); Julius Roger (Breslau, 1863, 8vo); Hoffmann von Fallersleben (Cassel, 1865, 8vo).

The Wends are a Slavonic race living in some villages of Lusatia, in Germany. A comprehensive collection of their popular songs, edited by Haupt and Schmaler (Grimma, 1841, 4to, two vols.), contains 530 songs with the tunes. The words are in Wendish, with a German translation; and the interesting work is illustrated with coloured plates representing Wendish men and women in their picturesque costumes, and various objects illustrative of their manners and customs.

A curious instance, showing how even a distinguished musician may be deceived in hunting out national tunes if he has not made the subject his study, occurs in "Presni Polskie i Ruskie Ludu Galicyjskiego," a collection of popular songs of the Polish and Russian people in Galicia, published by Venceslas Zaleski (Lemberg, 1833, 8vo, two vols.) The second volume contains 160 airs, with pianoforte accompaniments, by Charles Lipinski, the celebrated violinist. He was a native of Galicia; nevertheless he admits in his publication, No. 80 of the set of tunes, an air which is in construction and expression so different from those of his native country that he might have surmised that it could not be Galician, although he was not aware that it is the melody of "Nel cor più non mi sento," from the Opera of "La Molinara," by Paisiello, on which Beethoven has composed beautiful variations, and which is known in England as the air of "Hope told a flatt'ring tale." Other Galician popular songs have been collected and published by Zegota Pauli (Lemberg, 1838, 1839).

The Czechs are the Slavonic inhabitants of Bohemia. A valuable collection of their songs, edited by K. J. Erben (Prague, 1862 and 1864, 8vo, two vols.), contains 811 tunes with the original words. An earlier publication, by Erben and Martinowsky (Prague, 1847, 4to), contains 300 songs with pianoforte accompaniments. Particularly interesting are the incorporated twenty old songs of the Hussites, which a friend of Erben committed to notation from the lips of an old minstrel, in the district of Budweis in Bohemia. These Hussite tunes are mostly in the minor key, but are more wild than sad. Other noteworthy publications of Bohemian National Music are by Rittersberg and Weber (Prague); Frantisek Martinec (Prague, 1856, oblong 8vo); J. Vashak (Prague, 1844); W. A. Swaboda (Prague, 1829, 8vo); F. L. Czelahowsky (Prague, 1822-27); J. W. Kamaryta (Prague, 1832). There are also two fine collections of Moravian songs, edited by Frantisek Sushil. The first of these (Brunn, 1840) has the poetry printed in 12mo, and the music, consisting of 480 tunes without any accompaniment, in oblong folio. The other contains, in one volume 8vo, 800 songs, with their tunes, and was published in Brunn in the year 1860.

In the charming Wallachian airs arranged for the pianoforte by J. A. Wachmann, a music director at Bucharest, we have an instructive example as to how such music ought to be treated if it is to be arranged at all. In the present instance the difficulty was the greater, since the peculiar succession of tones prevalent in the Wallachian melodies, with the frequent occurrence of the interval called the superfluous (or augmented) second, rather invites the arranger to some unwarrantable treatment. Wachmann has not been misled to extravagances; the genuine melody is always clearly prominent, and the accompaniment renders the peculiar rhythm which distinguishes many of the Wallachian tunes. There are in all sixty-two melodies thus issued by Wachmann, in four numbers (Vienna: Müller; folio), and the first number dates from about the middle of the present century. Wachmann states, in a short preface to the third number, that he has taken great care to retain the original characteristics of the music, that he has not allowed himself to add even a note of embellishment, and that his chief endeavour has been to transfer the music, as he often heard it performed by the perambulating musical bands in Wallachia, to the pianoforte as faithfully as possible. The members of these bands are frequently gipsies. Any musician acquainted with Roumanian music will probably admit that Wachmann has succeeded remarkably well.

It is impossible to bestow a similar commendation on the pianoforte arrangement of Servian tunes by Alois Kalauz (Vienna: Müller; folio, in two numbers); however, as many of the airs have the Servian poetry, with a German translation of the words, given with the notation, it is possible to recognise the original tunes, and to pick out the grain from the chaff. Kalauz gives in the second number some Bosnian tunes, which cannot fail to interest the student on account of their great originality. Here may also be noticed the songs of the Slavonic inhabitants of Carniola, edited by Achazel and Korytho, under the title "Slovenske Pjesni Krajnskiga Naroda" (Laibach, 1839).

(To be continued.)

LONDON UNIVERSITY MUSICAL DEGREES.

By H. HEATHCOTE STATHAM.

LOOKING over the new code of regulations as to the attainment of degrees in music, just published by the London University, one is reminded of the anecdote of Rossini turning over M. Fétis' work on composition at a music publisher's, when the author of the treatise happened to enter. "Ah! M. Fétis," said Rossini, as the numerous chapters on all the varieties of counterpoint and fugue flitted before his eyes, "does it take all this to enable one to compose?" Perhaps the story has two edges to it; for it may be admitted that Rossini, like the imaginary person reprobated by Wordsworth, "had faculties which he had never used," and might have turned his genius to higher account had he been willing to give more serious study to musical construction. A thorough grasp of the scientific construction of music, on the basis of the theories which most of the great masters of the art have acknowledged, must, no doubt, be

acquired by any one who would handle with freedom and mastery even the less logical forms of composition; unless when in exceptional cases, as in that of Mozart, such power seems to come by instinct. But this is a very small part of the London University programme, which must be credited with being a scheme for arming the professor of music at all points with a thoroughness which has hardly been proposed hitherto in this country. Of the completeness of the curriculum, as a "preventive measure," there can be little question. None of the great composers could have taken degrees under it. Bach, with his strong and logical brain, and power of steady application, would have been the most likely of them to go in for it. One can imagine Handel dismissing it with, "Te tevil! vot vor sall I tell you of de vhenomena of zound, and of hydrosdadigs and hydrauligs—dom your degree!" Mozart laughing it off, in a jaunty little note to one of his *très cher* correspondents; Beethoven wrapping bread and cheese in it; Chopin dreamingly musing over "the principles of melodial progression" and "the phenomena attending the combinations of two sounds." Mendelssohn would have had more chance of making something of it, and could have got the degree if he had given his mind to it; but then he certainly never would; he was too fond of society.

However, of course, it may be said that the object of a Mus. Doc. curriculum is not to make great composers, but to point out by a distinguishing honour certain men who have taken the trouble to learn all that can be learned about the history and science of music, and who receive a kind of *imprimatur* as recognised authorities, to whom any one, even the distinguished composer himself, may go for information upon any knotty point which it needs science and study rather than genius to unravel. This, again, is not the way in which musical degrees have hitherto been regarded. Of course, one may leave out of the question the sham degrees for merely nominal knowledge which have been rightly falling into utter disrepute; but the existing recognised musical degrees include mainly what is necessary for a good standard of professional knowledge as a musician, being chiefly based on the evidence of sound attainment in counterpoint and the more elaborate forms of composition; and, of course, it is well known that these are often sought by clever young musicians who have no initial advantage of means or connection, and who want the affix to their name as a help to them in making a start in their professional life. There is no reason why a degree should not be sought with this object; but it must be recognised that the London University degree, as proposed, will necessarily stand on a different footing. It would not "pay" any man to go through their curriculum to obtain the degrees merely as a means of getting his name forward. The obstacle is not merely in the large amount of scientific knowledge in regard to the physical basis of music which is demanded, and which would, it may be said, be of no practical value in the ordinary pursuit of the musical profession, but in the fact that, before the musical degree can be attacked at all, the candidate must have passed the general matriculation examination, which requires him to show a competent knowledge in each of the following subjects:—1. Latin; 2, any *two* out of a list of other languages (Greek, French, German, Sanscrit, or Arabic); 3, the English language, English History, and Modern Geography; 4, Mathematics; 5, Natural Philosophy; 6, Chemistry. The details of the acquirements expected under these heads are given, and include considerably more than mere generalities.

If it is the object of the London University to create a high class of scientific musical scholars, with a basis of broad general education, literary and scientific, of course this is an admirable programme, and the only thing needed is to find the people who will have sufficient enthusiasm to work up to it, and who are sufficiently independent to afford time to do so. But it is only reasonable to ask whether this is the object, or whether it is intended to appeal to the musical profession generally? If the latter, then the University have overshot the mark in demanding a degree of knowledge of subjects apart from music which no one intending to make his living by active professional work could possibly have time to acquire. This is to be regretted, because, without intending anything censorious of the musical profession, it will probably be admitted by most readers, including the best class among the professional musicians themselves, that there is nothing more required in the musical profession, or which would tend more to elevate it in social estimation, than a higher standard of general culture than at present for the most part exists within its ranks; and this end would have been far more likely to be attained by giving a musical degree for proficiency in the knowledge and the handling of music as an art, preceded by a more limited matriculation examination, such as would insure that the candidate had received a fair liberal education, but not burdening him with scientific subjects which he may never intend to make use of again, and which, if he means serious work as a musician, he cannot possibly have time to study thoroughly. If the London University degree were framed on this principle, it might, if properly worked, have become an instrument for raising the educational status of the musical profession; but as it is framed it cannot do so, because it attempts too much, and is calculated only to bring forth a small band of musical sciolists. If this is the object, well and good; certainly the degree is hardly one which Handel could have turned over to his "pellows-plower;" only one cannot help feeling that more might be accomplished if less were demanded, and that a general raising of the status of musical education would be of even more value than the production of a few erudite scientific theorists.

For the long list of subjects to be studied we must refer readers to the printed copy of "Regulations," to be obtained from the Registrar of the University of London; we may mention that the Mus. Bac. Examinations include a knowledge of the theoretic physical basis of music, and the production of a composition in five-part vocal counterpoint, with accompaniments for a quintett string band, with the knowledge of the theory of counterpoint and musical form, a critical knowledge of the scores of standard classical compositions, &c. The Mus. Doc. examination goes further on the same lines, and, in fact, is obviously intended to include all that can, so far, be known about music; which of course is as it should be. One or two points in detail seem open to question. For instance, the candidate for Mus. Bac. who is told that he is to be examined in "the principles of the construction of chords" might very fairly retort "Whose principles?" And at all events it would be as well to give some indication whether any particular theory is favoured, or whether an adequate exposition by the candidate of the theory which he considers to be the correct one will pass muster. Among one or two subjects which the Mus. Bac. candidate may claim to be examined in for extra honours is "playing an accompaniment from a figured bass." Is it worth while to keep up examination in an art which the full writing and engraving of modern music has

rendered superfluous? Among the Mus. Doc. subjects occurs "the principles of melodial progression." Here, again, there seems to be a begging of the question. Is every one agreed there *are* principles of melodial progression? And if so, what they are? What would Herr Wagner have to say on the point? On the other hand, there is one subject in the list of great value, and new (as far as I know) in such a curriculum: viz., "the general distinction between physical and æsthetical* or artistic principles, as bearing on musical forms and rules." If the London University can get any one to settle *that*, they will indeed have done something to speak of, something not a little significant towards parting the sheep from the goats in modern music.

There is one provision, however, in the Mus. Doc. regulations by no means novel, but to my thinking most undesirable—that, namely, which rules that the candidate, having written a test composition in eight-part vocal harmony, with full orchestral accompaniment, shall be required to conduct a public performance of his exercise at his own expense. The objection to this is not merely that, as an able critic in a contemporary has already pointed out, many men who are competent to pass the examination with honour may be very ill able to afford the expense of such a performance; the far stronger objection is that it is undesirable on artistic grounds to make public performances of music written to order and as an exercise. The whole object of such examinations as these is to give proof of proficiency in the scientific knowledge and handling of music; but that is only the means. The end of music is poetic expression, and in that no one can be examined: success or non-success can be estimated only by the emotion of the listeners, and that which is to produce emotion must be the product of emotion, which a composition made to order and to illustrate the scientific difficulties of composition hardly ever can be. Numbers of these test Cantatas are in existence somewhere, and whoever hears them, hears of them, or cares for them? The audience who hear them are only likely to feel, like the organist in Browning's poem:—

> So your fugue broadens and thickens,
> Greatens and deepens and lengthens,
> Till we exclaim—"But where's music, the dickens?"

No; let the candidate write his "exercise" in due form, satisfy the examiners, and then, if he is wise, put it in the waste-basket, and never think of it again.

The perusal of such a curriculum as this, after all, tends to make one melancholy. For, if all analogy in art-history goes for anything, this determination to "know all about it" is one of the strongest indications that what many of us sadly suspect is but too true—that music as an emotional and joyful art is "played out." It is with art as with an organism, you cannot probe and dissect it while it is living; it is only after death that there comes the investigation by the scalpel. Music has lived a short but happy life with the world, and now her heart has ceased to beat and her life-blood to flow, and we sit down before her dead organism to investigate the reason of it, and find out how it was all done, and why it affected us so powerfully. The study is not without interest, though we can never really fathom the mystery even by the help of Helmholtz and his compeers. But will all this learning give us one new emotion in music—one new symphony to speak to us with a voice like that of the Immortal Nine? We have here a splendid machinery for turning out musical professors; but who will turn us out a musical poet?

* Why "æsthetical?" We generally say æsthetic. And if "æsthetical," why not "artistical?" If the termination is right for the one word, it must be for the other.—H. H. S.

"GOD SAVE THE KING."

By WILLIAM H. CUMMINGS.

(*Continued from page* 318.)

THIS is all George Saville Carey could say concerning the assumption that his father, Henry Carey, had composed "God save the King." The attempts of Carey the younger to obtain a pension failed, and he seems to have accepted the situation with tolerable equanimity. Had other and more weighty evidence been obtainable he doubtless would have brought it into notice. He adds to the foregoing statement:—

> I am convinced, had my plea been fairly stated at a great and good man's house, I should have had a *Princely* answer; but his doors perhaps, like Jaffer's, might have been "damm'd up," not with "starving creditors," but clamorous petitioners, backed with such irrestible influence that there was nothing to be done for me.

It is only fair here to refer to a statement, which has obtained considerable acceptance, that Henry Carey sang "God save the King" in 1740 at a tavern in Cornhill, at a dinner given to celebrate the victory of Admiral Vernon at Portobello. The evidence adduced to support this assertion is not very direct or precise. A letter addressed to the *Gentlemen's Magazine* in 1796 contains the following passage: "The first time I ever heard the anthem of 'God save the King' was about the year 1740, on some public occasion, at a tavern in Cornhill." Mr. Townsend in 1794 told Mr. John Ashley, of Bath, that his father dined with Henry Carey at a tavern in Cornhill, in the year 1740, at a meeting convened to celebrate Admiral Vernon's capture of Portobello, and that "Carey sang it on that occasion." "The applause he received was very great, especially when he announced it to be his own composition" (Ashley's letter to the Rev. W. L. Bowles, 1828). This third-hand evidence is surely of small value. It is possible that the memory of these gentlemen may have played them false, and that they heard Carey sing some patriotic song resembling "God save the King." There are two songs of Carey's which might have done duty at the tavern in Cornhill. One of them is to the following words:—

> He comes, he comes, the Hero comes,
> Sound, sound your trumpets, beat your drums.
> From Port to Port let cannons roar
> His welcome to the British Shoar.
> Welcome to the British Shoar.
>
> Prepare, prepare, your songs prepare,
> Loud, loudly rend the Ecchoing Air;
> From pole to pole your joys resound,
> For Virtue is with glory crown'd.
> Virtue, Virtue, Virtue, Virtue,
> Virtue is with glory crown'd.

The second song is to be found in a small stage piece of Carey's which he calls "Nancy, or, The Parting Lovers: an Interlude set to music by the author:"—

> AIR.—Death or Victory, now must determinate
> All disputes with Haughty Spain;
> That proud race we'll entirely exterminate,
> Or be Masters of the Main.
>
> CHORUS.—Britons, rouse up your great magnanimity:
> Let your courage now be shewn!
> Till proud Spain shall, with Pusilanimity,
> For its insults past atone.

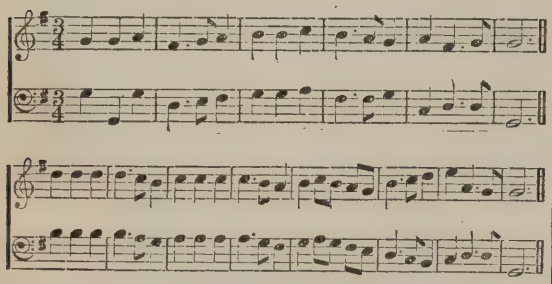
If Carey really had been the sole author and composer of "God save the King," how was it that he never included it in any of his numerous publications? and if "God save the King" had been sung at the convivial meeting in Cornhill, in 1740, with so much applause, would it not have been published by one of the many musicsellers who at the time were ever ready to appropriate and publish the effusions of composers of merit or note?

A writer on the subject in *Long Ago*, February, 1874, accounts for the non-publication of "God save the King" by hazarding the supposition that Carey's last printed composition appeared in 1740, and that "God save the King" was probably written imme-

diately afterward; but this is clearly an error, for I have now lying before me a printed song of Henry Carey's, composed and written to celebrate the "late glorious victory at Dettingen." The date of this victory was June 16, 1743, therefore Carey's song must have been published only just before his death, which took place on October the 5th of the same year. Again, I find the following advertisement in the *Daily Advertiser*, December 20, 1743:—

Whereas the late Mr. Henry Carey published proposals, dated September 20, 1743, for the reprinting of his Dramatic works in Quarto, bound in calves leather, at half a guinea; this is to give notice, that the said books are reprinted, and ready to be deliver'd to the subscribers. The widow of the late Mr. Carey humbly begs the favour of those gentlemen and ladies who are subscribers, to send a letter or messenger to her house in Cross Street, Hatton Garden, where they shall be deliver'd, she being unacquainted where to send, otherwise would wait on them with the said books, and likewise those gentlemen and ladies who have subscribed to his "Musical Century" may be supplied therewith at the same place.

From the latter part of this advertisement we may infer that a new edition of the "Musical Century" had just been issued from the press. As "God save the King" appeared in "Harmonia Anglicana," in 1742, without a composer's name, is it not most probable that had Carey been *wholly* entitled to the authorship he would have included it, with his name, in his publications of 1743? I cannot altogether believe that Mr. John Christopher Smith's correction of Carey's bass can have reference to "God save the King." Smith, the friend and amanuensis of Handel, was an admirable musician, as is evidenced by his numerous compositions; surely then the following corrected bass from the "Harmonia Anglicana," can scarcely be considered as worthy of his well-known skill:—



It must be borne in mind that Arne and Burney, who arranged the anthem for the theatres in 1745, never associated Carey's name with the air in any shape or form, and that no claim was made on his behalf before that of G. S. Carey, in 1799.

Dr. Chrysander, in his "Jahrbücher" (Leipzig, 1863), page 397, gives a paragraph in italics, as if from the *General Advertiser*, 28th of September, 1745: "An demselben 28 September liefs Lacy zum erstenmal in seinen Theater Carey's God save the King singen." ("On the same 28 September, Lacy had Carey's 'God save the King' sung for the first time in his theatre.") This is calculated to mislead. It is true, as we have seen by the extract from the *Daily Advertiser*, September 30, 1745, previously quoted, that "God save the King" was first performed at the theatre on September 28, but Carey's name never appears in connection with it in the *General Advertiser*, or any other paper of the period.

On Thursday, the 17th of November, 1743, a performance was given at Covent Garden Theatre for the benefit of the widow and family of Henry Carey. The advertisement announcing it is curious as containing the only instance I have seen of Carey's name appearing without an "e," evidently a misprint; his name is always spelt Carey on his own numerous publications, and on the rolls of the "Royal Society of Musicians," of which he was a member.

For the benefit of the Widow and four small children of the late Mr. Henry Cary. At the Theatre Royal in Covent Garden on Thursday next, the 17th inst., will be presented a Comedy, call'd *The Miser*. The part of Lappit to be perform'd by Mrs. Clive, in which character will be added a Farce call'd *The Virgin Unmask'd*. The part of Miss Lucy by Mrs. Clive. With other entertainments as will be express'd in the bills. Boxes 5s. Pit 3s. Gallery 2s. Tickets and places to be had of Mr. Page at the Stage door of the Theatre, or at Mr. Suett's, the Apple Tree in Cold-Bath Fields; or at the Widow Cary's in Cross Street, Hatton Garden.

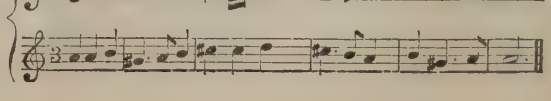
In the *Daily Advertiser*, December 1, 1743, we find the following prologue, which may be regarded as containing a summary of the notable doings of the deceased Henry Carey, but we find no reference to any National Song or Anthem:—

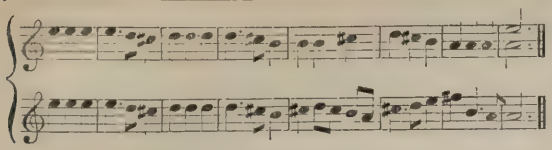
Prologue (spoke by Mr. Hale) to *The Miser;* acted at the Theatre Royal in Covent Garden, for the benefit of the Widow of the late Mr. Henry Carey, and her four small children.

By Mr. Lockman.

Deep in the Fane, where Monarch's breathless lie,
Pleas'd we the Busts, to Poets would descry;
As a just Tribute offer'd to their Name:
And rousing some to vie with them in Fame.
Yet idle all such Trophies must appear,
Compar'd to what now forms the Circle here:
Those are but Honours to a Phantom paid;
By you the Helpless will be Happy made.
And sure no contrast is more strong or just,
Than that 'twixt succouring Life and honouring Dust,
Ye generous Souls, whose sympathising Breast
Shares every Pang that tortures the distress'd,
Say, mid the various Joys you taste below,
What Bliss so great as easing virtuous Woe?
O! say what Charm, the Widow's Tear to dry,
To echo fondly to the Orphan's sigh?—
To be their Guardian, bid their Wailings cease
And, with kind Language, tune their Souls to Peace?
Frequent the Bard, whose Reliques are your Care,
In Theatres has pleas'd the Brave and Fair;
His double Muse diverts us from the Stage,
Whilst Nature, Humour, ev'ry Ear engage:
She soothes in private, whilst the Fair-One sings
Gaily responsive to th' harmonious Strings.
Ah! should his breathing Offspring then be left
Weeping, defenceless, of all Aid bereft?
Be sunk in Sorrow, when their Father's Lyre
With Cheerfulness does ev'ry Heart inspire?
Vain is the Recompense, of only Fame:
Who serve the Public, thence Support may claim.
Yet this Reflection cannot here have Place,
Vanish'd the Bard and clos'd his mortal Race;
From his blithe Fancy you no more expect,
And 'tis from Goodness only you protect.
Exalted Goodness! which whilst it supplies
Another's Wants, bids countless Transports rise;
Transports that bless the Donor; dart a Joy
Which naught can lessen, nor even Death destroy.
Raptures like these (bright Charity's alone,
Child of the Skies) to Avarice are unknown.
Av'rice to all Things, but mean Interest blind,
Can boast no kindred; outcast of Mankind.
Fruitless, mid you, our comic Muse wou'd place
Her sportive Glass, in hopes to catch a Face.
She comes not to instruct, but to delight,
So only holds your Counterpart in Sight;
A Miser! Weeds like this curse ev'ry Soil
Beauty is best distinguished by her Foil.

It has now been seen (1) that the earliest known copy of "God save the King" was published in 1742 without name of either author or composer; (2) that there is no reliable evidence to show that Carey had aught to do with its composition; and I think it has also been shown (3) that the resemblance between the tune of "God save the King" and the Ayre of Dr. Bull (written and composed *without a title and without words*) could not have been accidental. In order to make this last point as clear as possible, I give Bull's Ayre and the 1742 "God save the King" in parallel staves. The latter I have transposed one tone higher in order that the comparison may be more easily made:—





At the commencement of this history of the "God save the King" controversy, reference was made to a recent letter of Lord Houghton's which appeared in the *Times*. That letter concluded with the following bold assertion: "The French might find some consolation in the knowledge that 'God save the King' was composed by Lully, and first produced on the visit of Louis XIV. and Madame de Maintenon to the convent of the Demoiselles de St.-Cyr. Some years after it was happily and unscrupulously appropriated by Dr. Bull, organist of St. Paul's."

Lully was born in 1633, five years *after* the death of Dr. Bull, who, by the way, was never organist of St. Paul's; therefore the stigma of "unscrupulous appropriation" should rest on the head of Lully, were there any foundation for the mythical performance before Louis and Madame de Maintenon. The whole story, however, rests on the mendacious fabrication entitled "Souvenirs de la Marquise de Créqui, 1710 à 1800," Paris 1834. Soon after the appearance of this work the first and second volumes were noticed in the *Quarterly Review*. The article extends to nearly eight pages, and most conclusively proves the worthlessness and absurdity of the clumsy forgery. A sentence or two from the *Quarterly Review* must suffice:—

Infinite are the shapes of falsehood, and *depuis feu Protée*, as Madame de Deffand pleasantly says, nothing can equal the versatility of a Parisian manufacturer of memoirs. We are confident, and shall prove, that the "Mémoires" are, in every point of view, a *complete forgery—the grossest and most impudent of impostures;* for not only are the facts false, and the work spurious, but the very person to whom they are attributed is a *phantom* created by the ignorance of the fabricator, who, having very ridiculously mistaken *one* lady of the family of Créqui for *another*, builds his whole edifice on this fundamental blunder. We add, that the literary merit of the work is worse than nothing—vulgar trash—stupid threadbare stories, not only common to all *French* jest-books, but to be found in our own *Joe Miller*—indecent in many passages, disgusting in more, contemptible in all.

The article from which the above passages have been extracted appeared in June, 1834, and in the following August the story of "God save the King" and the nuns of St.-Cyr was innocently paraded in the *Times* as a marvellous discovery, but was very speedily demolished. The Parisians, not content with the "Souvenirs de la Marquise de Créqui," manufactured the following *canard*, which appeared in the *Cabinet de Lecture*:—

They write from Edinburgh that the MS. Memoirs of the Duchess of Perth have been sold in London for £3,000; among them are to be found a number of interesting details relative to the court of Louis XIV., as well as of James II., during the sojourn of the King and Queen of England at St.-Germain-en-Laye. In giving an account of the establishment of St.-Cyr, she bears testimony not quite unknown in France, but which hitherto rested on that of the ancient nuns of this house, namely, that the air and words of "God save the King" are of French origin. She says, when the most Christian King entered the Chapel, all the Choir of the aforesaid noble damsels sang each time the following words to a very fine air by Sieur de Lully.

(*To be continued.*)

OPERA OR ORATORIO?

THE gentleman who writes upon music for the *Athenæum* tells the readers of that learned weekly that he has discovered something really "too bad." Can our own readers imagine what that something is? Perhaps they fancy it may be a habit of using the pages of confiding journals for the purpose of unmeasured puff or unmitigated abuse, without reference to anything save personal feeling. No, it is not that. Perhaps they fancy it may be taking liberties with dead composers, or vulgarising music by excess of noise. No, it is neither of these offences. Then what is it? Simply that musical history is often treated in this country with recklessness. As our own duty consists, in humble measure, of contributing to musical history, we are naturally alarmed at the discovery of the gentleman who writes for the *Athenæum*. And we therefore proceed to examine the article by which he seeks to substantiate the charge.

The text of the gentleman's article is Rossini's "Mosè in Egitto," about which, it appears, some people have made the "extraordinary statement" that it is an Opera. Those are the people who treat musical history recklessly, and this is a specimen of their reprehensible doings. "Mosè in Egitto," the gentleman says, is not an Opera but an Oratorio. It was produced, we are told, "at the San Carlo in Naples, during Lent, 1818, as an Oratorio, and as such first performed at Covent Garden Theatre in 1822, at the Lenten Concerts of Sacred Music, under the direction of Bochsa, the harpist." Now here we have a contribution to musical history made in very explicit terms. Let us see if there be in it any trace of the recklessness with which the writer charges others. "Mosè" was brought out at the San Carlo "as an Oratorio." The reader will observe that the word "Oratorio" is used without having attached to it any special signification, and must therefore be considered as employed in its ordinary and accepted English sense. Now what is the ordinary and accepted sense of "Oratorio" among those whom the gentleman addresses. It means a sacred musical drama performed without the aid of dramatic action and stage effects. This has always been the meaning of the term in English; for Hawkins tells us that among the considerations which led Handel to go on writing Oratorios was the fact that their representation "could be conducted at a small expense: no costly scenery was required, nor dresses for the performers other than a suit of black, with which all persons that appeared in public were supposed to be provided." When therefore an English musical historian, writing for English readers, tells them that "Mosè" was first brought out "as an Oratorio," he must be understood to mean that it was performed without scenery, dresses, and action. But we know, and the gentleman knows, that in reality "Mosè" was played on the stage precisely in the manner of an Opera. Then he must intend us to accept the term "Oratorio" in its Italian and not its English sense. Very good; but why could he not say so? "Really the recklessness with which musical history is often treated in this country is too bad." Thus the gentleman exclaims in the *Athenæum*, and we quite agree with him. Next we are told "Mosè" was performed "as such"—that is, "as an Oratorio"—at Covent Garden Theatre in 1822, at the Lenten Concerts of Sacred Music. What are we to infer from this? If the performance at the San Carlo "as an Oratorio" was a stage representation, what was it "as such" at Covent Garden? By the ordinary rules of interpretation it must have been a stage representation also. But we know, and the gentleman knows, that it was not. It follows that "as such" cannot mean "as an Oratorio." Then what does it mean? This careful and accurate historian leaves us to guess. Next, observe the statement that Mr. Bochsa's Lenten Concerts were "concerts of sacred music," the insinuation of course being that "Mosè" was not regarded as an Opera. We have not Mr. Bochsa's programme for 1822 at hand, but those for the following Lent are before us, and what sort of "sacred music" do we find in them? We find these things: Rossini's "Donna del Lago," the Irish ditty "Savournah deelish,"

"Auld Robin Gray," and "Saw ye my wee thing." But we find something else, to wit: Rossini's "Ciro in Babilonia," a work written for the Communal Theatre of Florence, and produced in the Lent of 1812. "Ciro," be it observed, runs "on all fours" with "Mosè." Both have scriptural stories; both were composed for Lenten use; and both might be described as "Oratorios" in the Italian sense of the term. But how did the, no doubt, "reckless" musical historians of 1823 look upon "Ciro"? Here is what one of them said about it: "'Cyrus' is a mere commonplace Opera; as such it might have that 'brilliant success' which is said to attend all novelties in the present day. But, somehow or other, these brilliantly successful novelties often die very suddenly and are immediately forgotten. Such is the fate of 'Cyrus' *as an Oratorio*, such its fate would be as an Opera." So then this scriptural musical drama, an exact counterpart of "Mosè," was an Opera in English eyes, and only became an Oratorio when performed off the stage. It is clear that the gentleman who writes on music for the *Athenæum* plunged himself into difficulties when he confounded the Italian meaning of "Oratorio" with the English, and tried to palm both upon us as the same thing. "Mosè" might properly enough have been called an "Oratorio" by the composer's countrymen, but so to style it in English, leaving the work to be accepted "as such" in the English sense, is an abuse of terms.

Let us look a little farther into the *Athenæum* article. Rossini, we are told, was not, any more than Méhul, "merely a secular operatic writer." As far as we know nobody ever said he was, but that is not the point. How is the assertion sustained? Simply by observing that Rossini once played an organ at Pesaro and was taught by a man who inherited Padre Martini's library. With all humility, we fail to see how these facts bear on the question of the master's sacred gifts. But what can possibly be the meaning of this sentence?—"The first Opera of the composer of 'Guillaume Tell' was represented at the San Mosè Theatre, in Venice, in 1810, and this suggested to Rossini the setting of his Oratorio at Naples in 1818." Are we to infer that the "Oratorio" was a sort of graceful compliment to the theatre wherein the master began his operatic career? If so, the fact is certainly curious. The gentleman goes on to tell us that because Rossini had written more than twenty operas between 1810 and 1818, he gladly embraced the opportunity of composing an "Oratorio" and thus resuming his ecclesiastical style. He used to say this, it seems, to his friends in Paris, with what a twinkle of the eye we can well imagine. As for the "ecclesiastical style" prior to 1810, where is the evidence of it? We certainly do not find the evidence in the Cantata, "Il Pianto d'Armonia," the Orchestral Symphony, or the String Quartett, which are the only previous compositions in the published list of his works. Next we come upon this observation, "The audiences at the 'Mosè' (*sic*) were dressed in black as a recognition of the sacred drama, which was revived," &c. Here it is obvious that the term "sacred drama" is used in a specific sense and refers to "Mosè," and we are therefore to believe that the Neapolitans donned mourning in recognition of the solemnity of the Oratorio. The matter is ingeniously put, but of course we all know that black was generally worn during Lent, and had no more reference to "Mosè" than it had to the man in the moon. We might follow up the *Athenæum* article much further, but enough has been said to show with what propriety the gentleman who wrote it can take upon himself to say, "Really the recklessness with which musical history is often treated in this country is too bad."

In the recently published "Supplément" to the "Biographie Universelle des Musiciens" there is, of course, a long notice of Helmholtz. As there are no initials attached, we suppose that the Editor, M. Arthur Pougin, assumes the responsibility of the remarks contained in that article. After telling us very rightly that the most important part of the labours of Helmholtz relates to his theory of quality of tone, and giving us a very excellent summary of the question quoted from an article by M. Gustave Bertrand in the *Revue Moderne* of January, 1868, the writer proceeds in this strain: "The misfortune is that M. Helmholtz was not content with the valuable discovery he had made, but was anxious to found upon it a whole system of music which might serve as a basis for a pretended new theory of harmony. That aim was beyond his mission. Falling back on the errors of Rameau—who was at least a musician—he had the pretension to find in the series of harmonics a species of *natural* harmony, the principle of which is, however, long since condemned. M. Helmholtz has not escaped the ordinary failing of scientific men, who not only endeavour to mix up music with acoustics, but to teach musicians their own art and substitute algebraical calculations for the delicate testimony of the ear." Surely the criticism we have just quoted from the "Supplément" will in some future edition require emendation. It is scarcely exact as a representation of facts; putting aside individual appreciation of the technical value of the musical system of Helmholtz as far as it goes. It is quite true that Helmholtz presents his scientific theories as a new groundwork for a musical system; but if he enters more into technical details than is usual with physicists he apologises for the intrusion. "Here," he says, "I close my work. It appears to me I have carried it as far as the physiological properties of sensation, of hearing, exercise a direct influence on the construction of a musical system." ("Sensations of Tone," p. 577.) Many other quotations could be given to prove that Helmholtz had not the pretension to erect on his discoveries a "whole system of music" or "new theory of harmony" in the technical sense. It is also true that his theory of consonance induced him to lean towards some of the doctrines of Rameau, who, as M. Pougin says, "was at least a musician," and therefore responsible for his own "errors;" but so far from Helmholtz "finding in the harmonics a species of *natural* harmony," he takes occasion to remind us that if Rameau was right enough in appealing to nature for pleasing *triads*, she could have provided him with other combinations, that were anything but agreeable, as *harmony*. M. Pougin has failed to perceive that the whole gist of the discoveries of Helmholtz tend to prove that the series of harmonics cannot be taken as a paradigm of harmony, but only of *timbre;* which depends not merely on the particular *distribution* of the sounds, but on their *relative intensities*. The latter condition cannot be recognised in technical harmony. Finally, so far from Helmholtz endeavouring to substitute "calculation" for the dictates of the "ear," he tells us over and over again that the scale itself is a question of æsthetics. Moreover, he alone of all scientists has explained to us why it is that arithmetic as it has been hitherto applied fails; and why the mere ratio of an interval is only a concomitant and not a cause of consonance or dissonance. The inaccuracy of the article on so important a subject is unfortunate, not only because the "Biographie Universelle" is the best of its kind, but because it has provided the materials for so many notices and biographies, and is likely to be well fingered by the compilers of many dictionaries to come. Independently of the generally erroneous view of the teaching of Helmholtz, the whole tone of

the article in the "Supplément" reminds us of a recent remark of Mr. Lewes, that "the artist is quite willing to accept the chemist's methodised experience of chemical facts, but refuses to listen to the chemist theorising about Art." We are also told by the same authority that the difference between common knowledge and science is the difference between measuring by a foot-rule and by trigonometry. That is all very well; but in justice to the artist we must say that as it is his business to deal with general effects, whilst the scientist has to deal with accuracy in particular facts, it frequently happens that in Art questions there is something like an exchange of weapons, and it is the scientist who then flourishes in our faces the "foot-rule." Hence some of the "dread and dislike of science."

How much spontaneous charity is called forth from the general public by the calamities which periodically occur and are placed prominently before us through the medium of the press it is unnecessary to enlarge upon. All those who generously exert themselves in cases of sudden emergency to procure funds for the sufferers by any accident can almost calculate with certainty upon a truly gratifying result for their labours. But it is good also that attention should be drawn to the many acts of charity bestowed by musical artists upon their brethren who either are less fortunate in obtaining a high rank in public favour, or who, having once attained an exalted position, have been reduced to comparative poverty. Hundreds of such instances are now within our knowledge; but it will be sufficient, in proof of the truth of our assertion, to cite the late successful concert for the testimonial to Signor Mario—when the greatest artists volunteered their valuable services; and one, unable to attend, from indisposition, substantially atoned for his absence by a cheque for a hundred guineas; the performance of the "Messiah," in aid of the Royal Society of Musicians, the principal executants in which, and the Conductor (who is a member of the Society) received not the slightest emolument for a really arduous morning's work; and the concerts, organised by two of the most eminent vocalists, for the benefit of the Hospital for Diseases of the Throat and Chest, and for the "Grosser Kurfürst" fund. It is true that those who purchase tickets for these concerts are indirectly furthering the charitable cause for which they are given; but for their contributions they receive a tangible equivalent, whilst the artist, whose income is ever precarious, from physical causes beyond human control, freely gives the capital he has laboured for without any reward save the consciousness that he has assisted in smoothing the declining years of one whose only claim upon him is that he is an artist and in need of help. A paragraph in our present number details the reasons why one of the most deservedly popular of our public favourites, Mr. John Parry, is now unfortunately brought almost to distress. Surely we may hope that the response to the appeal made on his behalf will afford one more instance of the large-hearted sympathy which, as we have said, seems to bind musical artists into one common brotherhood.

THOSE who can remember the time when the traditional "villain" in a melodrama sent a thrill of horror through the spectators at every speech in which the pent-up feelings of his savage nature were exhibited in all their deformity, or when the protector of female innocence was cheered by the whole audience as he rushed in at the right moment to champion the cause of the heroine by inflicting summary vengeance upon her persecutor, must be astonished to find that when such incidents are now placed upon the stage they either elicit but a moderate share of applause, or are received with subdued, yet very decided, laughter. As it is with our dramatic, so it is with our operatic, audiences. The conventionalities of the musical pieces which were long accepted in this country as "English Operas," became gradually distasteful to those who were beginning to understand the requirements of high-class lyrical works; and entertainments of this kind, fashioned upon a model set by the rules of commerce rather than by the rules of art, no longer made the fame of men whose greatest claim was that they successfully supplied the wants of an uneducated public. Amongst the many necessary ingredients required to form one of these essentially British musical pieces of patchwork may be named the "ballad," two or three of which were regularly looked for and as regularly applauded and encored. By degrees, however, these cut-and-dried specimens of maudlin sentimentality began to be coldly received; and as knowledge in the matter advanced, they were allowed to pass almost without a hand. As long as this change of feeling was confined to the more fashionable portion of the audience, it was found that sufficient support was still accorded to these effusions from what might be termed the "popular" element. But now even this frail prop seems to be removed. In many of the Operas lately brought forward, the "ballads," obviously introduced for mercantile purposes, have utterly failed to produce the intended effect; and when—as occurred during the performance of the most recent of these works—we are reminded by the occupants of the gallery that they don't want any more "shop-songs," it seems about time for our English composers to take the matter into their serious consideration.

IT must not be imagined that the magistrates in Scotland are so careful to secure the peace of the residents that they will not allow even one of the mildest of musical instruments to be played in the streets, for it is evident that the poor Orangeman who was sentenced to fourteen days' imprisonment for performing on the flute in the streets of a burgh near Glasgow, incurred the displeasure of the authorities by selecting for the display of his talents the tune of "Boyne Water." It was unfortunate indeed for the prisoner that the judge before whom he was brought was well acquainted with the air and its political significance, for in an appeal against the sentence which came on in the Supreme Court of Scotland, the Lord Justice Clerk declared that he "did not know the words of 'Boyne Water,' and never knew anybody who did;" that "various words were often put to the same tune," and that the air "might be played in many places in Scotland with the utmost impunity." The Court then quashed the conviction and gave the released prisoner his expenses. Now if it can be accepted as a fact that scarcely any persons are acquainted with the verses to which this tune has been wedded, the truth of the assertion that it can be played in many places in Scotland with impunity can hardly be doubted, for these are of course the very spots where the magistrates—in whom the wisdom is presumed to be concentrated—know nothing about the matter. There is hope, therefore, for the Orangeman, if he is still resolved to persevere in his open-air performance; for, as the Lord Justice Clerk said that he "did not know the words of 'Boyne Water,' and never knew anybody who did," it is not likely that in his next musical essay he will—relying upon the rule laid down by the worthy judge—have the ill luck again to light upon one of the very few exceptions.

WE have already spoken in high terms of the enthusiasm which prompts amateur vocalists to band themselves into choirs for the performance of high-class works; and lovers of music owe a deep debt of gratitude to them for their zealous exertions. But choirs are under the guidance of experienced Conductors, and members are rarely admitted without undergoing a strict examination. Those amateurs, however, who come before us as solo performers, vocalists, or composers, subject themselves to no test of their competence before making an appeal to the public; they can spend their money by hiring rooms and giving concerts, or by publishing compositions, if they feel so inclined; and it is only by attending their concerts or buying their works that we can discover how small are their claims to artistic support. That this is constantly going on around us we need scarcely remind those who are in the world of music; and critics who would fain speak the plain truth find it indeed a hard task to shape their remarks so as not to wound the feelings of those amateurs who come forward as classical executants, or send their works for review "with the best compliments of the composer." The time may come when such aspirants for fame will have to submit the exhibition of their powers to a recognised tribunal before venturing into public; but meantime they must not be surprised if accredited judges do not award even faint praise to crude executants at a concert, the expenses of giving which are beyond the means of professional artists, or refuse to notice compositions with placidity which have been "supervised" by a practised hand, "for a consideration."

SOME time ago, in Paris, a German went to the Opera to hear "Der Freischütz," but the Opera was so cut and patched up with portions of other works that, maintaining it was not "Der Freischütz," he entered an action against the management, and recovered the sum he had paid for admission. Until some such spirited individual is found to bring the lessees of our Italian Opera-houses in England to their senses, we fear that there is little hope of effecting any reformation in similar abuses. At a recent representation of Massé's "Paul and Virginia," for example, at the Royal Italian Opera, after M. Maurel had sang his first song, not only the music of his part, but the part itself, was taken bodily out of the Opera, and this without the slightest notice to the audience. At the same establishment "William Tell" concluded a short time since with the third act; and we know that the "Huguenots" is constantly treated in a like manner. From our own observation we know that (even supposing omissions of this kind are sometimes announced in the papers) the audience usually appear to know nothing of the matter, many persons remaining in their places, *libretto* in hand, until the boxkeeper politely informs them that they are about to put out the lights. Surely if, regardless of the composer's intention, Operas are thus constantly mutilated, the boxkeeper should not be entrusted with the unpleasant duty of communicating the fact. It would be infinitely better that a regularly appointed official should appear on the stage when the curtain falls for the evening, and put an end to all conjecture upon the subject by saying, "Ladies and gentlemen, it is all over."

WE have often wondered whether the programmes of "Court Concerts" in England are ever read by Germans; and, if so, whether they imagine that they represent the state of musical culture amongst us, or are merely dressed up, like the made-dishes at the Royal table, to suit the appetite of the guests. If they have sufficient knowledge of the rapid strides which high-class music is making with the people in this country, we may reasonably indulge a hope that they charitably take the latter view of the matter; but, presuming that the caterers for the Royal Concerts peruse the musical programmes of similar performances in Germany, how must they, or should they, feel humiliated. Here, for example, is what is termed a portion of the *menu* of a state banquet, given in Berlin on the 13th ult.:—

1. Overture to "Iphigenia in Aulis" ... ... Gluck.
2. Introduction and Wedding Chorus to "Lohengrin" ... ... Wagner.
3. Symphony, No. 13, in G major ... ... Haydn.
4. "Zwei Ungarische Tänze" ... ... Brahms.
5. Serenade ... ... Haydn.
6. Overture to "Don Giovanni" ... ... Mozart.

It is true that in the *menu* which preceded this feast of sound we have the conventional works of the Court-cooks duly represented, and even a compliment to England in a *potage de Windsor;* but Germans are in earnest when music begins; and we know not which most to admire in this selection, the quality of the compositions or the fact of the nationality of the composers. When may we hope to see a programme like this at a "state banquet" in England?

AN advertisement in the *Daily Chronicle or Clerkenwell News* clearly shows that those who desire to raise the *status* of organists, about which so much has recently been said, should immediately turn their attention to Nova Scotia. Suppressing merely the address where applications are to be sent (for we do not wish to aid in giving publicity to this tempting offer) we print the announcement precisely as it appeared:—

WANTED for a Church in Nova Scotia, a YOUNG MAN to Play the Organ. He might also get employment in a shop or otherwise to increase his salary, which at the first would only be £10 per year, but if satisfactory it would likely be increased after the first year. Apply, &c.

The paltry sum proffered by way of salary is so deliberate an insult to anybody competent to fulfil the duties of organist that we can scarcely wonder at the hint that the person who accepts it "might also get employment in a shop or otherwise." There may be many individuals serving in shops which we daily visit with artistic tendencies beyond their station; but surely if any one were desirous of obtaining an organist's situation at £10 a year, he need not go so far as Nova Scotia to procure it, even with the chance of the salary being "increased after the first year."

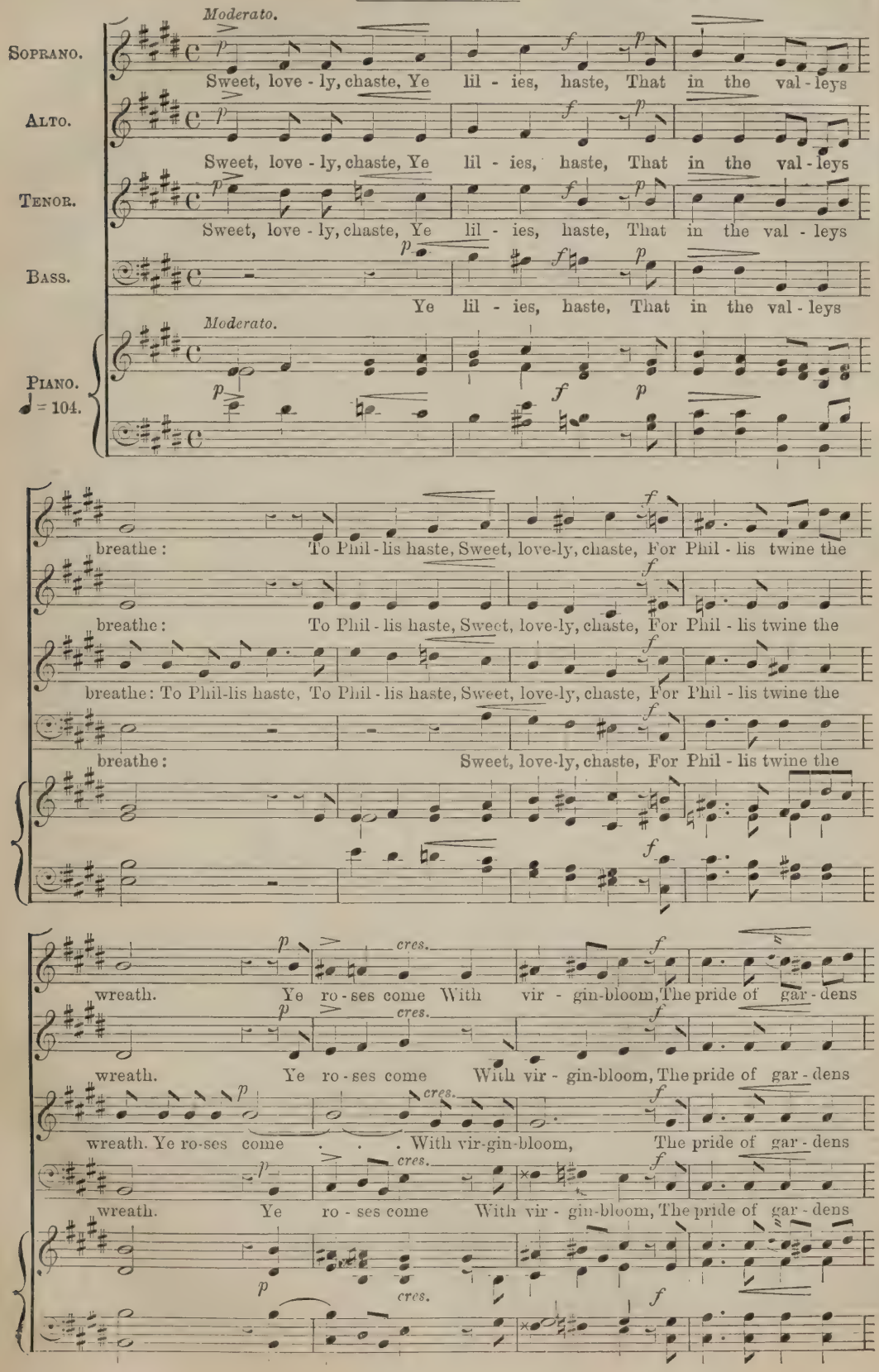
HER MAJESTY'S THEATRE.

M. BIZET'S Opera, "Carmen," which has already earned a high reputation in France, was produced on the 22nd ult. before an exceptionally demonstrative audience, and with a cast in every respect qualified to do full justice to the merits of the work. We have had so many weak Operas lately placed before us unsuccessfully reflecting the style of composers, many of whom have only made a name by more successfully reflecting the style of others, that it is quite refreshing to listen to music which possesses sufficient individuality to challenge criticism on its own account. We cannot say that "Carmen" grows upon us as it advances; for undoubtedly the best writing, from an artistic point of view, is in the second act; but throughout the Opera the music so appropriately colours the varied incidents with which the exciting story abounds, and the instrumentation is so rich and sympathetic—if this term may be applied to sound—that the attention can never for a moment flag. The *libretto*, founded by MM. Meilhac and Halévy on M. Prosper Mérimée's novel, is excellently laid out for a musical setting, and one of the great features in the work is the successful manner in which the composer has caught the spirit of the Spanish and Bohemian music, and the fidelity with which he illustrates

The Wreath.

Words by D. Lewis (about 1700). Music by Sir Julius Benedict.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)


Moderato.
Soprano.
Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys
Alto.
Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys
Tenor.
Sweet, love - ly, chaste, Ye lil - ies, haste, That in the val - leys
Bass.
Ye lil - ies, haste, That in the val - leys
Moderato.
Piano.
♩ = 104.
breathe: To Phil - lis haste, Sweet, love-ly, chaste, For Phil - lis twine the
breathe: To Phil - lis haste, Sweet, love-ly, chaste, For Phil - lis twine the
breathe: To Phil-lis haste, To Phil - lis haste, Sweet, love-ly, chaste, For Phil - lis twine the
breathe: Sweet, love-ly, chaste, For Phil - lis twine the
wreath. Ye ro - ses come With vir - gin-bloom, The pride of gar - dens
wreath. Ye ro - ses come With vir - gin-bloom, The pride of gar - dens
wreath. Ye ro-ses come . . . With vir-gin-bloom, The pride of gar - dens
wreath. Ye ro - ses come With vir - gin-bloom, The pride of gar - dens
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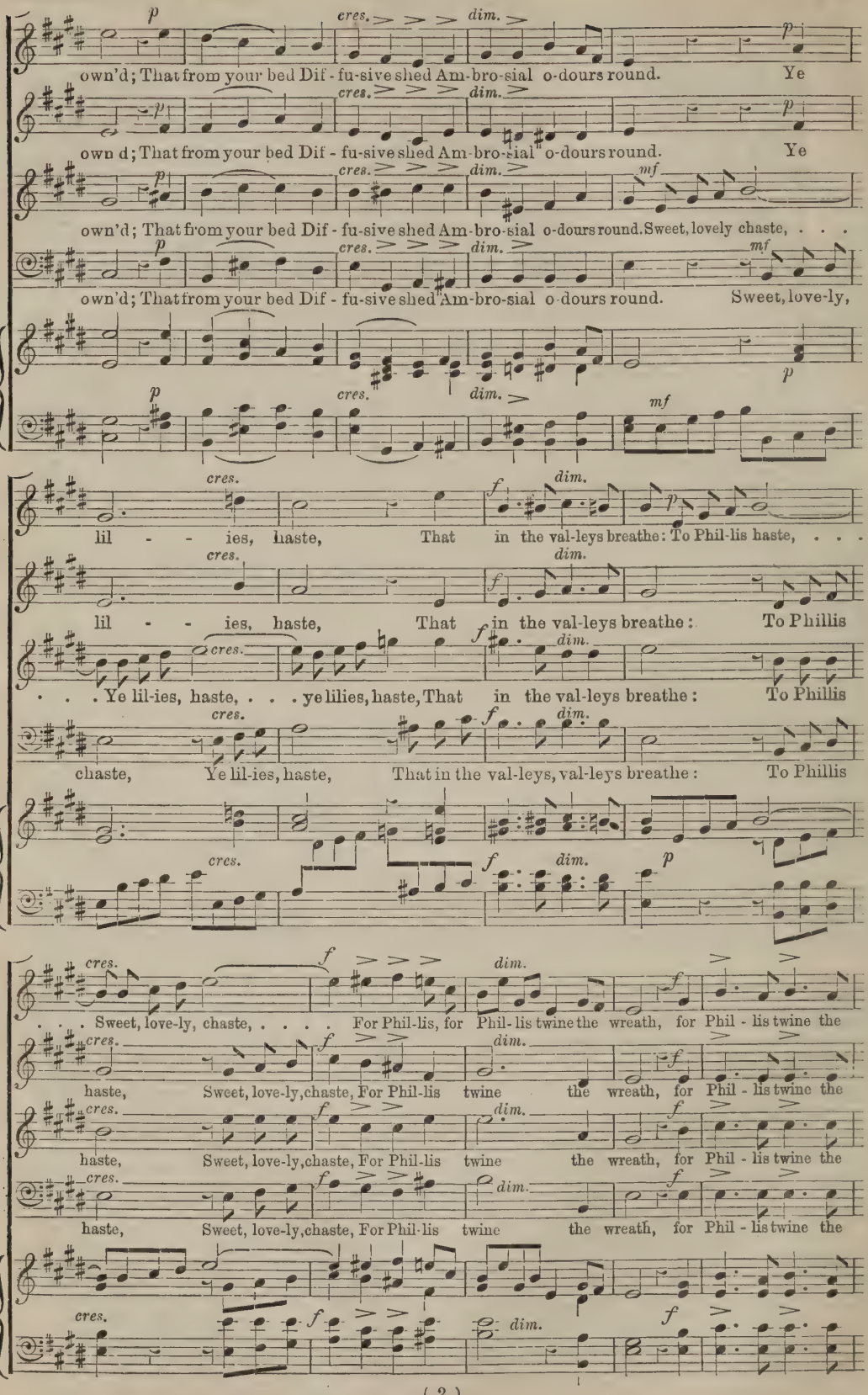
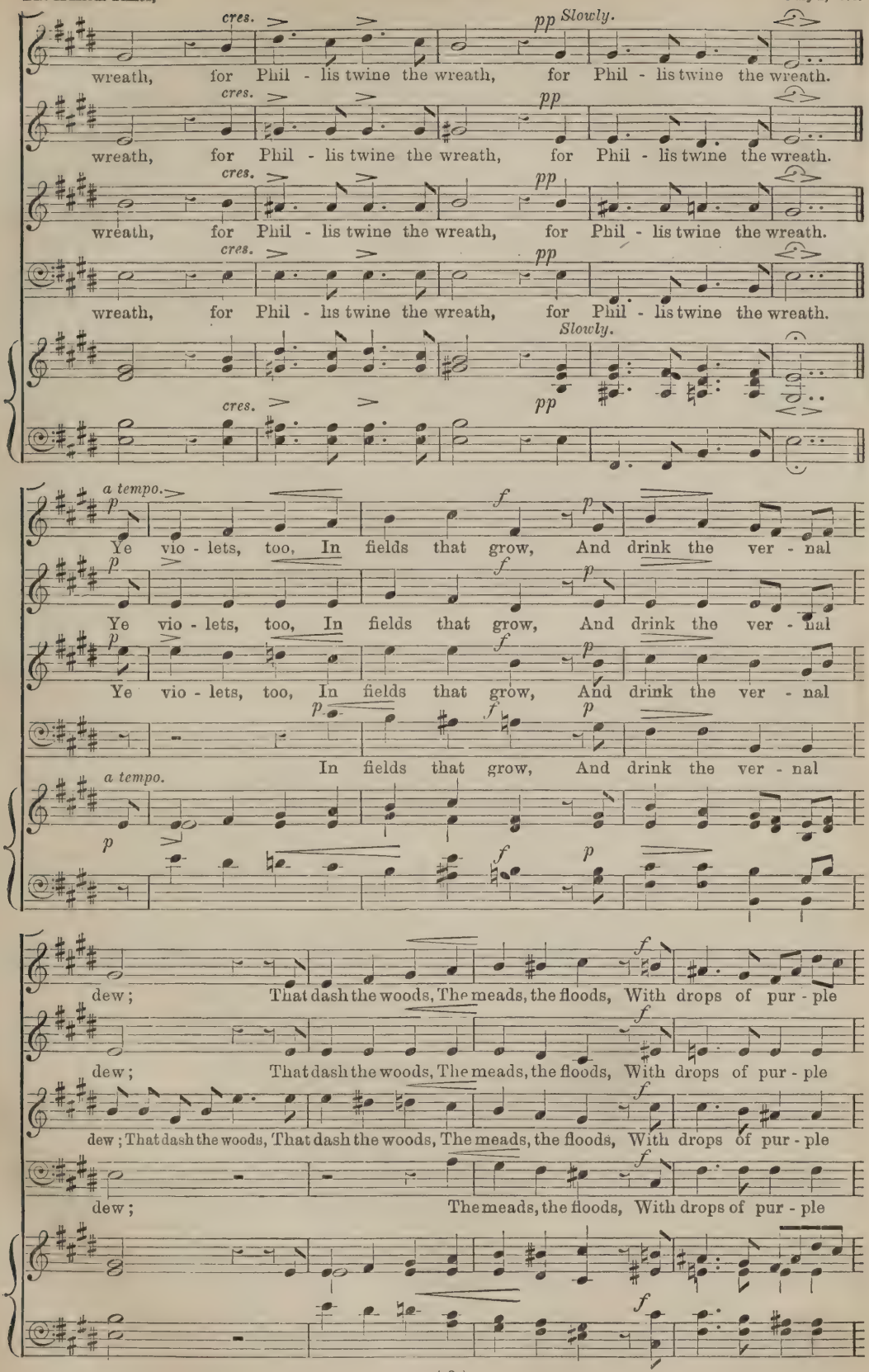
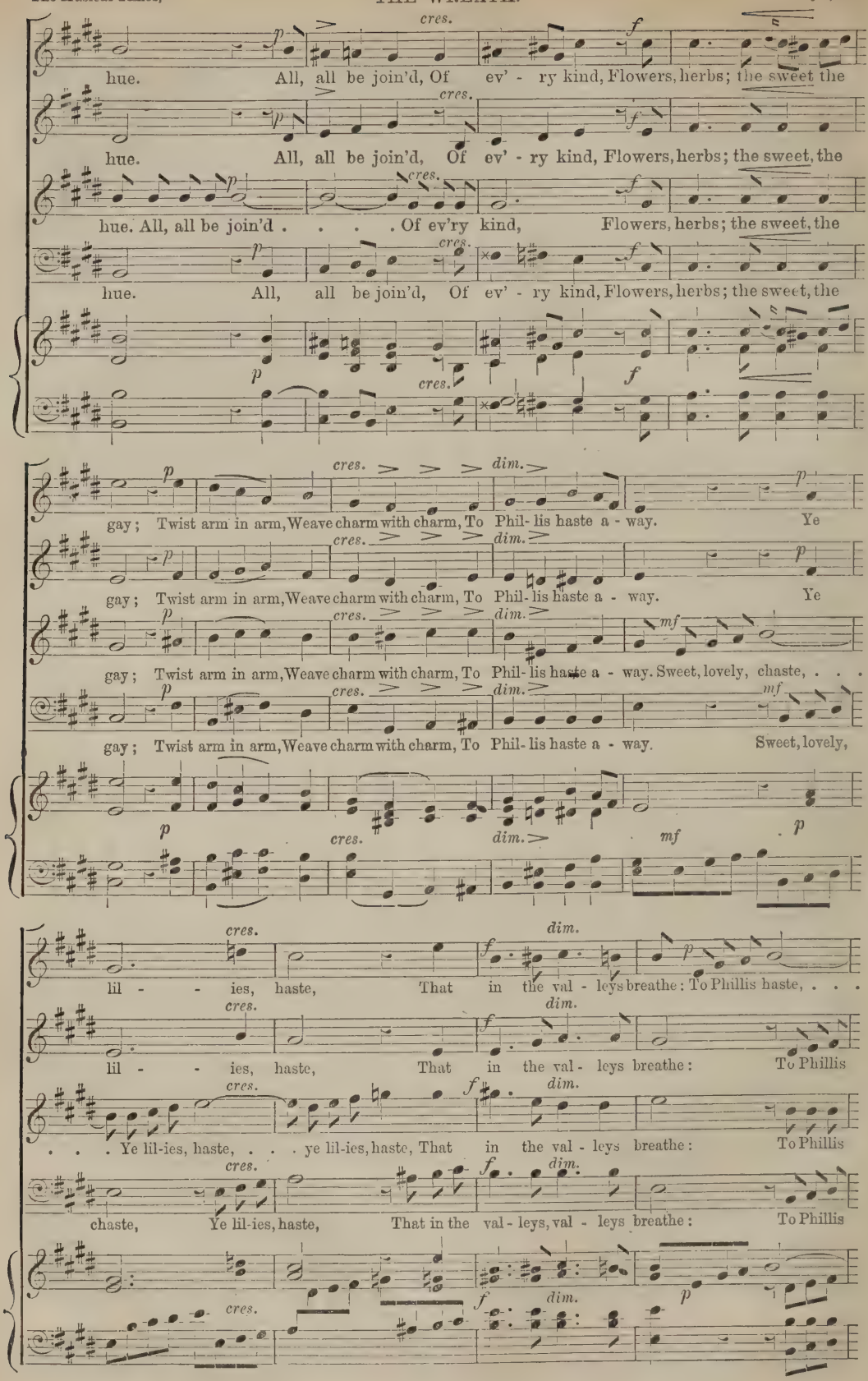
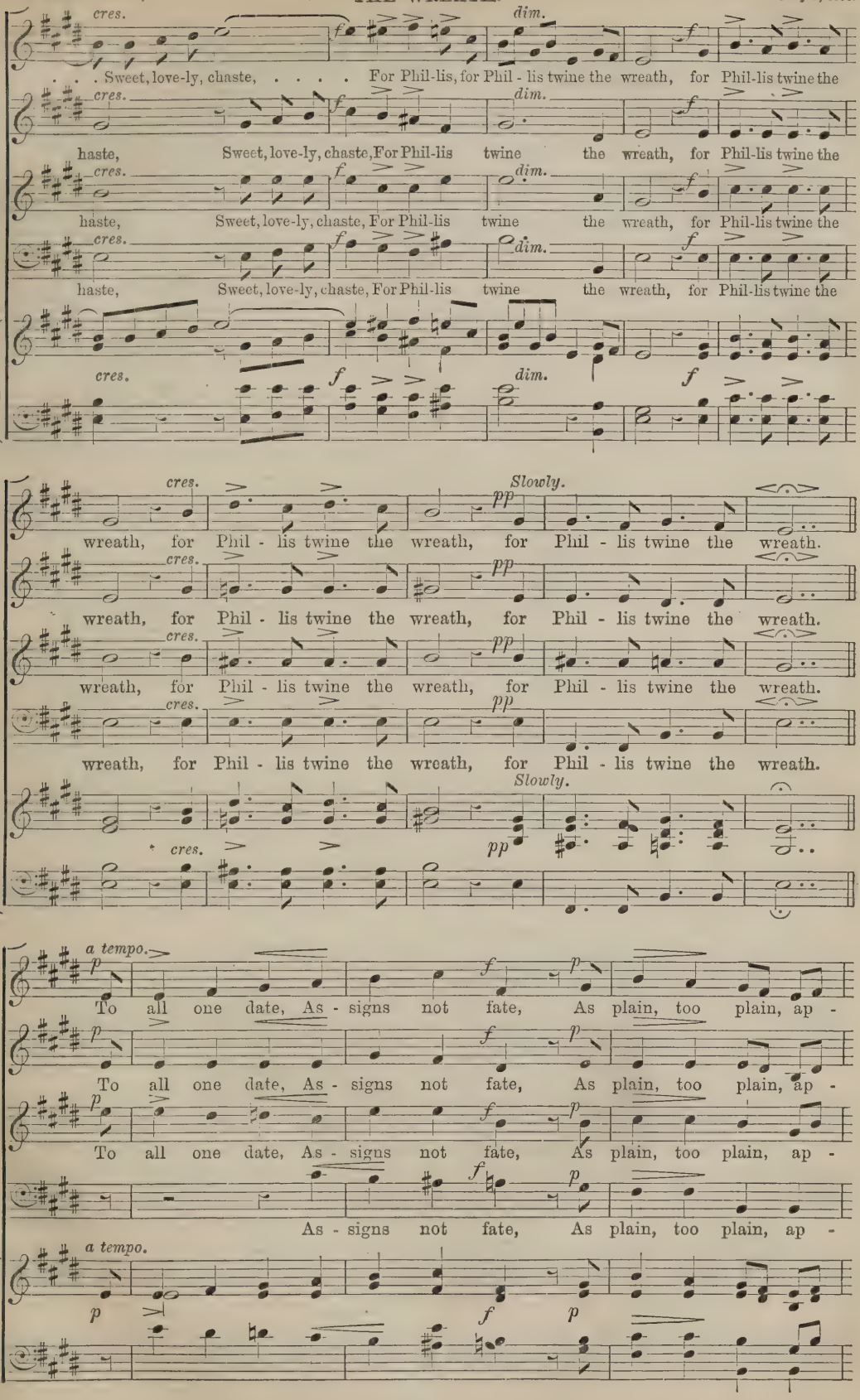
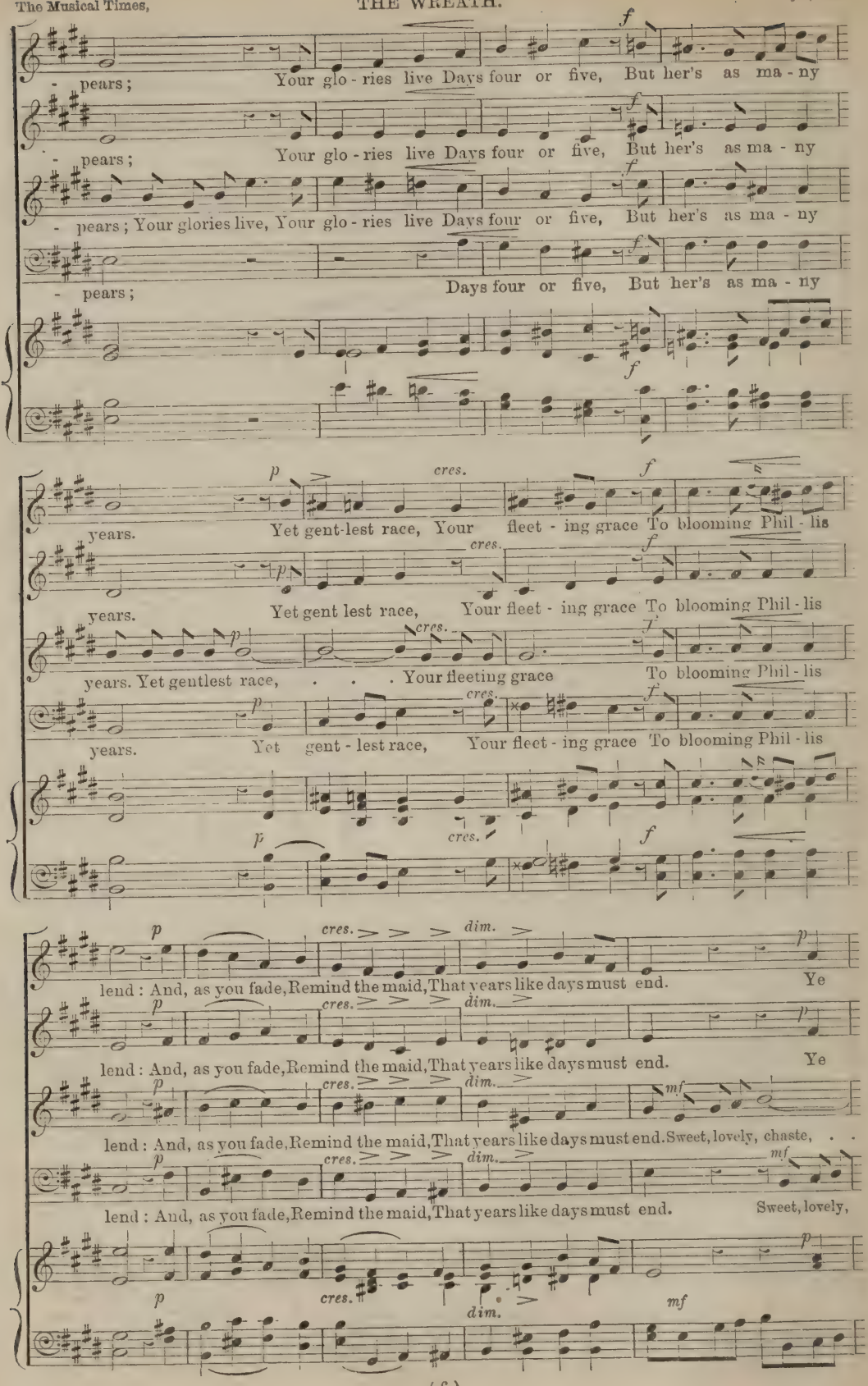
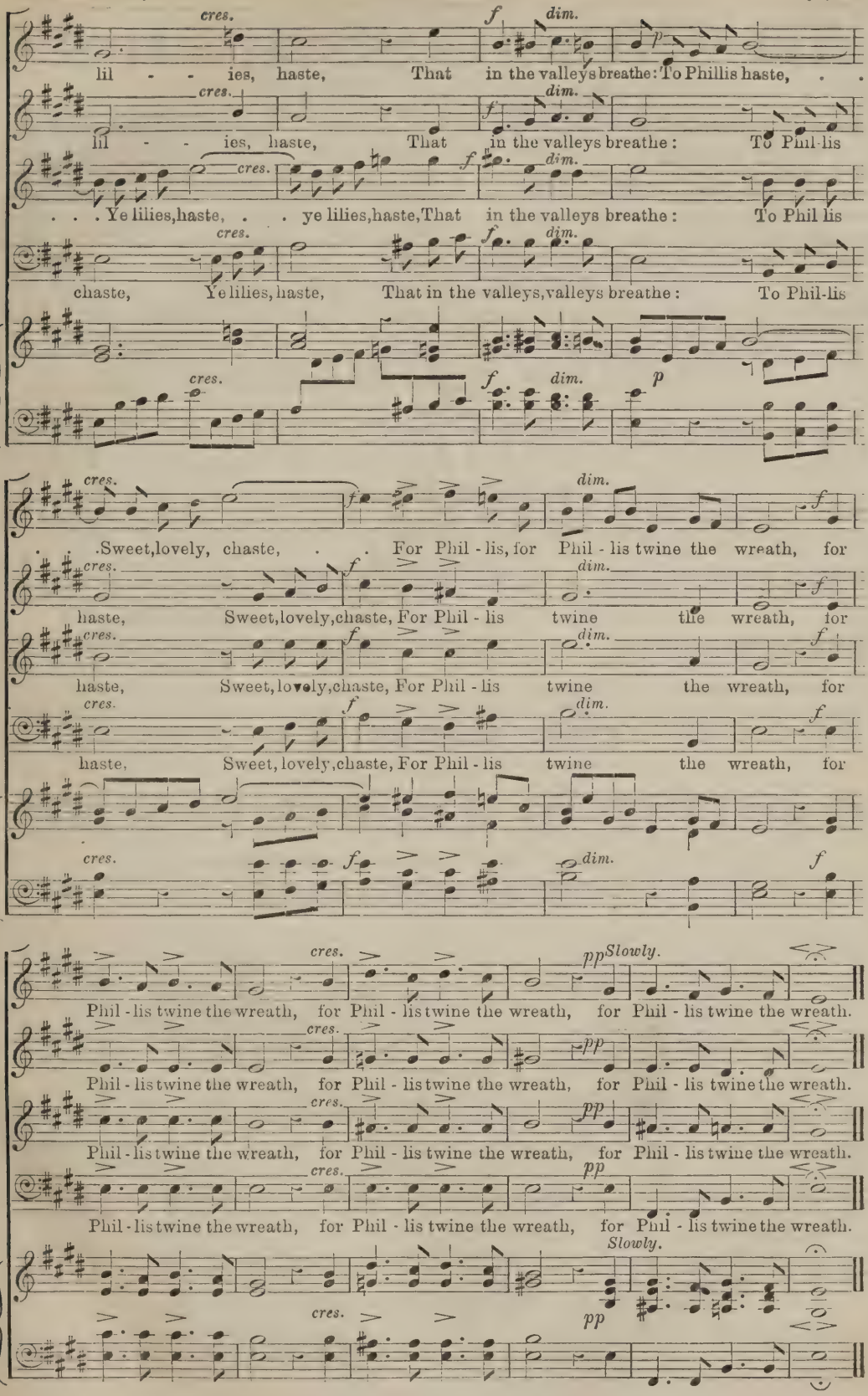

own'd; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Ye
own d; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Ye
own'd; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Sweet, lovely chaste, . . .
own'd; That from your bed Dif - fu-sive shed Am-bro-sial o-dours round. Sweet, love-ly,
lil - - ies, haste, That in the val-leys breathe: To Phil-lis haste, . . .
lil - - ies, haste, That in the val-leys breathe: To Phillis
. . . Ye lil-ies, haste, . . . ye lilies, haste, That in the val-leys breathe: To Phillis
chaste, Ye lil-ies, haste, That in the val-leys, val-leys breathe: To Phillis
. . . Sweet, love-ly, chaste, ... For Phil-lis, for Phil-lis twine the wreath, for Phil - lis twine the
haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil - lis twine the
haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil - lis twine the
haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil - lis twine the


cres.
pp Slowly.
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
a tempo.
p
f
Ye vio - lets, too, In fields that grow, And drink the ver - nal
In fields that grow, And drink the ver - nal
dew; That dash the woods, The meads, the floods, With drops of pur - ple
dew; That dash the woods, That dash the woods, The meads, the floods, With drops of pur - ple
dew; The meads, the floods, With drops of pur - ple


hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet the
hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet, the
hue. All, all be join'd . . . Of ev'ry kind, Flowers, herbs; the sweet, the
hue. All, all be join'd, Of ev' - ry kind, Flowers, herbs; the sweet, the
gay; Twist arm in arm, Weave charm with charm, To Phil- lis haste a - way. Ye
gay; Twist arm in arm, Weave charm with charm, To Phil- lis haste a - way. Ye
gay; Twist arm in arm, Weave charm with charm, To Phil- lis haste a - way. Sweet, lovely, chaste, . . .
gay; Twist arm in arm, Weave charm with charm, To Phil- lis haste a - way. Sweet, lovely,
lil - - ies, haste, That in the val - leys breathe: To Phillis haste, . . .
lil - - ies, haste, That in the val - leys breathe: To Phillis
. . . Ye lil-ies, haste, . . . ye lil-ies, haste, That in the val - leys breathe: To Phillis
chaste, Ye lil-ies, haste, That in the val - leys, val - leys breathe: To Phillis

cres.
dim.
f
. . . Sweet, love-ly, chaste, ... For Phil-lis, for Phil - lis twine the wreath, for Phil-lis twine the
haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the
haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the
haste, Sweet, love-ly, chaste, For Phil-lis twine the wreath, for Phil-lis twine the
Slowly.
pp
wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
a tempo.
p
To all one date, As - signs not fate, As plain, too plain, ap -
As - signs not fate, As plain, too plain, ap -


- pears; Your glo - ries live Days four or five, But her's as ma - ny
- pears; Your glo - ries live Days four or five, But her's as ma - ny
- pears; Your glories live, Your glo - ries live Days four or five, But her's as ma - ny
- pears; Days four or five, But her's as ma - ny
years. Yet gent-lest race, Your fleet - ing grace To blooming Phil - lis
years. Yet gent lest race, Your fleet - ing grace To blooming Phil - lis
years. Yet gentlest race, . . . Your fleeting grace To blooming Phil - lis
years. Yet gent - lest race, Your fleet - ing grace To blooming Phil - lis
lend: And, as you fade, Remind the maid, That years like days must end. Ye
lend: And, as you fade, Remind the maid, That years like days must end. Ye
lend: And, as you fade, Remind the maid, That years like days must end. Sweet, lovely, chaste, . .
lend: And, as you fade, Remind the maid, That years like days must end. Sweet, lovely,


lil - - ies, haste, That in the valleys breathe: To Phillis haste, . .
lil - - ies, haste, That in the valleys breathe: To Phil-lis
. . . Ye lilies, haste, . . ye lilies, haste, That in the valleys breathe: To Phil lis
chaste, Ye lilies, haste, That in the valleys, valleys breathe: To Phil-lis
. Sweet, lovely, chaste, . . For Phil - lis, for Phil - lis twine the wreath, for
haste, Sweet, lovely, chaste, For Phil - lis twine the wreath, for
haste, Sweet, lovely, chaste, For Phil - lis twine the wreath, for
haste, Sweet, lovely, chaste, For Phil - lis twine the wreath, for
Phil - lis twine the wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
Phil - lis twine the wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
Phil - lis twine the wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
Phil - lis twine the wreath, for Phil - lis twine the wreath, for Phil - lis twine the wreath.
cres. f dim. p pp Slowly.

TO CHORAL SOCIETIES.

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is in course of publication, and will shortly be issued.

LONDON: NOVELLO, EWER & CO.

the gipsy revels and the busy lifelike scenes in the mountains and before the entrance to the bull-ring at Seville. The whole action of the story takes place in Spain. A coquettish gipsy (*Carmen*), in a fit of passion, stabs a fellow-workwoman, and, exerting her fascinations upon a young officer (*Don José*) whose duty it is to convey her to prison, he allows her to escape and follows her to the mountains. She then falls in love with a bullfighter (*Escamillo*); but *Don José*—who has been temporarily weaned from his gipsy amour by a peasant girl (*Michaela*), who brings to him a letter from his mother—jealous of his rival, suddenly appears upon the scene, and, during *Escamillo's* absence at a bullfight, in a paroxysm of rage at her refusal to fly with him, stabs *Carmen* to the heart. It certainly may seem strange that, having so tragic an ending, "Carmen" should be called a "Comic Opera;" but we presume that the many light and cheerful scenes which run through the work—the *denouement* indeed being the only really sombre incident—sufficiently justify the title; and, after all, perhaps the French "Opéra Comique" is not precisely what we understand in England as a "Comic Opera." The principal musical point of interest in the first act is a highly dramatic duet for *Carmen* and *Don José*, the themes of which, however, although well expressing the words, have not the power of arresting the attention. In the second act the whole strength of the composer is shown. It opens with a true "Chanson Bohême" for *Carmen* (with castanet accompaniment), the instrumentation to which is charming throughout. *Escamillo's* song too, although not remarkably original, has a most melodious subject, and was so finely sung by Signor Del Puente as to be enthusiastically encored. Then comes the gem of the Opera, a Quintett, "Abbiamo in vista un bel' affare," the varied and masterly writing in which seemed thoroughly appreciated by the audience, the applause almost justifying a repetition of the entire piece. The air for *Carmen*, throughout which she dances to an accompaniment of castanets, although received with comparative coldness, is full of dramatic effect, the trumpet call in the distance combining most skilfully with the voice and orchestra in the concluding portion. The duet between *Don José* and *Carmen*, "Voglio dansar pel tuo piacer," has many beautiful and even striking passages (the instrumentation too being full of variety of colour); and the solo for the tenor was so exquisitely given by Signor Campanini that he was compelled to repeat it. In the third act we have a well-written concerted piece, a delicate and melodious solo for *Michaela* (rendered so charmingly by Mdlle. Alwina Valleria as to elicit the warmest applause), and a finale, the bustle and excitement of which were most faithfully reflected in the music. There is little in the last act save the exciting and really dramatic duet between *Don José* and *Carmen*, which takes place before the entrance to the "Plaza del Toros," an excellent effect being gained by the chorus descriptive of the triumph of the bullfighter *Escamillo* mingling with the impassioned passages for the hero and heroine. We have incidentally mentioned the fine singing of some of the principal vocalists in this Opera; but a special mark of recognition must be given, before we close our notice, of the superb rendering of the most exacting pieces in the work by Mdlle. Minnie Hauk and Signor Campanini. In the part of *Carmen*, both as a singer and an actress, Mdlle. Hauk far transcended all her former efforts, giving us a true and unexaggerated representation of the light-hearted gipsy girl, remorseless and utterly careless of the wounds she inflicts upon others in the pursuit of her pleasure; and Signor Campanini has shown even his warmest admirers that, at least in this country, he has not, until his assumption of this part, developed the full extent of his exceptional powers. Too much praise cannot be awarded for the manner in which the Opera has been placed upon the stage. The scenery, costumes, and groupings are excellent throughout; and the enthusiasm of the audience—evidenced unmistakably in the course of the Opera, and at the conclusion by a triple recall of the two principal characters—appeared, unlike that of many "first nights" we could mention, both spontaneous and universal. The return of the favourite vocalists, Madame Gerster and Madame Trebelli, has been warmly welcomed by the subscribers; and the first appearance of Mdlle. Eugénie Pappenheim, as *Valentina*, in "Les Huguenots," may be chronicled as a real success, her voice and style being excellently suited for the passionate music assigned to Meyerbeer's heroine; but as she is announced to appear as *Leonora*, in "Fidelio"—too late for notice in our present number—we reserve any decisive verdict upon her claims to occupy the exalted position to which she aspires until we have heard her in a part so fully testing her powers.

ROYAL ITALIAN OPERA.

M. VICTOR MASSÉ's Opera, "Paul et Virginie," translated into Italian, was produced at this establishment on the 1st ult., and achieved a success, mainly owing to the excellent singing of Mdlle. Albani, in the part of the heroine, the picturesqueness of the scenery, and the simple interest of the story. We are by no means inclined to affirm that the music is trivial or even commonplace; but the mixture of schools with which this touching narrative is coloured would lead us to the supposition of its being written by three or four distinct composers. That M. Massé is now a French Wagner—whatever he might have been in the earlier part of his career—we should distinctly affirm, were we not constantly reminded in his new Opera of Meyerbeer, Gounod, and Verdi; and this we regret the more, because many portions of the work, where he seems to have thought for himself, prove beyond doubt that he possesses a vein of melody, a good knowledge of dramatic effect, and an admirable command of the resources of an orchestra. The "Overture" should have been termed a "Prelude," its want of coherence, and the constant changes of key, time, and character, utterly preventing our accepting it for what it professes to be. The music in the early part of the first act, although generally appropriate to the situations—especially a love duet for *Paul* and *Virginia*—has little to arrest the attention; but in the scene which follows—the plantation of *M. De Sainte-Croix*—we have some highly dramatic writing, a song in G minor for the runaway slave *Méala* (full of wild character), a song (also in a minor key) for a negro boy, the music of the "Bamboula" (a dance of the slaves), and many portions of the finale to the act, being thoroughly deserving of the enthusiastic applause which they received. The gem of the second act is a long and elaborate duet for the hero and heroine, which, despite many reminiscences, may be pronounced a remarkable piece of writing, the latter portion, in which the two sing a strongly marked phrase in octaves, although exciting the audience to the most powerful demonstrations of approbation, being by no means the best part of the composition. As one of the grand successes of the evening—more, however, owing to the singer than the composer—we must also mention the air for *Virginia*, the slow portion of which was given with exquisite expression by Mdlle. Albani, and the concluding phrases, consisting of the most brilliant *roulades* and a prolonged shake, with a finished execution which elicited the loudest applause. In the third act a song for the slave *Méala* created a marked impression; and, chiefly owing to the excellent declamation of M. Capoul, in the part of the hero, a great portion of the somewhat tedious soliloquy in which *Paul* sees *Virginia* in a vision (which is represented at the back) was also received with much favour. We have only incidentally dwelt upon some of the more salient portions of the Opera; but, although containing a variety of styles, there is sufficient life in the music throughout to prevent any sense of weariness with the listeners. An apology on the score of indisposition was circulated in the house for M. Maurel (who played the mulatto slave *Domingo*) on the first evening, and much of his music was consequently cut out; but on the repetition of the Opera, his solos, especially one of much dramatic importance in the first act, were received with the warmest applause. The delicate and refined acting of Mdlle. Albani, as well as her perfect vocalisation, would have produced less effect upon the audience had she not been so ably supported by M. Capoul, who in the part of *Paul* has very materially advanced his reputation. Madame Schalchi too, as *Méala*, gave the whole of her somewhat difficult music with a thorough appreciation of the author's meaning; and Signor Carbone sang at least with characteristic power the solos of the planter, *Sainte-Croix*.

The few choruses in the Opera were well sung; and the magnificence with which the work is placed upon the stage gave, as we have already said, an importance to it which can scarcely be claimed for its purely musical worth.

The principal *début* during the month has been that of Mdlle Cepeda, who in the arduous part of the heroine in "Lucrezia Borgia," gave us the impression that she was a good, but scarcely a great singer. It is true that she had to contend against reminiscences which could not but militate against her success; but the fact of her choosing this character showed that she challenged the public verdict fearlessly, and she has nobody therefore but herself to blame for the result. As *Valentina* in "Les Huguenots," however, she has fully shown us that she is a singer of the highest rank—especially in the great Duet with *Raoul*—and we only regret that she did not make her *début* in a part so admirably suited for her. About the first appearance of Mdlle. Mantilla nothing need be said, as, after creating a very fair effect upon the audience as the *Indian Queen* in "L'Africaine" and *Amelia* in "Un Ballo in Maschera,' her name was withdrawn from the bills. Meyerbeer's "Prophète," with Madame Schalchi as *Fides*, has been a great success, and "Semiramide," with Madame Patti as the heroine, is announced. "Alma," an Italian version of Flotow's "L'Incantatrice," is also promised; but the season will only last until about the middle of the present month.

PHILHARMONIC SOCIETY.

THE instrumental soloists at the seventh Concert, on the 12th ult., were Mr. Alfred Jaell (pianoforte) and M. Wieniawski (violin), the former giving a skilful rendering of Beethoven's Concerto in E flat, and the latter performing a Concerto of his own composition abounding in difficulties, which were surmounted with an ease which elicited the warmest applause. In a musical point of view the "Romance" is the best of the three movements; but the "Finale" is effectively written both for the principal instrument and the orchestra. Miss Emma C. Thursby, who created so favourable an impression at the last concert, again proved her claim to rank amongst the foremost of our vocalists, her singing of Mozart's Scena and Aria, "Ma, che vi fece, o stelle," and "Sperai vicino il lido," being remarkable, not only for certainty of execution, but for a truthful expression which augurs well for her future career. The orchestral works were Mr. Cusins's clever Overture, "Les Travailleurs de la Mer," Haydn's Symphony in D (No. 7 of the Saloman set), and Mendelssohn's Music to the "Midsummer Night's Dream," the effect of which was of course lessened by the omission of the vocal portion. Mr. W. G. Cusins conducted, as usual.

ROYAL ACADEMY OF MUSIC.

THE orchestral concert of the students of this institution given at St. James's Hall on the 19th ult., included four compositions of decided interest, by the pupils—a Concert Overture in F minor, by Henry Löhr, containing much clear and well-defined writing; a Psalm for soprano solo and chorus, by A. G. Thomas, a remarkable specimen of the result of a sound and healthy system of training in the highest school of sacred art, reflecting the utmost credit both upon the young composer and his instructor; the last two movements of a Symphony in D minor, by Miss Oliveria Prescott, which show that this earnest and energetic student is rapidly adding to the reputation she has already acquired at the public performances of the Academy; and the first movement of a Symphony in C by Tobias Matthay, the reception of which was as warm as well merited. Special praise must be awarded to Miss Nancy Evans for her excellent and artistic performance of the first movement of Beethoven's Pianoforte Concerto in G; the other pianists—Miss Margaret Bucknall, in Weber's Concertstück, and Miss Shapley, in Mendelssohn's Rondo Brillante in B minor—also evincing much talent. Amongst the vocalists Miss Marian Williams distinguished herself by her careful and sympathetic singing of the solo portion of Mr. Thomas's Psalm, Mrs. Irene Ware gave a sacred song by Randegger with good expression, and the finale to the first act of "Don Giovanni" was well rendered by Misses Ada Patterson, Hallowell, and Clara Samuell; Messrs. Seligman, Hutchinson, Brereton, and Jarratt. Mr. Walter Macfarren was, as usual, a highly efficient Conductor.

MR. OLIVER KING'S CONCERT.

ENGLISH musical people, sharing with their countrymen generally the national tendency to grumble, often complain of a dearth of talent. They say that among the rising generation they vainly look for any indication of special ability, and, when forecasting the future, they prophesy the continued reign of that which is dull and mediocre. It is to be desired that such persons would, while so far indulging a constitutional humour, be quick to see and ready to help the young artists who really do from time to time make their appearance, too many of them in search of support and encouragement never to be gained. It is wonderful what good may be done in these cases by a kind word or a practical display of sympathy. The artistic temperament is naturally sensitive, or it would not be artistic; and in many cases, no doubt, coldness and indifference on the part of those who are able to render substantial aid to struggling talent causes a sense of depression and hopelessness, the effect of which lasts through life. The first struggle of an artist to appear before the public is a crisis, and a "lift" then becomes of inestimable value. He may turn out to be worth little, but no harm is done, because he will inevitably find his proper level. But he may prove to be worth much, and in that case the value of early help cannot be exaggerated. These remarks are suggested by the *début*—for such it was—of a young composer and pianist, Mr. Oliver King, at a concert given by himself in the Steinway Hall, on the 5th ult. We are glad to be able to add that Mr. King did not appeal without result for necessary encouragement. The concert was well attended; whatever deserved applause in the performance of the works produced, or in the works themselves, received it, and the *bénéficiaire* must have felt stimulated to increased exertions, in order that the hopes obviously excited by past efforts may not end in disappointment. Mr. King appeared in the double capacity already indicated, and, both as pianist and composer gave his supporters an opportunity of estimating alike his progress and his prospects. He played, for example, Bach's Prelude and Fugue in C sharp major, Chopin's Ballade in A flat, Grieg's "Humoresken," and the "Waldesrauchen' of Liszt—a sufficiently comprehensive and varied choice for the purpose in view. His performance was in all respects satisfactory, and met with the general approval of critical hearers, not only on account of the executive skill shown, but because of the high intelligence and artistic feeling which guided the young musician. The precise rank to be ultimately held among pianists by Mr. King it would, perhaps, be premature to forecast, but a result satisfactory to reasonable ambition lies in his own hands, and from all that we can judge, he is not likely to let it slip. Mr. King was warmly applauded after each piece, but the most earnest congratulations were properly reserved for a performance of some works from his own pen, viz., three "Miniatures," respectively entitled Berceuse, Meditation, and Barcarole, together with a "Poëme Symphonique," illustrative of "Tam O Shanter." These pieces should, of course, be judged as what they are—the productions of youth; and, so looked at, any evidence of that in music which is equivalent to Radicalism in politics, excites no surprise and has little significance. Youth is always disposed to be revolutionary, and only experience of life brings caution and sobriety of view. What really challenges special notice in Mr. King's productions is the excellence of their workmanship, the brightness of their fancy, and their truth of expression. They show clearly enough that the young man is not a mere parrot, imitative of what has been dinned into his ears, but that he has really something of his own to tell us, combined with the requisite ability of expression. This is all we need insist upon at the outset of a career, and where it is shown we may extend encouragement with a confident expectation of adequate return. The "Poëme Symphonique" was particularly well received by Mr. King's audience, for reasons not unconnected with the subject, but the "Minia-

tures" commended themselves to good judges as equally indicative of most promising gifts. The *bénéficiaire* was ably assisted by Herr Kummer, as solo violinist, and by Madame Antoinette Sterling and Miss Mulholland as vocalists. Herr Kummer played admirably and did credit to his great master, Joachim; Madame Sterling made a "hit" with a charming song by Mr. King, "Oh, mother dear, good night;" and Miss Mulholland, thanks to an agreeable voice and sympathetic style, won general approbation in Coenen's musicianly song, "Lovely Spring." Mr. Randegger conducted with his usual ability.

MADAME VIARD-LOUIS'S CONCERT.

THE fourth of this series of Concerts was given at St. James's Hall on the afternoon of May 28, the orchestral pieces being, as usual, the most attractive portions of the programme. The selection, although including excellent compositions in themselves, was scarcely so satisfactory as that at the preceding Concerts; for Beethoven's "Choral Symphony," with the choral portion omitted, is somewhat disappointing to really musical listeners; and, save for its abstract beauty, the Serenade from Spohr's Symphony, "The Power of Sound" (a mere fragment from a great work), can hardly be welcomed in a concert of such classical pretensions. Madame Viard-Louis's pianoforte performances were ambitious in their intention, consisting of Weber's "Concertstück" and Mendelssohn's Capriccio in E major; but as we know not whether she seeks impartial criticism, we prefer rather to record than to comment upon her share in the programme. Max Bruch's Violin Concerto (Op. 26) was well played by Herr Kummer, a Romance for Horn was effectively rendered by M. Stennebruggen, and a deservedly favourable reception was accorded to a clever Gavotte for strings by the Conductor of the Concert, Mr. Weist Hill. The vocalists were Mdlle. Christiani and Signor Foli.

DR. HANS VON BÜLOW'S RECITALS.

THE two Recitals given at St. James's Hall during the past month by this eminent pianist have been amongst the principal attractions of the season; for even those who, like ourselves, take exception to his readings of many of the classical works, cannot but admit his possession of the most marvellous artistic powers. Amongst the best of his performances may be mentioned the selections from Bach, more especially Liszt's transcription of the Organ Prelude and Fugue in B minor, all of which were played with a clearness and intelligence which sufficiently proved his reverence for the works of this great master; and that he can shake off his eccentricities of style at will may be evidenced by his calm and unpretentious rendering of Schubert's melodious Impromptu in G (No. 3, Op. 90). His conception of the works of Beethoven is remarkable for originality; and his performance of this composer's Sonatas is perhaps therefore a more decisive exhibition of what his devout admirers term "individuality" than was displayed in any other of the many pieces he selected for his programme. The Sonata in C minor (Op. 3), at his second Recital, may be cited as a prominent illustration of the truth of our remarks; but we are bound to record that the overwhelming applause with which it was greeted will tend rather to confirm than to lessen that confidence in himself which we believe to be a necessity with an artist who, like Dr. Von Bülow, continues to reproduce from memory at any moment before a public audience such a multiplicity of works in such an infinite variety of styles.

THE MARIO BENEFIT CONCERT.

IT might be expected that, whatever the cause, the news that Signor Mario—one of the most deservedly popular of our operatic tenors—was in want would be sufficient to secure the services of a large number of eminent artists in his behalf, and that the Concert given on May 29 at St. James's Hall. for the purpose of raising a fund for his benefit, would be largely attended. We are glad to record that both these anticipations were fully realised; for Madame Nilsson, Madame Trebelli, Mdlle. Clervaux, Miss Annie Butterworth, Signor Foli, Mr. Santley, and the London Vocal Union gave their valuable talents in aid of the cause; Mr. Sims Reeves, who was unfortunately prevented by indisposition from attending, generously sent a cheque for 100 guineas, and the hall was crowded in every part by a thoroughly sympathetic audience. The programme was admirably chosen; and it is almost needless to say that Madame Nilsson, who made her only public appearance in London on the occasion, was received with a cordiality which must have convinced her how thoroughly her good feeling towards this artistic testimonial was appreciated. Sir Julius Benedict, Mr. Sidney Naylor, and Signor Pinsuti were the accompanists. We understand that the gross receipts of the Concert amounted to £1,150, exclusive of the sum contributed by Mr. Sims Reeves.

MILITARY SERVICE AT ST. PAUL'S CATHEDRAL.

FOLLOWING somewhat closely upon the Festival of the Sons of the Clergy, in St. Paul's Cathedral, came a service of a peculiarly interesting, and, we believe we may add, unique character. Four military bands, namely, those of the Royal Artillery, the Royal Engineers, the Coldstream Guards, and the Grenadier Guards, took part in a Festival Service in aid of the Royal School for Daughters of Officers of the Army, on the afternoon of Tuesday the 28th of May.

Some time before 3.30, the hour appointed for the commencement of the service, the Cathedral was crowded to overflowing, the congregation extending from the very steps of the altar to the arch of the western door, and filling the transepts and galleries. The clergy seated, the slow movement from Mendelssohn's C minor Symphony, and a Larghetto movement, "O Lord my God," by Lefébure-Wely, were played by the bands, under the conductorship of Messrs. Smythe and Dan Godfrey, as opening voluntaries. Had doubt existed, as it may possibly have done in some minds, especially among those acquainted with the peculiar acoustic properties of St. Paul's, as to the success of the introduction of military bands into the sacred edifice, the idea being beyond question a bold one, such doubt must have been speedily set at rest by the first voluntary; the enormous volume of sound being only equalled in its breadth and equality by the purity of tone of each class of instruments.

It was, however, in the *Service* proper (*i.e.* the Magnificat and Nunc dimittis) that the greater amount of interest centred, they having been composed specially for the occasion, and, as regards their scoring, being an absolute novelty in cathedral music. Mr. George C. Martin, the sub-organist of the cathedral, who had been invited to write a setting of the Canticles, performed his task in a manner worthy both of himself and of the Festival for which he was writing, as might have been expected, for his name is a sufficient guarantee for the conscientious discharge of any duties which he undertakes. We have spoken from time to time, in these columns, of works from his pen, and only regret that in the present instance space does not avail to speak critically of the whole of the service. The effect was exceedingly good, and must have been gratifying to the composer; for ourselves, we hope that it may not be long before we have an opportunity of hearing the composition again, under similar circumstances.

The Anthem, which, like the Service, was conducted by Dr. Stainer, consisted of the two final numbers of Sullivan's "Te Deum," written for the Festival held at the Crystal Palace in 1872, in celebration of the recovery of the Prince of Wales. The sermon, an appeal by Bishop Claughton for the funds of the Charity, was followed by the War March from "Athalie," played during the collection of the offertory, and after this, immediately before the conclusion of the service, came the "Hallelujah Chorus," unavoidably transposed, by the way, into E flat, a change not particularly grateful, we should imagine, to the vocalists, more especially the soprano.

It is to be hoped that the result of the Festival may have been as successful from a financial as it undoubtedly was from an artistic point of view; for the Charity is a good one, and well deserves support for its own sake. Now also it has

a double claim upon the lovers of cathedral music, as it has shown not only with what solemn effect may be employed a combination of instruments hitherto unheard of in connection with divine service, and how greatly they enhance the grandeur which can never fail to attach to a solemn choral festival in a vast building before a crowded congregation; but also will, we believe, have served to point out to composers of military and other music how great a field entirely untouched lies open to them, and thereby give an impetus to a neglected branch of their art. Hitherto the composers and arrangers of military band music have, no doubt owing to a lack of opportunity or demand in the opposite direction, given their attention almost exclusively, and that with great success, to the secular division of the art, and the popular idea associated with military music is beyond doubt a secular one. The highest lesson, therefore, that such a festival as the present can teach is, that talents are never better used than when employed in the praise of Him whose gift they are and who alone can bestow them, and whose Own all Art itself is, and to whom all that is good and pure in Art of right belongs.

*** *A press of matter compels us to postpone the continuation of "The Great Composers" until our next number.*

THE arrangements for the Worcester Musical Festival, which will commence on the 10th September, and continue on the three following days, are now completed. At the Cathedral on the first morning there will be a Grand Choral Service; Dettingen Te Deum (Handel); Jubilate in D (Purcell); Cantata, "Blessing and Glory" (Bach); and in the evening, "The Creation" Part 1 (Haydn); "Requiem Mass" (Mozart); "Hymn of Praise" (Mendelssohn). On the second morning "Elijah" will be given; on the third Dr. Armes's Oratorio "Hezekiah," "Hear my Prayer" (Mendelssohn), and "The Last Judgment" (Spohr); on the fourth "The Messiah;" and on the same evening there will be a Choral Service in the Cathedral, consisting of "Magnificat" and "Nunc dimittis" (Sir F. Ouseley), and an Anthem composed expressly for the Festival by Dr. Stainer. On the opening morning a sermon will be preached by the Lord Bishop of the diocese. The miscellaneous concerts in the Shire Hall will take place on the evenings of the second and third days of the Festival. The principal vocalists are Mdlle. Albani, Miss Anna Williams, Miss Mary Davies, Madame Patey, Miss Bertha Griffiths, Mr. E. Lloyd, Mr Guy, Mr. Wadmore, and Signor Foli. Mr. C. H. Lloyd will preside at the organ during the performances in the Cathedral, and Mr. Colborne, Mus. Bac., at the early morning services. The solo instrumentalists are—violin, M. Sainton; pianoforte, Miss Done, and Mr. Done will conduct. Every well-wisher to the Three Choir Festivals will, we are certain, be glad to hear that the long-pending dispute on the method of conducting these meetings has had so satisfactory a termination.

THE Grosvenor Choral Society gave an excellent performance of Mendelssohn's "Athalie" at the seventy-sixth monthly Concert on the 21st ult., at the Grosvenor Hall, with a full band and chorus, consisting of 130 performers. The soloists were Miss Louie Wood, R.A.M., Miss M. Turner, L.A.M., and Miss Lizzie Turner, the latter being very successful in her rendering of the contralto music. The band gave great satisfaction, especially in the Overture and the "War March of the Priests." The Rev. Canon Fleming, B.D., the President of the Society, read the lyrics. In the second part of the programme a new Cantata, "Hallowe'en," by J. G. Callcott, words by Julia Goddard, was performed for the first time. The work, which was very favourably received, consists of five numbers: No. 1, "The Fading Year," Chorus with tenor and bass Soli; No. 2, "Burning the Nuts," Chorus for ladies; No. 3, "Lesbia," contralto Solo and Chorus; No. 4 (encored), "The Mirror," Scena for soprano; No. 5, Recitative for tenor, unaccompanied Quartett (encored), and Chorus. The soloists—Miss Josephine Pulham, Miss Lizzie Turner, Mr. A. Lawrence Fryer, and Mr. Henry Baker—gave the music allotted to them in an effective manner. Mr. J. G. Callcott conducted throughout, and received the congratulations of a very crowded audience. Miss Trust presided at the harp.

WE regret very much to hear that Mr. John Parry, through circumstances entirely beyond his control, has been reduced almost to poverty. An old friend, a solicitor, to whom he intrusted the whole of his savings, has recently died; and although interest for the money has been duly received by Mr. Parry for many years, the principal, it appears, has never been invested as he had been led to suppose it had; so that it is feared that at the final settlement of the deceased's estate scarcely a fraction of the debt can possibly be paid. A fund is now being raised on behalf of Mr. Parry, which we sincerely hope may substantially prove the public appreciation of the services of so gifted and accomplished an artist. The following gentlemen have kindly offered to receive subscriptions: The Rev. Canon Burney, St. Mark's Vicarage, Surbiton; W. P. Frith, Esq., R.A., 7, Pembridge Villas, Bayswater; George H. Milford, Esq., Hillside, Surbiton; John B. Monckton, Esq., Town Clerk of London, 44, Wimpole Street, W.; Henry Shrubsole, Esq., Mayor of Kingston-on-Thames; Liston Young, Esq., South Bank, Surbiton; Thomas Chappell, Esq., 50, New Bond Street, W.; and T. German Reed, Esq., Oakfield, Balham.

A GRAND Opera Concert, at which the principal artists of Her Majesty's Opera appeared, was given on the 26th ult., in the Dome, Brighton, under the direction of Mr. George Watts. The performers were Mdlles. Minnie Hauk, Hélène Crosmond, Valleria, and Tremelli; Signori Campanini, Bettini, and Del Puente, M. Thierry and Herr Behrens; solo violin, M. Victor Buziau; solo pianoforte, Mr. Willem Coenen; conductor, Signor Bisaccia. The programme contained over twenty items selected from the works of the popular composers, and included many of the gems from favourite Operas, all of which were rendered with that artistic finish and excellence which was to be expected from performers of such eminence in the musical profession. We believe that this is the first occasion upon which a Brighton audience has had an opportunity of hearing so large and talented a company of operatic vocalists, and Mr. Watts is to be congratulated upon the success which has been achieved.

ASCENSION DAY was observed at Westminster Abbey with a special service in aid of the Clergy Orphan Schools. A band and chorus of 180, under the direction of Dr. Bridge (Dr. Stainer being at the organ), performed a selection from Mendelssohn's "Elijah," the latter portion of which Oratorio is particularly suitable to the services on Ascension Day. The Solos were given by the boys and vicars-choral of Westminster Abbey, Messrs. Hilton and Bell taking the bass, and Messrs. Carter and Kearton (the latter a most valuable and recent addition to the Abbey Choir) the tenor Solos. The rendering of "Lift thine eyes," and the Solos by the boys, were exceedingly good. The Magnificat and Nunc dimittis was the setting in G, with orchestral accompaniments, by Dr. Bridge, performed at the Caxton Celebration last year. There was a crowded congregation, including the Princess of Wales, and a large collection was made in aid of the Charity.

ON Tuesday evening, May 28, a Concert was given by the City, Hoxton and Stepney divisions of the London Vocal Union, in the Town Hall, Shoreditch, when about 250 of the members were located in the new orchestra. Mr. George Wells conducted. The Concert commenced with the "Macbeth" music, which was given with spirit and precision, a portion of it being encored. A selection from Wells's Cantata, "Peace and War," followed. The Solo "'Tis sweet to stroll at early eve" was tastefully rendered by Miss Lillian Barrett and encored; the same compliment being paid to Miss Marian Burke for the contralto Solo "When will battles cease?" which she sang with great feeling. Mr. Robinson was also well received. The second part was miscellaneous. The Part-songs and Choruses were given with great care.

A SUCCESSFUL Concert was given at Hawkstone Hall (adjoining Christ Church), Westminster Road, on Tuesday, May 28, under the direction of Mr. Frederick G. Edwards, organist and director of the choir of the church. The artists were Madame Florence Lancia, Miss Mary Davies, and Mr. George Whillier, vocalists; Mdlle. Gabrielle Vaillant, violin, and Mr. Edwards and his pupil, Master Hogarth, pianoforte. The Christ Church Choir

numbering nearly sixty voices, sang several Choruses and Part-songs in a highly creditable manner. One of the chief features of the Concert was a new setting of the Twenty-Third Psalm, for female voices, with pianoforte accompaniment, composed by Mr. Edwards. Mr. F. Beckley, assistant organist, was an efficient accompanist.

MDLLE. IDA HENRY gave her Annual Concert at the Royal Academy of Music, on the 3rd ult., when an excellent programme was provided, among the most attractive items in which were the pianoforte performances of the *bénéficiaire*, who, especially in Mendelssohn's Caprice in B flat minor (No. 3, Op. 33), and a Prelude and Toccata by Lachner, elicited warm and well-deserved applause. Mdlle. Henry also took the pianoforte part, with equal success, in several concerted pieces, in which she was ably assisted by MM. Straus, Heimendahl, Zerbini, and Daubert. The vocalists were Madame Sophie Löwe and Mdlle. Gaetano; and the accompanists Mr. Zerbini and Herr Frantzen.

THE St. George's Glee Union gave its 113th monthly Concert at the Pimlico Rooms on Friday the 7th ult., the programme being of a miscellaneous character. The soloists were Miss Kate Hardy, Madame Marie Belval, and Mr. Thomas, all of whom were highly successful. Mr. F. R. Kinkee played Chopin's "Mazurka" (Op. 30), and "La Cascade" (Pauer) in a masterly manner, and also accompanied with judgment. Among the Part-songs, Mendelssohn's "Vintage Song," for male voices, "Silent Night" (Barnby), and Mr. G. W. Martin's prize Glee, "The merry month of June," were exceedingly well given. Messrs. Garside and Joseph Monday conducted.

THE stimulus given to the musical department of Aske's School for Girls, at Hatcham, since the earnest and eloquent speech of Professor Macfarren at the award of scholarships in the Institution, has already produced good results. At an afternoon performance by the pupils of the music-classes on the 31st of May, under the Head Music Mistress, Miss Macirone, a very large amount of talent was exhibited, both in the instrumental and vocal department; and the applause from a numerous and highly appreciative audience must have been most gratifying to the young students, as well as to the many excellent teachers who have so zealously laboured in the cause.

THE South Norwood Musical Society concluded its season on the 3rd ult. with a performance of an Oratorio entitled "Jesus," composed by its Conductor, Dr. W. J. Westbrook, as an exercise for his degree, and previously sung in the Chapel of Queen's College, Cambridge, only. The work is short, having but sixteen movements, and abounds in flowing melody. The Solos, for bass and soprano, were sung by Mr. Alfred Caink and Miss Jessie Royd; members of the Society singing an Octet and a Trio for ladies' voices. The performance was generally excellent, and the composer received a most enthusiastic greeting at its close.

AN Evening Concert was given in St. James's Hall on May 30th, by Mr. Faulkner Leigh, to a crowded audience—the artists engaged being Mesdames Annie Sinclair, Mary Davies, Annie Butterworth, and Madame Patey; Messrs. Faulkner Leigh, Maybrick, Walter Bolton, and Thurley Beale; solo violin, Madame Varley-Liebe. The Conductors were Sir Julius Benedict, Signori Mazzoni and Visetti, and Mr. W. Ganz.

MR. EDWARD PLATER gave an excellent Concert at St. George's Hall on the 24th ult., the principal vocalists being Mdlle. Minnie Hauk and Madame Trebelli; and the instrumentalists, Mr. Henry Bird (pianoforte), Mr. Lazarus (clarinet), and Mr. Albert (violoncello). A feature in the concert was the singing of several Glees, Madrigals, and Part-songs, by Mr. Edward Plater's "Glee Union," all of which elicited warm and well-deserved applause.

A MORNING Concert was given by Madame Sainton-Dolby on the 24th ult., at Steinway Hall, when Costa's Oratorio "Naaman" was performed. The soprano and contralto Solos were sung by the ladies of Madame Sainton's Vocal Academy, the tenor and bass parts being intrusted to Mr. Faulkner Leigh and Mr. Edward Wharton. M. Sainton conducted, and Messrs. Thouless and Lindsay Sloper presided at the pianoforte. The hall was crowded.

THE Norwich Musical Festival will, as we announced in our April number, commence on Tuesday, October 15, the Monday evening concert being suppressed. Lord Suffield proposes to invite the Prince and Princess of Wales to pass the festival week at his seat at Gunton; and, should this invitation be accepted, it is expected that both the Prince and Princess will be present at the performances.

AN Evening Concert, in aid of the funds of the local Rifle Corps, was given in the Drill Hall, Crouch End, on Wednesday, the 19th ult. The artists engaged were Miss Hardy (soprano) and Mr. Faulkner Leigh (tenor); solo violin, Mr. Jacoby, of the Royal Italian Opera. The hall was very crowded.

REVIEWS.

The Life of Mozart; including his Correspondence. By Edward Holmes. A new edition, with notes, by Ebenezer Prout. [Novello, Ewer and Co.]

MR. HOLMES, in his preface to the original edition of this book, written in 1845, says, "The only biographical notice of Mozart in English is a translation from the French of Bombet (M. Beyle), itself a translation from the German of Schlictegroll." Since that time many circumstances have come to light respecting the composer, the two most reliable authorities being Otto Jahn's "Mozart," the second and revised edition of which was published at Leipsic in 1867, and Von Köchel's "Thematic Catalogue," issued in 1862. These works, however, have added to, but by no means superseded, Holmes's "Life," which has so thoroughly taken its place amongst the standard biographies of our great composers, that even those thoroughly acquainted with the more recent books already mentioned, have been constantly inquiring when a new edition of our countryman's earnest and carefully compiled work was to be published. Mr. Ebenezer Prout, who has undertaken the editorship of the book, has materially increased its value by supplying any information derived from Jahn in foot-notes, which are kept distinct throughout from those of Mr. Holmes. The text of the author has been reverently left untouched; and it is no slight testimonial to the worth of the work to assert—as the editor does in his preface—that the volume has been carefully collated with Jahn's book "with a result which reflects the highest credit on Mr. Holmes's accuracy." As so much more of the history of the "Requiem" is now known than was the case when Mr. Holmes wrote, a summary of the conclusions arrived at by the principal authorities on the subject has been given in the Appendix; and a Catalogue of the complete works of the composer, compiled from Köchel, has also been added. No more need be said to draw the attention of the musical student to this valuable publication. Had the book been merely reprinted, we are convinced that every lover of Mozart's works would have possessed himself of so faithful a record of the composer's career; but the judicious editing of Mr. Prout has invested it with an interest which cannot fail to materially increase its popularity.

Third Mass in A. (Coronation Mass.) Composed for the Coronation of King Charles X. By L. Cherubini. [Novello, Ewer and Co.]

WHEN Charles X. became King of France in 1825, Lesueur and Cherubini, by virtue of the office they held as Court musicians, had to compose the music for the coronation ceremony; and this Mass, though performed on the occasion, and regarded by artists as a model of devotional feeling and purity of style, affords one of the many instances of the neglect with which music written for a special purpose is too often treated. Many years ago the firm which now issues this composition precisely as Cherubini wrote it—for three voices—published it with a fourth part added by Haydn Corri; and although undoubtedly in performance this conventional form came more gratefully upon the ear of a conventional audience, as the time has now arrived when the composer's original intention is considered paramount, this octavo edition of the work will, we hope, draw attention to its many beauties and insure its general acceptance. It would be impossible in this brief notice to dwell upon the points of interest in this Mass; the varied and appropriate setting of the "Credo," with the deeply pathetic "Crucifixus," the truly devotional

"Sanctus," and the "O Salutaris" (which we should recommend to be sung as a trio, rather than a chorus), will sufficiently speak for themselves to the hearts of the listeners. All we can do is earnestly to commend the composition to the notice of those who have the direction of choirs; and to express a hope that we may shortly hear it in public, with the accompaniment of an orchestra competent to do justice to the charming instrumental colouring which throws such a rich glow over one of the finest of Cherubini's sacred works.

Moses in Egypt. An Oratorio. The English version by Arthur Matthison. The music composed by G. A. Rossini. [Novello, Ewer and Co.]

THIS edition of Rossini's work is published, not as the composer wrote it, but as arranged for performance by the Sacred Harmonic Society, and therefore, of course, with many cuts, and with some alterations which, for representation in the Oratorio form, appear to us extremely judicious. There can be no question that the composition (whether sacred or not) has made its mark as abstract music; and its repetition next season will be anxiously looked forward to. In our notice of the performance of the Oratorio we incidentally mentioned the excellence of the English version, and a closer acquaintance with it has proved the justice of our remarks. The task was an extremely difficult one; and throughout the work Mr. Matthison has shown not only that he is a skilful translator, but a sympathetic artist.

Lyrical Illustrations of Modern English Poets. A Collection of Songs, for Soprano, Contralto, Tenor, and Bass Voices. Composed by John Barnett.
[Hutchings and Romer.]

REMEMBERING that when John Francis Barnett first became known as a composer he was mentioned as the "nephew of John Barnett," and that now we hear John Barnett called "the uncle of John Francis Barnett" it seems necessary to remind the present generation of the status in the profession held by the elder artist at a time when English music was but struggling to assert its real power in this country. The republication of these beautiful illustrations of the British poets, therefore, is well timed, for it will prove that, in an age of musical decadence, an English musician had the courage to issue a collection of vocal pieces appealing exclusively to artists and highly educated amateurs; and that, presuming National Opera to be not altogether a myth, we have still living amongst us a composer who is ready, and we hope willing, to continue a career so successfully inaugurated by "The Mountain Sylph," "Fair Rosamond," and "Farinelli." At least, we know of one Opera by this writer, "Kathleen," which has never yet been heard, but which we have every reason to believe is perfectly ready for the stage. In the advertisement to the first edition of the songs before us, Mr. Barnett says that he did not at first publish them, although urgently persuaded to do so by his friends, "because the work abounded in mechanical difficulties;" but since this time the art has so advanced that this objection can, we think, no longer apply. True it is that in every piece the instrument is as important as the voice; but the pianoforte part, although demanding both skill and care, lies well under the hands throughout; and amateurs will, we are certain, feel a pride in overcoming difficulties in so good a cause. The tenor song, "Queen Mab," was scored by the composer for Braham to sing at a Philharmonic Concert (Mr. Barnett tells us, in his "Fore-words"); but although forwarded to the Directors, with a recommendation from the great tenor, "it was returned almost immediately, *unopened*." This was of course disappointing to a young artist endeavouring to make his way; but we regret that it should have made him lock up other compositions which were intended to form a second volume, for he had already received the highest encouragement from musicians quite as competent to judge of his works as the Directors of the Philharmonic, and he had only to await his time for due recognition. Amongst the songs contained in this volume we must especially award praise to the following, not only for their abstract musical value, but for their sympathy with the words they illustrate; the Canzonet for tenor or soprano, "I arise from dreams of thee" (which, however, we should certainly recommend only for a tenor), the short Canzonet for tenor, "My faint spirit," the Scena for tenor, "Darkness" (a fine composition), the Canzonet for tenor or soprano, "That song again," and the Scena for mezzo-soprano, "The Cloud." All the pieces are, however, the work of a poetical and sympathetic artist; and we earnestly recommend them to the attention of those who do not too deeply sympathise with "Royalty" songs. We accept this volume with additional pleasure because we hope it may be regarded as an earnest that Mr. Barnett is again about to step forth into the world of art, from which he can now but ill be spared.

The Canticles and Psalter, Festival and Ferial. Pointed and adapted to the Gregorian Tones by James B. Gray, B.D., Rector of Crick, Northamptonshire.

The Psalms, Canticles, and the Athanasian Creed. Pointed for chanting by Rev. L. S. Tuckwell, M.A., and J. Stainer, M.A., Mus. Doc.
[Oxford: W. R. Bowden, 59, High Street.]

JUDGING from the number of carefully arranged Psalters which are now available, the Psalm-singing in our churches should be in a fair way to become well-nigh perfect. The two Psalters under notice are very excellent and commendable, though they differ widely in character. Each gives lucid rules for chanting in the preface, which should leave no doubt in the minds of the choristers as to the intentions of the editors. In the former, the Tones are given at the head of each Psalm, being printed in modern notation. This, we think, is a step in the right direction. Nothing whatever is gained by adhering to the old stave and what may be termed black-letter notes. Certainly, to many, the old staves and clefs, &c., are a source of very great perplexity; while the form in which the above tones are printed is understood by all musicians. The general appearance of the pointing is much the same as those of the modern Anglican school; the emphasised words are printed in large capitals, while that part of the verse which is sung to the termination of the chant is clearly divided in the printing.

Of the Magdalen Psalter little need be said, as it does not lay claim to many special characteristics. It has long enjoyed popularity, and is used in many churches where the musical part of the service is carefully rendered. The names of the editors will be sufficient guarantee for the good taste of the accentuation, &c.

Te Deum in E flat. By Henry Gadsby. (No. 36 of the Parish Choir Book.) [Novello, Ewer and Co.]

THIS short and simple setting of the "Te Deum" is evidently designed for choirs of comparatively limited ability. From the first bar to the last there is no polyphonic writing; the voices move together, either in unison or in full harmony, throughout. The music, though very simple, is both interesting and effective; the close being especially good. Mr. Gadsby shows in this "Te Deum" that it is possible for a skilful musician to write what is perfectly easy to sing, without at the same time writing rubbish.

Jerusalem. Solo from "Gallia." Composed by Ch. Gounod. [Novello, Ewer and Co.]

M. GOUNOD'S masterly work—written for the opening of the International Exhibition of 1871, and performed at the Royal Albert Hall on that occasion—has been so rarely heard since then in this country that we cordially welcome this highly dramatic song, now published for the first time apart from the Cantata, not only on account of its intrinsic merit, but because it may be the means of directing attention to the composition of which it forms one of the most prominent features. Those who were present when "Gallia" was produced must well recollect the extraordinary effect of the sudden change from minor to major upon the word "Jerusalem" in this solo; the triplet accompaniment of stringed instruments lending an additional charm to the pathetic appeal for his country which seemed to come direct from the heart of the composer. In its present form there can be little doubt that soprano singers will gladly avail themselves of so thoroughly representative a piece; for in the pianoforte accompaniment the effects of the score are as far as possible retained. The wailing

movement in A minor, with which it opens, acquires additional pathos from the accompanying staccato chords; and the impassioned triplets to which we have already alluded are so well distributed between the hands as to convey a very good idea of the fulness of the original instrumentation. Both in public and in private this solo has now a fair chance of attaining the popularity it deserves.

A Guide to the Local Examinations in Elementary Musical Knowledge of Trinity College, London. By Frederic Clarke. [W. Reeves.]

THE author of this useful little treatise is an honorary life member of the College, and honorary local Secretary for the Gloucester District; and being well acquainted, therefore, with the manner in which the examinations at the College are conducted, every reliance may be placed upon the soundness of his advice. We are glad to find that, although he recommends certain works for study, the necessity of engaging a competent master is positively insisted upon, especially for those who intend to be senior candidates. His remarks upon the *method* of working are invaluable. "*Think* and *reason*," he says: "try to account for everything you learn. If you are not clear on any particular point, do not leave it until you are master of it. In this way, even if you seem to progress slowly, you are learning to be *thorough;* otherwise you will be inaccurate, and a few skilfully put questions may speedily reveal how superficial your knowledge is." In the observations addressed to "juniors" he clearly points out the kind of questions that will be asked, and counsels the pupils not to be taken by surprise. So good are his rules for impressing musical notation upon the mind that, as he says, "no artificial aid occurs to us with reference to the crotchet and quaver rests," we willingly present him with the following method: commence writing the letter Q for the quaver rest, and the letter C for the crotchet rest, and the pupil need never trouble himself about the matter again. We particularly recommend for attentive perusal the "Hints for answering the Paper" at the examinations; for very often even clever students, by some oversight or slight act of carelessness, scarcely do themselves justice. At the end of the book we have some of last year's papers, given for both the senior and junior divisions, with some specimen answers, which will be found extremely useful as guides for those unaccustomed to write down replies to questions without the possibility of reference to any work. As accuracy here is of the utmost importance, we are certain that Mr. Clarke will thank us for pointing out the following errors. At page 38 it is stated that Mendelssohn's first Oratorio, "St. Paul," "was produced at Birmingham in 1837." The fact is that the first performance of the work in this country was on Friday morning, October 7, 1836, at the Musical Festival at St. Peter's Church, Liverpool, the Conductor being Sir George Smart. Then at page 41, an example of a diminished third is given from F♯, although in the paper to which it refers it is especially stated that it must be taken from F♮. At page 6, *Appoggiatura* is spelt with one *g;* and the melody to be barred, on the same page, is afterwards given in 3-2 time, ending with a bar containing a dotted minim, a mistake which would certainly puzzle the most accomplished candidate for the "honours section." These slips of the pen might be easily remedied in a future edition; and that we think the book worthy of a second issue may be gathered from the fact of our having so carefully examined such minute details as we have drawn attention to.

Singing. An Essay. By Frederic Penna. [Tinsley Brothers.]

THE author of this essay tells us that in writing it he had two objects in view—"First, to render some service to the listener at a concert at which English is sung; Second, to give aid to the vocal student;" and we are bound to say that he has carried out both these objects in a highly satisfactory manner. We have had so many treatises upon the art of producing the voice, with coloured illustrations of the vocal organs, that it is really a relief to find a master treating only of the intellectual aspect of the art; and we congratulate Mr. Penna upon the successful fulfilment of his intention not to have a "single musical note" in his book. His remarks upon "tone-colour," "accent," and "oratorio singing" show the result of much thought on the subjects; and in the practical illustrations of the theories he advocates he is, as a rule, extremely happy. We can find space for but one extract. Speaking of "tone-colour," he says: "It has often been said that a sentiment is half expressed by the tone assumed. We know the actuating emotions of a speaker almost as much by the tone of his voice as by the words he uses. . . . How essential then it is to cultivate this colour of voice; and especially so when there is an intention to give expression to artificial sentiments!" With all this we agree; but can scarcely indorse the opinion thus oracularly given forth: "If the reader think he must be a *good* musician in order to be a good singer, let him at once dispel the illusion." It is assuredly possible to become a *singer* without being an accomplished musician; but we have not yet met the *good* singer who has merely a superficial knowledge of music.

FOREIGN NOTES.

AFTER having been repeatedly postponed, the inauguration of the official Concerts of the Paris International Exhibition took place on the 6th ult. in the new hall erected for the purpose, after the design of MM. Davioud and Bourdais, which is capable of accommodating 4,500 spectators and 500 executants, and the acoustic arrangements of which are said to be absolutely perfect. The programme of the opening performance, which consisted entirely of works by French composers, will be found among our usual Concert notices, as well as those of a few other concerts incidental to the Exhibition, which may be of special interest. It is difficult, if not impossible, however, to make anything like a fair selection under present circumstances, as it may be safely asserted that the musical life stirring at this moment in the French capital is entirely unprecedented in the annals of International Exhibitions. The following are the names of the members forming the International Jury for musical competition: England, Dr. John Stainer; United States, F. A. Post; Spain, M. S. Fuertes; Austro-Hungary, Dr. Hanslick and Franz Liszt; Switzerland, Oscar Hegar; Belgium, M. Gevaert; France, Le Couppey, Gustave Chouquet, I. Armingaud, M. Reber, and M. Vervoitte; all of whom are now assembled. Among the collections of musical instruments exhibited, that of MM. Kraus, père et fils, of Florence, occupies a prominent place. It consists of most interesting specimens, both ancient and modern, of stringed instruments, spinets, and clavecins by Cristofori and others. Among modern inventions in the improvement of musical instruments, the pianoforte constructed by MM. Comettant and Mangeot frères, attracts general attention. The novelty in the instrument in question consists in a double keyboard, the scales of which ascend in opposite directions, so that the bass of the one proximates the treble of the other. The advantages of this arrangement are at once seen. It obviates the necessity of a separate fingering for each hand; no longer condemned to play a distinct part, the hands of the performer command with absolute freedom a field of seven octaves. The use, moreover, of the improved instrument for the purpose of reproducing orchestral effects need hardly be pointed out. M. Zarebski, the young Polish pianist, has been the first to master, after two months' assiduous practice, the novel manipulations required for the double keyboard, producing most surprising results at a performance recently given in the presence of a distinguished audience of professors and amateurs.

M. Gounod's new Opera "Polyeucte" will not be performed at the Grand-Opéra until some time in September next. At the Opéra-Comique the alternate representations of "L'Etoile du Nord," "Les Diamants de la Couronne," and "Psyché" continue to attract large audiences. The Théâtre-Italien has closed its season of Opera with Verdi's "Aïda;" the resuscitated Théâtre Lyrique, on the other hand, was to have reopened its doors on the 20th ult. During the past season the receipts of the Paris Grand-Opéra amounted to 2,950,797 francs, those of the Théâtre-Français to 1,748,189 francs.

After a most successful campaign at the Royal Theatre of Lisbon, the French troupe of lyrical artists, under the direction of M. Constantin, have returned to the French capital. The Opera most in favour with the Portuguese audience has been M. Ambroise Thomas's "Mignon."

The publishing firm of Schott, in Bruxelles, are about to issue an interesting work in four volumes, entitled, "Histoire du Théâtre Français en Belgique depuis son origine jusqu'á nos jours" from the pen of M. Frédéric Faber.

The Royal Opera House at Berlin was closed for the usual summer vacation on the 14th ult. with a performance of "Fidelio." According to a statistical notice contained in the *Neue Berliner Musikzeitung*, 223 performances of opera have taken place at that institution during the ten months from the 24th of August last, not including dramas with incidental music, such as Weber's "Preciosa," &c. In numerical order, Richard Wagner ranks first with thirty-three representations of five works; next comes Mozart, with twenty-nine representations of six works; then follow the names of Verdi, Meyerbeer, and Brüll, with nineteen, eighteen, and seventeen performances respectively. Weber's operas were heard on eleven occasions; Beethoven's only operatic work on seven; Gluck's name appears on the list three times; that of Cherubini twice. Only two novelties have been produced during the period named, viz., Ignaz Brüll's "Der Landfriede" and Richard Wüerst's "Die Offiziere der Kaiserin."

The first performance at Munich last month of Herr Wagner's "Siegfried" is said to have been highly successful. Herr Vogel, as the representative of the athletic hero, and Madame Vogel, in the character of Brünnhilde, are specially mentioned as having acquitted themselves of an exceptionally difficult task with great ability. At the same theatre of the Bavarian capital the annual private performances, at which the singular-minded king forms the sole audience, have recommenced. On those occasions the house is brilliantly illuminated, as on a gala-night, and directly His Majesty enters the royal box, the performance of either tragedy, comedy, or opera commences, there being not even a servant admitted to disturb the solitude of the royal listener.

Herr Max Bruch has, it is stated, accepted the post of director of the Stern'sche Gesangverein at Berlin, in the room of Herr Julius Stockhausen, whose eminent talent has been secured for the newly founded Hoch'sche Conservatorium at Frankfort, under the direction of Herr Joachim Raff, which is to be opened in September next.

The town council of Leipzig have unanimously elected Dr. W. Rust, of Berlin, for the vacant post of organist at St. Thomas's Church.

We read in a letter from Halle of the great impression produced by a first performance of a Symphony in B minor from the pen of a lady, Mdlle. Emilie Mayer. The work in question is said to bear evidence of original power and thoroughly musicianlike workmanship; and the fact is the more worthy of notice, since the successful competition of lady composers with the opposite sex in the higher spheres of the art remains, at all events at present, but an isolated achievement.

To the list of German Operatic institutions which have undertaken the performance of parts of Herr Wagner's Tetralogy, must now be added that of Brunswick, where "Rheingold" and "Walküre" are in course of preparation. The anniversary of the poet-composer's birth (May 22) was celebrated by appropriate musical performances on the part of the numerous Wagner Societies all over Germany.

Some few weeks ago Herr Hans von Bülow gave what he termed—probably in reminiscence of his periodical visits to this country—a "Pianoforte Recital" at the town of Dresden. The fact has roused the ire of a purist correspondent of the *Neue Zeitschrift für Musik*, who protests against the introduction of more foreign terms into German concert programmes, especially when emanating from the language of the "most unmusical of all civilised nations." By way of illustration of the latter, by no means novel, characterisation as regards this country, the same journal contains a detailed report of the annual public examinations recently held at the Leipzig Conservatorium, which literally teems with the names of English pupils who have attained special excellence in various departments of the institution. Although facts speak for themselves, it is the peculiar privilege of prejudice not to listen to their teaching.

A recent number of the *Allgemeine Deutsche Musik Zeitung* contains an interesting article on the "History of the *Bâton de Mésure*," in which the writer traces the first introduction into the chief music-cultivating countries of this comparatively modern *insigne* of the orchestral leader. We also notice in No. 23 of the *Neue Zeitschrift für Musik*, under the heading of "Zur Beethoven Literatur," Herr Nohl's very temperate reply to Mr. Thayer's recently published critical observations respecting some phases in the life of Beethoven, as represented in Herr Nohl's biography of the great composer.

According to an announcement made in the Leipzig *Signale*, the projected Mozart Festival at Salzburg will not be held this year.

The annual Music Festival of the Lower Rhine took place on the 9th ult. at Düsseldorf, under the direction of Herr Joachim, with a programme, the chief features of which have already been announced in these columns. On the third day of the festival, which, as usual, was devoted chiefly to the display of individual talent, Herr Joachim played a Concerto in A minor, by Viotti, and Madame Joachim sang the Scena from "Demetrius," composed by her husband; a Cantata for chorus and orchestra by Julius Tausch, the Düsseldorf *musikdirector*, entitled "Germanenzug," formed likewise part of the programme on the occasion.

At the Imperial Opera of Vienna, Wagner's "Tannhäuser" was recently performed in its original form, *i.e.* without any of the modifications which the composer himself eventually introduced into the score of the work.

The *Neue Freie Presse* contains the announcement that Herr Johann Strauss, a widower since the last two months, is about to be married to a young singer, Mdlle. Angelica Dittrich, a pupil of Proch.

M. Massenet's Opera, "Le Roi de Lahore," will be placed on the *répertoire* of the Munich Theatre during next season.

A new Comic Opera in three acts, from the pen of Theodor Rehbaum, and entitled "Don Pablo," is in course of preparation at Dresden.

Lauro Rossi, one of the most distinguished *savants* of Italy, has, it is stated, resigned his post of Director of the Conservatoire at Naples.

At the Theatre dal Verme of Milan a new Opera by Signor Augusto Moroder, entitled "Gabriella Candiano," was recently produced, without, however, realising the great expectations which the work had excited. Signor Moroder is a pupil of the *maestro*, Lauro Rossi, of Naples.

The first complete performance of Mendelssohn's "Elijah" took place a few weeks ago at New York, the work having been taken in hand by the Oratorio Society of that city.

We have to record the death of Franz von Holstein, the successful composer of several operas, an artist universally esteemed in Germany. He died at the age of fifty-two.

The death is also announced at Berlin of Franz Espagne, during twenty years chief librarian of the musical section of the Royal Library, which is indebted to his knowledge and zeal for numerous most valuable additions. He has also lent valuable aid to the standard editions of the works of Bach, Mozart, and Beethoven, published at Leipzig. He was only fifty years of age.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—First Concert Officiel of the Exhibition (June 6): Part I. of "Le Désert" (Félicien David); Cantata, "Les Noces de Prométhée" (Saint-Saëns); Danse Bohémienne from "La Jolie Fille de Perth" (Bizet); Fragments from "Sapho" (Louis Lacombe); Overture and Chorus from "La Déesse et le Berger" (J. Duprato); Septett and March from "Les Troyens à Carthage" (Berlioz); vocal soli. First Exhibition Concert of Chamber Music (June 7): Quintett No. 12 (Onslow); Thême with variations (Massenet); Concerto for Viola (Garcin); Allegretto and Andantino for stringed instruments (Lalo); Trio for pianoforte, violin, and violoncello (Reber). Second

Exhibition Concert of Chamber Music (June 14): Quartett in E flat (Cherubini); Trio for pianoforte, violin, and violoncello (Widor); Quartett No. 5, for stringed instruments (A. Morel). Second Concert Officiel (June 18): Overture to "Le Roi d'Ys" (Lalo); Fragments from "L'Arlesienne" (Bizet); Symphony in C (Gouvy); Idylle et Danse des Satyres (Destribaud); Fragments from "Eucharis" (Deldevez); Overture to "Zampa" (Hérold). First Concert of the Orchestra of La Scala (June 19): Symphony in C (Foroni); "Contemplation" and Scherzo (Catalini); Overture to "Guarany" (Gomes); Gavotte for stringed instruments (Bazzini); Overture to "Promessi Sposi" (Ponchielli); Overture, "Coriolan" (Beethoven); Funeral March from "Amleto" (Faccio); Overture to "Vespri Siciliani" (Verdi); Overture to "Carnaval Romain" (Berlioz); Overture to "Siége de Corinth" (Rossini). Third Exhibition Concert of Chamber Music (June 21): Quartett for strings, Op. 56 (Gouvy); Suite for flute and pianoforte (Madame de Grandval); Trio, Op. 17 (A. de Castillon).

Leipzig.—Concert of the Riedel'scher Verein (June 2): Präludium in B minor (Bach); "Stabat Mater" (Palestrina); Air for violin (Goldmark); 137th Psalm (Liszt); 117th Psalm (R. Franz); &c. Conservatorium (June 6): Quartett in F (Schumann); Sonata in G for violin (Beethoven); Sonata for pianoforte (Schumann); vocal soli.

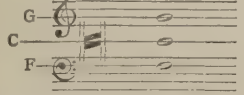
Berlin.—Concert of the Sternsche Gesangverein (Thanksgiving for the preservation of the life of the Emperor, May 26): March and Chorus from the "Ruins of Athens" (Beethoven); Duet, "The Lord is a Man of War" (Handel); Dettingen Te Deum (Handel).

CORRESPONDENCE.

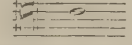
THE TENOR CLEF.

TO THE EDITOR OF "THE MUSICAL TIMES."

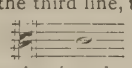
SIR,—A fatal objection to Mr. Whitaker's somewhat ingenious suggestion in your last issue is that it entirely falsifies that foundation of Pitch Notation, the "Great Stave of Eleven Lines," the middle line of which bears unalterably the note C; *i.e.*—



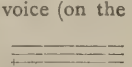
Used for the tenor voice, it is customary and convenient (seeing that the notes of this voice occur chiefly on and around this line) to place this note C on the fourth of five lines taken arbitrarily from the "Great Stave," thus:—



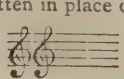
for the alto voice, on the third line, thus:—



and for the soprano voice (on the Continent at least), on the first line, thus:—



In each case, however, this note C is one and the same as to pitch, and it would certainly be incorrect to state that it ever occupies a different position on the stave: *its position is always the same*, but the number of lines above or below it may be altered according to the requirements of the part. Mr. Whitaker's suggestion makes this note C occur in the place which B *must* occupy, and involves confusion of the most hopeless kind. If, however, Mr. Whitaker means that the notes are to read as though in the G clef, only sounding an octave lower, then the method suggested, I believe by a Mr. Oliphant, some time ago will probably be preferred, seeing that it does not involve the falsification of the Great Stave. Mr. Oliphant's plan was that *two* G clefs be written in place of one; *i.e.*—



and these are to be understood as lowering the notes one octave compared with their pitch under one such clef. As regards the general aspect of this subject of clefs (on which much ignorance and misconception exists), it appears, I think, as unreasonable for a tenor chorus singer to make objection to the use of a clef whereby the notes of his part can best be read in their *true position*, as it would be for, say, a viola-player to reject the C clef in which his part is written, because he is desirous of concealing his want of proper education by the adoption of some such makeshift as that your correspondent advocates.

There is just as much necessity for, and justification of, the existence and use of the C clef as there is for the G (treble), or the F (bass), unless indeed a confusing number of ledger-lines above or below these last-mentioned clefs be preferred; or resort be had to another undesirable alternative, viz., the placing of more or less lines above and below the G or the F clef, thus making an *apparent* but not real alteration of the position of these two notes on their respective staves. Doubtless, however, this latter plan would prove so perplexing to the majority of persons that they would wisely prefer the labour of learning the C clef.

Starting with a clear comprehension of the "Great Stave," few persons of average intelligence will find a knowledge of the C clef more difficult to acquire than either the G or the F clef, and probably the time consumed in seeking ineffective substitutes like that under discussion, would be better spent in attaining a knowledge of the real thing, which being true in principle will, without doubt, in the long run be found the most effective in practice, and will amply repay the hours of labour spent in its acquisition.—Yours faithfully, K. N.

June 11, 1878.

SCOTCH REELS, &c.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The perusal of Mrs. Maclagan's interesting letter concerning Reels and Strathspeys incites me to mention the local tradition of Speyside as to the origin of the famous airs "Tullochgorm" and the Reel of "Tulloch." When I was last there, in 1870, I learned that their composer was one Dallas, whose violin was preserved in a farmhouse in the parish of Duthil (included in Strathspey), where the tombs are of the chiefs of the Grants, the Strathspey clan. Mr. Salaman was probably thinking of Grantown, of late years become a northern sanatorium, when he referred to a town or village called Strathspey. Tullochgorm (blue knoll or eminence) is a farm near the Broomhill Station of the Highland Railway. Tulloch is the designation of some rising ground in the direction of the mountain Cairn Gorm.—I am, sir, your obedient servant,

Kensington, June 12, 1878. A. J. HIPKINS.

"GOD SAVE THE KING."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I see from the very able article in this month's MUSICAL TIMES, on "God save the King," Mr. Cummings refers to a book "The Muse's Delight," and states that this book was published by John Sadler, at Liverpool, in the year 1754. I do not doubt the accuracy of this statement, but if it is correct there is a strange coincidence, as I have in my possession, in capital condition, a copy of

"The Muse's Delight, an accurate Collection of English and Italian Songs, Cantatas, and Duetts, set to Music for the Harpsichord, Violin, German Flute, &c., with Instructions for the Voice, Violin, Harpsichord or Spinnet, German Flute, Common Flute, Hautboy, French Horn, Bassoon, & Bass Violin; also a Compleat Musical Dictionary, and upwards of Four Hundred English, Irish, & Scots Songs, without the Music. London: Printed by Henry Purcell, at Handel's Head, in Wood Street, M,DCC,LIV."

The title-page, of which the above is a copy, is in red and black letters alternate.

I am inclined to think that this is the book to which Mr. Cummings refers, as it is not likely that two editions of this work would be published in the same year, one in London the other in Liverpool. In the copy in my possession there is no composer's name to the air "God save great George ye King," or rather as it is headed "A Loyal

Song for two Voices," although to almost every other song in the book the "setter" or composer's name is added.

In the same book there is, amongst others, a loyal song entitled "The State of Little Britain," set by Mr. Carey. This, I presume, is the Mr. Henry Carey for whom his son, according to Mr. Cummings, claimed the authorship.

The song I mention—"The State of Little Britain"—is quite unique in its way. The first verse is as follows:—

Britons where is your great magnanimity?
Where's your boasted courage flown?
Quite perverted to pusilanimity,
Scarce to call your souls your own.

This may or may not be written by the same hand as "God save the King." There is certainly a great comparison in style, although in the last verse of the above song the words are—

Gracious gods to assist exurgitate,
Stretch forth your vindictive hand;
Make oppressors their plunder regurgitate,
And preserve a sinking land.

This smacks a little of—

Confound their politics,
Frustrate their knavish tricks, &c.

I am, sir, yours, &c., HENRY MILLER.

Sale, Cheshire, June 13, 1878.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MUS. BAC.—*The University of London has lately published regulations for the Degrees of Bachelor and Doctor in Music; but no such degrees have as yet been conferred. The Examiners, we believe, are not yet appointed. As to the hood, we can give you no information: possibly the Registrar of the University may be able to enlighten you. An article on this subject appears in our present number.*

FRED. R. GREENWOOD.—*Space will not allow us to print our correspondent's letter; but we may say that pianists differ as to the manner of playing both the* appoggiatura *and the* acciaccatura. *We are inclined to agree with Mr. Greenwood in the rules he lays down; and even those who dissent from these views, and advance a theory of their own, are continually compelled to make exceptions.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BECKENHAM.—A very successful Concert was given in Christ Church Lecture Hall by the Beckenham Tonic Sol-fa Association on Thursday evening, the 6th ult. The programme consisted of part-songs, songs, duets, &c. The solo vocalists were Miss Chatfield, Miss Longford, Miss Barnes, and Messrs. Jeal, G. Clarke, Privett, and Barker. Mr. W. Barnaby, director of the class, conducted, and Mr. J. Jenkins presided at the pianoforte.

BEDFORD.—On the evening of Ascension Day (May 30) full Choral Service was held in Holy Trinity Church, and for the first time in the town an orchestra was used with the organ to accompany the service. The Anthem was Mendelssohn's *Lauda Sion*, and after the sermon (which was preached by the Rev. H. A. Cotton, Minor Canon of Westminster) Handel's "Lift up your heads" was sung. The music was rendered with very great effect, the choir and band numbering 160. Mr. Ford presided at the organ, and Mr. P. H. Diemer conducted. The chants and hymns were heartily joined in by the large congregation.——The Amateur Musical Society gave its second Concert of the twelfth season, on Tuesday the 4th ult. The first part included Gade's *Spring's Message* and Mendelssohn's *Walpurgis Night*, both of which were given with much effect. The choir sang *Spring's Message* with great refinement, and the difficult *Walpurgis Night* made a very great impression; the band and chorus thoroughly entering into the spirit of the composition. The soloists were Miss Hipwell, Mr. Sydney Tower, and Mr. Lewis Thomas. The second part opened with the Overture to *Zampa*, which was rapturously encored, as was also a part-song "Dewdrops," by the Conductor of the Society, Mr. P. H. Diemer, a flute solo by Mr. Benjamin Wells, and "Non più andrai," sung by Mr. Lewis Thomas. The next work to be performed is Schumann's *Paradise and the Peri*.

BIRMINGHAM.—Mr. D. F. Davis gave a Concert at the Town Hall, on Tuesday, May 28, the most striking feature of which was the band of harps, twenty-six in number, which was most effective, not only in several pieces, but in accompanying the choir of the Philharmonic Union. Miss Woodley (who took the place of Madame Hersée, absent through illness) and Mr. Vernon Rigby were highly successful in their vocal solos. Mr. John Thomas performed solos, and, with Mr. Davis, a duet for harps. The concert was conducted by Dr. Heap. There was a large and appreciative audience, many items in the programme being encored.——The famous American band of Mr. Gilmore gave a series of Promenade Concerts, at Curzon Hall, on Monday and Tuesday the 3rd and 4th ult. The finest performances were Liszt's Rhapsodie Hongroise, No. 2, and the Overtures, *Oberon*, *Der Freischütz*, and the *Leonora*, No. 3, the latter affording an opportunity for displaying the fine clarionet playing of the band. Solos for various instruments were also given, and vocal pieces by Miss Lilian Norton, who created a favourable impression. Immense enthusiasm was aroused at the last concert, when the National airs, "God save the Queen," "Rule Britannia," "Yankee Doodle," and "Auld lang syne," were played by the band standing up and the audience joining in chorus.——Dr. Sullivan's comic Opera, the *Sorcerer*, had a successful run of twelve nights at the Prince of Wales's Theatre, from the 10th ult.

BRISTOL.—On Monday the 27th of May the last of the series of Monday Popular Concerts was given in the Colston Hall, the audience being larger than on any previous occasion, many being unable to find seats. The principal items in the programme were the Overtures to *Alphonso and Estrella* (Schubert) and *William Tell* (Rossini), and Mozart's Grand Double Concerto for two pianofortes and orchestra in E flat; the piano parts in the latter being rendered by Mr. and Mrs. J. L. Roeckel. Mr. Henry Guy was the vocalist, Mr. A. W. Waite leader of the band, and Mr. George Riseley conducted.——On Monday the 3rd ult. the Bristol and Clifton Orchestral Society gave a complimentary Concert to their Conductor, Mr. George Riseley, at the Colston Hall, when an excellent programme was rendered by the band, which consisted of about seventy performers. Mendelssohn's Scotch Symphony, Sterndale Bennett's Fantasia Overture, *Paradise and the Peri*, Weber's Overture to *Der Freischütz*, a Minuet and Trio composed expressly for the occasion by Mr. E. Prout and dedicated to Mr. Riseley, were amongst the principal items. Mr. Walter Macfarren conducted his own Overture "Pastoral," a work which was received with marked favour. Mr. Barton McGuckin was the vocalist, and sang Handel's "Deeper and deeper still," "Waft her angels," and "Thou shall dash them," in splendid style. Mr. George Riseley conducted, and received a most gratifying reception from a large and fashionable audience.——On Thursday the 6th ult. Gilmore's famous American band gave two Concerts in the Colston Hall. The programme was similar to that provided at other places, and it is only necessary to say that the performance of the band was evidently most thoroughly enjoyed, the applause after some of the pieces being most enthusiastic. There were large audiences at both Concerts.——On Monday the 17th ult. two Concerts were given in the Colston Hall by the Welsh Choir, which accompanied Dr. Parry to Cambridge, on the occasion of his being invested with the degree of Mus. Doc. The principal items were the Sacred Exercise, *Jerusalem*, composed by Dr Parry for his degree, and a Welsh Opera, *Blodwen*, in three acts, also composed by Dr. Parry. Besides these pieces a miscellaneous selection of music was performed. The Concert was highly satisfactory, Dr. Parry's Opera being warmly received. The vocalists were Miss Hattie Davies, Miss Griffiths, Miss Eleanor Rees, Eos Morlais, Mr. R. C. Jenkins, and Mr. Lucas Williams. Dr. Parry conducted.

CHICHESTER.—The first invitation Concert of the new Musical Society was given on the 13th ult. before a large audience. The choral numbers were rendered with delicacy and precision, reflecting the greatest credit on the Conductor, Mr T. E. Aylward. The first part of the programme consisted of Spohr's *God, Thou art great*, Haydn's Motett *Insanæ et vanæ*, and Mendelssohn's Hymn, *Hear my prayer*; the second of part-songs. The soloists were Miss Saidie Singleton (R.A.M.), Miss Brandram, Rev. J. Horan, Mr. H. W. Dodd, Mr. J. W. Turner, and Mr. Duncan Hume accompanist and solo pianoforte. Miss Singleton sang the Solo, with Chorus, "Thou Earth, waft sweet incense," with delicacy and refinement, and gave an intelligent rendering of "Hear my prayer." Mr. Hume's interpretation of Mendelssohn's Fantasia in A minor was much appreciated. At the close of the evening, the Bishop, in a brief speech, proposed a vote of thanks to Mr. Aylward.

CLIFTON.—On Tuesday, May 28, a performance of Handel's *Samson* was given by the Bristol Handel Society in the Victoria Rooms. This is the second Concert given by the Society during the present season, and the improvement noticeable in the choral portion was most marked. The principal vocalists were Miss Jessie Royd, Miss Margaret Hancock, Mr Harper Kearton, and Mr. Merrick. The Choruses were sung by the Handel Society Choir and the accompaniments were played by the band, of which Mr. J. O. Brooke was leader. Mr. Dinelli Skelding presided at the organ, and Mr. A. Whitaker, the founder of the Society, conducted.

DERBY.—A Military Concert was given in the Royal Drill Hall on Friday, the 7th ult., by the band of the 1st Derbyshire Militia, under the conductorship of Mr. McCarthy, bandmaster. The orchestral portions of the programme were well rendered by the band. The vocalists were Mr. F. Simons and Mr. Field Baldwin, both of whom were highly successful. Mrs. Field Baldwin presided at the pianoforte.

ERITH.—A Musical Competition for amateurs was held at the Public Hall on Monday the 17th ult. Prizes were given for sight singing, sight playing, quartett singing at sight, answers and questions in harmony, &c.—for all of which a great number of competitors presented themselves. There was very close and excellent competition in several classes. The judges were Mr. C. Warwick Jordan, Mus. Bac., Oxon, Mr. G. C. Martin, Mus. Bac., Oxon., and Mr. Richard Lemaire, to all of whom a hearty vote of thanks was accorded by the large audience.

GRAYS.—A Concert for the benefit of the Grays Elementary Schools was given by the Grays and Orsett Choral Society, on the 6th ult., under the able direction of the Society's Conductor, Mr. Henry Regaldi. The programme was varied and well chosen. A feature of the evening was the choral music, which was exceedingly well sung; and several of the vocal Solos were encored.

HAMILTON, CANADA.—Barnby's Cantata, *Rebekah*, was performed in the Mechanics' Hall, on Tuesday, May 20, with a choir of thirty-eight voices, accompanied by pianoforte, harmonium, first and second violin, two violas, two violoncellos, and flute. The solos were given by Mrs. Caldwell (Rebekah), Mr. Egan (Eliezer), and Mr. Mitchell (Isaac); and the performance was conducted by Mr. J. E. P. Aldous. The Cantata was rendered exceedingly well in every respect, the choruses being sung throughout with the utmost precision and effect.

HOLBURN.—On the 21st ult. a Recital of sacred music was given by Mr. W. H. Richmond, organist, St. Paul's Cathedral Church, Dundee, on the harmonium which has just been introduced into the Established Holburn Church, Aberdeen. It is an extremely handsome instrument in oak, and was supplied by the well-known local firm of D. and J. Macbeth, Union Street, being manufactured by Trayser, of Stuttgart. The harmonium, which will doubtless be of great utility in the church, has seven sets of reeds—two acting on the upper manual, three on the lower manual, and two on the pedals—which are sixteen feet and eight feet respectively. The programme of music performed consisted of a selection from the *Hymn of Praise* (Mendelssohn), "Le Reveil des Anges Priere" (Lamothe), Rossini's "Reminiscence du Stabat Mater," a Kyrie and Gloria from Mozart, a slow movement from Haydn, and an Andante of Mr. Richmond's own composition. All these pieces were excellently rendered, and at intervals between the solos, a large choir, led by Mr. Ewing, the Precentor of the Church, sang, with good effect, Anthems by Greene, Wilton, Kent, and others. Mr. Richmond accompanied on the harmonium. The pastor of the church (Rev. Mr. M'Clymont) presided.

HONLEY.—On Whit Sunday the Annual Festival in connection with St. Mary's Church took place. The morning and evening sermons were preached by the Rev. W. Laycock, and the afternoon by the Rev. G. R. Wareing. The evening service was opened by the singing of the Hymn, "Saviour, blessed Saviour," to Professor Oakeley's tune "Edina." The Proper Psalms were sung to Ouseley and Barnby in E, the Magnificat to Grégorian Chants; and the Nunc dimittis to Brown in G. The choir, which numbered about 100 voices, gave an excellent rendering of Tallis Trimnell's "The Lord is King." The versicles and other portions of the service were performed with much precision, reflecting great credit on Mr. J. C. Beaumont, the organist and choirmaster. His voluntaries were Andante in G (Smart), Andante from the Quartett in D (Mozart), and "War March" (Mendelssohn).

KIDDERMINSTER.—Handel's Oratorio, *Samson*, was performed by the members of the Choral Society on the 4th ult. in the Town Hall. Mr. Fitzgerald conducted, Mr. W. Taylor presided at the organ, and Mr. W. E. Wadely at the piano. The Overture was well played by the orchestra, and the Choruses were performed with a crispness, precision, and evenness of power which showed admirable training. Mrs. Glover-Eaton, Miss N. Bailey, Mr. Beach, Mr. Cotton, and Mr. Muston were the solo vocalists.

NEWCASTLE.—A Miscellaneous Concert by Mr. Rea's choir, and Organ Recital by Mr. Rea, were given in the Town Hall on the 6th ult. The programme comprised portions of Macfarren's Cantata, the *Lady of the Lake*, which was composed expressly for the Glasgow choral and orchestral concerts, and produced there with great success in November. The Coronach, "He is gone," and the "Soldier's rest" Chorus were admirably rendered; selections were also given from Smart's *Bride of Dunkerron*. Mr. Rea contributed, as organ solos, the Overtures to *Oberon* and *Der Freischütz*, a pianoforte solo, Fantasia on themes from Verdi's *Rigoletto* by Liszt, and was joined in an organ duet by Mr. Alderson, who also played the accompaniments. An adagio movement for violin and organ, by Gustav Merkel, was performed by Mr. Kinnear and Mr. Rea. The vocalists were Miss Harrison, Mr. Mace, and Mr. Armstrong.

NORWICH.—The members of the Norfolk and Norwich Musical Union gave their fourteenth Concert in St. Andrew's Hall on Wednesday evening, May 29. The Concert commenced with Weber's Jubilee Cantata, the *Praise of Jehovah*, in which the leading parts were taken by Miss Constance Herring, Miss Burton, Mr. H. J. Minns, and Mr. Smith (bass). They were well supported by the choir and band, under the able direction of Dr Bunnett, and the Cantata was given in a surprisingly satisfactory way for an amateur Society. The second part opened with Mendelssohn's Overture to *Athalie* by the band, followed by a selection of favourite pieces.

OXFORD.—Dr. Corfe, the veteran Choragus of the University, gave a Concert of Vocal and Instrumental Music in the Sheldonian Theatre on May 29. The programme was selected from the works of Handel and Mendelssohn, and consisted of the Cantata, *To the Sons of Art*, and the "Bacchus Chorus" from *Antigone*, by the latter composer, the former contributing his Largo, Organ Concerto, No. 1, and the *Ode on St. Cecilia's Day*. The soloists were Miss Davies and Mr. Robson, and the chorus and band were carefully selected, the result being one of the best performances heard in Oxford for many years ——The Philharmonic Society gave a Concert in the same place on the 24th ult. The first part consisted of a Festival March by Herr Henschel, conducted by the composer; a Part-Song by Eaton Faning; and Mozart's Fantasia in F minor for Organ. The second part was Randegger's *Fridolin*, also conducted by the composer. The performance was extremely good.——Innumerable Concerts have been given by the various Colleges during the Commemoration, but the only one that demands notice was that by Queen's College on the 21st ult. As usual at this College, a complete Cantata was given, with full orchestra—on this occasion the *First Walpurgis Night*. Among the other chief items in a programme of remarkable interest were songs by Franz and Brahms; a too seldom heard Overture by Mozart, "Der Schauspiel Director;" and a beautiful excerpt from Purcell's little known Opera, *Dido and Æneas*. The College possesses in Messrs. St. Patrick, Anstice, and Tuckwell three most efficient soloists, and the chorus and band were alike excellent. The contrast between this and the performances of somewhat hackneyed part-songs forming the staple of other College programmes was most refreshing.

PORTOBELLO.—An excellent Concert was given by the Portobello Free Church Musical Association on the 21st ult. in the Town Hall. There was a very efficient orchestra, Mr. H. S. Smart presided at the pianoforte, and Mr. G. W. Lingard at the harmonium. The first part of the programme consisted of Mozart's *First Mass* (in C), a favourite work with choral societies, the choruses in which were rendered with excellent effect, and the soloists showing abilities, both in voice and execution, of a very high order. The "Agnus Dei," and "Dona nobis" were especially well rendered. Cowen's Cantata, the *Rose Maiden*, was afterwards performed, and received with the warmest applause. Mr. Boyack was an efficient Conductor.

SHERBORNE.—The third season of the Musical Union was brought to a successful termination by two Concerts, given in the Town Hall on the 5th and 6th ult. Handel's Serenata, *Acis and Galatea*, formed the first part of the programme, the Solos in which were ably sustained by Mrs. R. Ensor, Mr. W. Monk, Mr. G. F. Stokes, and Mr. Parker. Mr. Louis N. Parker conducted.

SOUTHSEA.—On the 17th ult. an excellent Concert was given at the Portland Hall, by Her Majesty's Opera Company, represented by Mdlle. Marimon, Mdlle. Parodi, Mdlle. Hélène Crosmond, Miss Cummings, Signor Bettini, Signor Del Puente, and Herr Behrens, who gave a selection of vocal music with marked success. Great disappointment was felt at the absence of Mdlle. Valleria, Signor Campanini, and Signor Foli, who had been advertised to appear.

SURBITON.—The members of the Surbiton Choral Society gave their second invitation Concert on May 28, at St. Mark's Schools. Miss Whitehouse and Miss Russell rendered their solos with great taste, and were deservedly encored; and the choruses, especially "Here by Babylon's wave" (Gounod), were, on the whole, carefully interpreted. Mr. Röst's piano solo was enthusiastically re-demanded. In the second part a pianoforte duet by Mr. Röst and Miss Amy Gordon formed one of the most agreeable portions of the concert. The remainder of the programme consisted of the principal portions of Barnett's Cantata, the *Ancient Mariner*. The recitatives and solos were well sung by Miss Whitehouse, Miss Howell, Mr. Loxley, and Mr. Ball. The efforts of Mr. Röst, in connection with this Society, have been recognised by the presentation of a very handsome carved ivory *bâton*, subscribed for by the members. Mr. Brooke was a highly efficient accompanist.

SWANSEA.—The Choral Society announces that the following works will be performed during the coming season: *St. John the Baptist* (Macfarren); *Messiah* (Handel); *Athalie* (Mendelssohn), and *the Last Judgment* (Spohr). Mr. Silas Evans will conduct as usual.

TAUNTON.—On Friday the 7th ult. Festival Services were held in the Temple Chapel (Wesleyan) to celebrate the opening of the new organ just built by Philpott of Exeter. The organ is a large three-manual instrument of thirty-two stops, besides couplers, and, with its 16-feet front of pure tin pipes, burnished, presents an imposing appearance. The Psalms and Canticles at the morning service were sung to Anglican chants, and the Anthem was Stainer's "Sing a song of praise." Mr. Riseley, of Bristol, presided at the organ, and gave a Recital in the afternoon. Mendelssohn's *Hymn of Praise* was sung at the evening service by a choir of upwards of seventy voices, under the conductorship of Mr. Reginald Barnicott, the chapel choirmaster. The choruses were given with commendable precision, and with careful attention to expression; and the solos were well sung by local amateurs. The organ accompaniment was played by Mr. Riseley with his accustomed skill and taste.

WARMINSTER.—The last Concert of the season was given at the Town Hall on Monday evening, the 3rd ult., by the Choral Society. The first part of the programme consisted entirely of a selection from the works of Handel, including overtures, concertos, airs, and choruses, all of which were well rendered. The second part was devoted to Macfarren's Cantata, *May Day*, which gave much satisfaction, and certainly reflected great credit, not only on the band and chorus, but upon the newly appointed Conductor, Mr. H. Millington, of Trowbridge, who must have taken much pains in the preparation of the work.

YEOVIL.—On Friday the 21st ult. a Concert was given in the Town Hall by the Wilmington Jubilee Singers, in aid of the Shaw University, Raleigh, North Carolina, under the special patronage of the Mayor of Yeovil (John Curtis, Esq.), many influential clergymen, and other gentlemen. Mrs. Ida Washington was the pianist and soprano. The programme consisted of nearly twenty quaint melodies, sung by these ex-slave vocalists in their dark days of bondage, all of which were thoroughly appreciated by the audience, several pieces being encored. The chanting of the "Lord's Prayer" was simply beautiful, and "Steal away to Jesus" was admirably rendered. The great feature of the Concert, however, was Mrs. Ida Washington's solos, which received a perfect ovation in each instance, particularly "Sweet Spirit, hear my prayer." Mr. Bozon, who guaranteed the company a certain sum, has a balance in hand which is intended for the Yeovil Hospital. The management was left entirely in the hands of Mr. Charles Bridges (Yeovil), and reflects upon him the greatest credit.

ORGAN APPOINTMENTS.—Mr. J. E. Beare, Organist and Choirmaster to the Abbey, Romsey.—Mr. A. Orlando Steed, Organist and Director of the Choir to the Church of the Holy Trinity, Beckenham, S.E.—Mr. Chas. J. King, Organist and Choirmaster to Hinckley Parish Church.—Mr. Fredk. Edwin Barnes, late of S. Margaret's Church, Liverpool, to Montreal Cathedral.—Mr. William Taylor, to St. Matthew's, New Kent Road.

CHOIR APPOINTMENTS.—Mr. Edward Stroud, Choirmaster to St. Stephen's Church, North Bow, E.—Mr. Edwin Stevens, tenor (Trinity College, London), Choirmaster to West Ham Parish Church.

OBITUARY.

On the 26th of May, at Leamington, CAROLINE ANNE, widow of the Rev. W. H. HAVERGAL, late Honorary Canon of Worcester, aged 65.

On the 20th ult., JOHN AUGUSTUS KOHLER, of Henrietta-street, Covent Garden, in his 73rd year.

DURING THE LAST MONTH.

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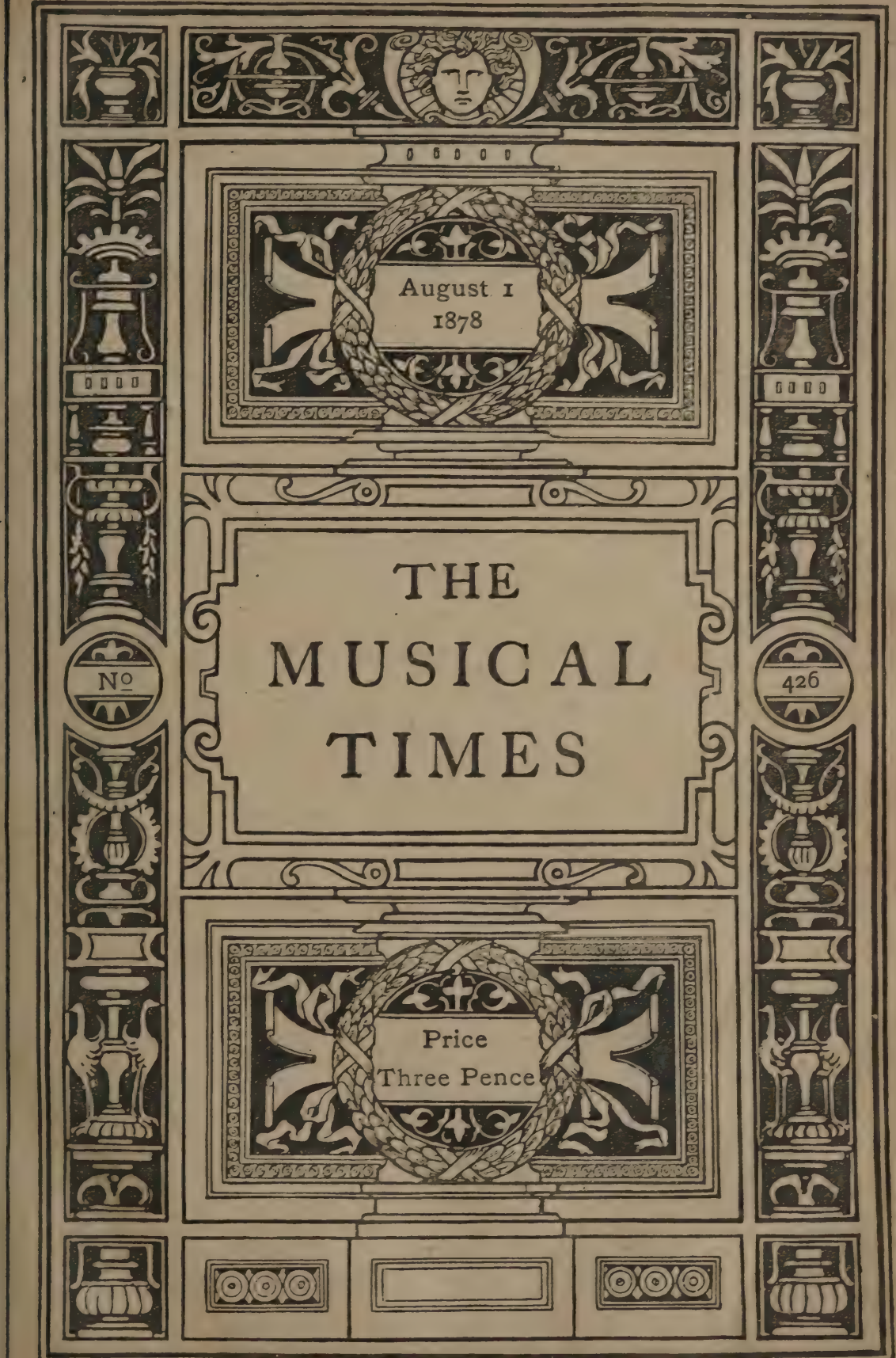

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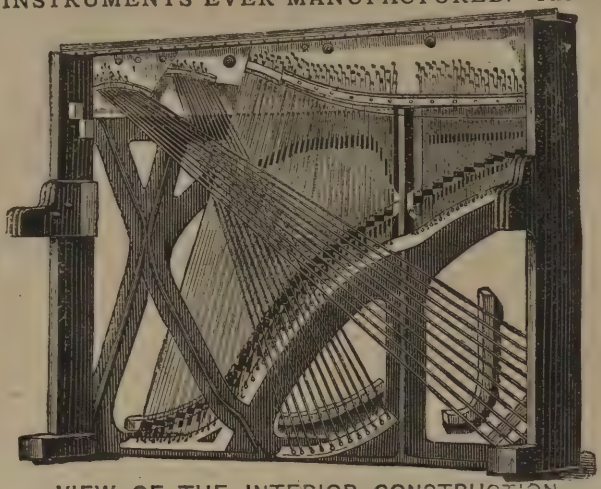

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THE MUSICAL TIMES
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AUGUST 1, 1878.

THE LONDON MUSICAL SEASON.

By HENRY C. LUNN.

THAT "Italian Opera" in this country has now become simply "Opera in Italian" may be proved not only by the fact of a large number of the works performed at our fashionable establishments being German and French, but by the appearance of these Operas in the bills with their original titles—an admission of the absurdity of tampering with words indelibly associated with music which we should have thought would be a death-blow to the old-world notion that Italian is the only language suited for vocal utterance. The truth is that Italy retained her power over the lyrical drama long after she had ceased to exert any real influence upon its progress; and if Opera is ever to be emancipated from its thraldom in England it must be by the voice of those who, throwing aside tradition, are resolved to assert the fact that half the eloquence of a composer is lost when he speaks not in the language to which his music was written. With those who allow themselves to think, it has long been known that our exclusive Italian Opera-houses at the present time occupy precisely the position that our exclusive Patent Theatres occupied in the past time. The drama was certainly to be seen at other places—of an inferior quality of course, and at correspondingly inferior prices of admission—but the stock five-act tragedies and comedies, which had been so long accepted by the public as to be given every year with almost the same cast, belonged by right to those establishments the aristocratic nature of which was made apparent to the public by the same means employed at our Italian Opera-houses, the presence of military sentries at the doors. In one respect however, monotonous as was the *répertoire* at these theatres, the works given were much more satisfactory than many of those performed at the Italian Opera-houses, for they were placed before us as their authors wrote them. "Hamlet," for example, was Shakespeare's "Hamlet," but "Fidelio" in its Italian dress is *not* Beethoven's "Fidelio;" and it is a proof how custom can sanction so glaring an absurdity that anybody can be found to accept it as such. Fashion has done much to confine lyrical art within its own narrow boundaries; but there can be little doubt that the days of Italian Opera, as we have hitherto understood it, are now numbered, for during the past season on some of the most attractive nights the attendance has been but scanty; all the novelties produced have been originally written to French words; and a *prima donna* whose name was at one time sufficient to fill every stall in the house has been actually in London without an engagement. Another sign of the times is the modest manner in which the operatic prospectuses have been recently issued. The lessees mean to do scarcely anything new, and they say so. This is of course as it should be, but we cannot but believe that these bald programmes of the season's doings must tell seriously upon the subscription list. All the works named "from which selections will be made" have been given season after season until the listless holders of boxes and stalls begin to think that they should like to hear something not quite so familiar between the pauses in their conversation; for even the excitement of a *début*, with the attendant bouquet-throwing and wearisome "callings-on," palls upon the pampered appetite by the frequency of its occurrence.

As faithful chroniclers of facts we are, however, bound to record that the usual season at both our Italian Opera-houses has been fairly satisfactory to the subscribers. Mr. Gye, who is becoming quite a veteran lessee, as a rule keeps perfect faith with his patrons, for any announcement at the Royal Italian Opera is rarely altered without a very sufficient reason. At the early part of the season the illness of several new vocalists caused such a confusion in his arrangements that it was impossible to tell, even when an Opera had been rehearsed and was ready for the stage, whether it could be done; but when he got into fair working order with a company that could be depended upon—for well-tried singers seldom disappoint the public—he sailed steadily on to the end of his voyage, keeping free from any undue excitement on his journey, and fairly earning the good opinion of those who had on so many former occasions intrusted themselves to his guidance. "Two at least" of the works named in the prospectus were promised, and two have been done; but why, considering that Madame Patti was available for the principal character, "Carmen" was not produced is one of those mysteries which we cannot attempt to unravel. Victor Massé's "Paul et Virginie," although perhaps scarcely worth the trouble of careful preparation, contains some pleasing music; and with the characteristic scenery and picturesque groupings which the story demands, may perhaps be occasionally welcomed; but Flotow's "Alma" is not only musically feeble, but destitute of any attractive quality, save the singing and acting of the principal artists, the appreciation of whose efforts in so hopeless a cause was amply manifested even by those who perfectly agreed with us in our opinion of the Opera as a work of art. With the exception of Mdlle. Cepeda, the new comers have produced but little effect, and we may probably never hear their names again. The old favourites, Madame Patti and Mdlle. Albani, have been the real attractions of the season; and both have, if possible, advanced in public favour. Madame Patti's *Semiramide* somewhat took the audience by surprise, for it developed this artist's powers in a walk of the art which she has scarcely before ventured upon in this country; and Mdlle. Albani, not only by her charming acting and singing as the heroine in Wagner's "Lohengrin," but as *Virginia*, in Massé's Opera already mentioned, has now thoroughly secured her position as one of the first artists on the lyric stage. Madame Scalchi, too, as *Fides*, in Meyerbeer's "Prophète," although not a Viardot Garcia, sang well and intelligently, and in other parts during the season has also been highly successful. Signor Gayarré, although a mannerist and a singer who does not grow upon us, invariably secures the good opinion of the majority, but M. Capoul has in our opinion been the tenor of the season. Both the orchestra and chorus have exhibited decided marks of improvement since last year. As Conductors, Signori Vianesi and Bevignani have been highly efficient; but the plan of dividing so important an office is a bad one.

At Her Majesty's Opera the loss of Madame Christine Nilsson and M. Faure has been seriously felt; but Mr. Mapleson has certainly done all he possibly could tosupply their places. Madame Etelka Gerster, who made a highly favourable impression last season, has materially added to her reputation; creating a marked effect, more especially as the heroines in "Lucia" and "La Sonnambula," and evidencing a decided advancement both as an actress and a singer. The engagement of Mdlle. Minnie

Hauk has proved an extraordinary success; Bizet's Opera, "Carmen," affording her an opportunity of displaying her highest qualities; indeed, we have not for many years seen so excellent an assumption upon the lyric stage as this clever artist gives us of the coquettish, cold-hearted, and fascinating gipsy; and there can be little doubt, if Mdlle. Hauk continue a member of the company, that "Carmen" will be one of the most attractive works in the *répertoire* of next season. Little need be said of Mdlle. Mathilde Wilde, who made but a feeble impression as *Valentine* in "Les Huguenots;" but Mdlle. Tremelli, who had a most enthusiastic reception on her *début* in the small part of the *Caprajo* in "Dinorah," has fully established herself as one of the best of our operatic contralti. Mdlle. Eugénie Pappenheim, who made her first appearance as *Valentine* in "Les Huguenots," has scarcely advanced in public favour by her performance of *Leonora* in "Fidelio;" but with the vivid recollection of the late Mdlle. Titiens in the same part, it would be difficult indeed for any artist to establish herself as a worthy successor. Mdlle. Alwina Valleria's valuable services during the season deserve the warmest recognition. In every part she has been thoroughly efficient, and in "Carmen" especially elicited so much genuine applause by her purity of style and facile vocalisation as to make the small character of *Michaela* quite a feature in the Opera. Again, Mdlle. Marimon has had comparatively little to do; but she has always been well received, and always perfectly satisfied the most critical listeners both by her singing and acting. It is possible, therefore, that there may be too many *prime donne* in the establishment for all to have a perfectly fair hearing during the season. Madame Trebelli came somewhat late in the season, but her services have been most important; and warm commendation is due to Mdlle. Bauermeister, not only for her talent, but for her readiness on all occasions of sudden emergency. Of Signor Campanini's vocal and histrionic powers as displayed in "Carmen" we cannot speak too highly; and Signori Fancelli and Bettini have, as usual, much strengthened the tenor department, Signor Del Puente being also a valuable member of the company. We have had few novelties during the season; but the production of Bizet's "Carmen" covers a multitude of sins of omission. We are equally at a loss to know why we have *not* had Gounod's "Mirella," and why we *have* had Marchetti's "Ruy Blas" and Balfe's "Il Talismano." Certainly the public cared not for the last two Operas; but then perhaps the artists did, and we know that lessees are more ruled by their vocalists than their subscribers. Under the steady *bâton* of Sir Michael Costa the orchestra has always been ready and efficient; and although we could wish that both band and chorus would be occasionally more subdued, we bear willing testimony to the generally excellent manner in which the Operas have been prepared.

The Crystal Palace Concerts steadily maintain their high reputation for the rendering of instrumental music, but the choir still leaves much to be desired. As we have often said, this department ought to be placed under the sole direction of an experienced choirmaster, whose duty it should be to rehearse the works performed. It is true that compositions demanding choral executants need not be given; but the Sydenham concerts have now taken so high a place in public estimation that we should be extremely sorry to see this course pursued, especially as so enterprising a Conductor as Mr. Manns would scarcely feel satisfied in totally excluding choral music from his *répertoire*. During the last season many works of German writers have been given for the first time, some of which we could well have spared; but in proof that English composers are not forgotten, we may instance the performance of Mr. Ebenezer Prout's new Symphony, Professor Macfarren's "Lady of the Lake," and Mr. J. L. Hatton's sacred drama, "Hezekiah."

The Philharmonic Society seems to have had enough of "novelties" during the last season, for not only have the programmes this year been selected from works long sealed with public approval, but the morning concerts have been abolished, and the time of commencement has been restored to eight o'clock. There can of course be no reason why this Association should be pushed forward with the times, if a sufficient subscription can be secured to defray the expenses on the old principle of merely providing eight good concerts during the season; but as the conservative supporters drop off, the Directors must not be astonished if the gaps thus left should not be as readily filled up as they could wish.

The Sacred Harmonic Society has given an excellent performance of a work which, more from the character of the libretto than that of the music, has been permitted to fall almost into oblivion. We care not whether Rossini may have called "Mosè in Egitto," when it was originally produced, an Oratorio or a Biblical Opera; but certainly a composition acted upon the stage with dresses and scenery is *not* an Oratorio, even if the audience, as it is alleged, wore black; and assuredly the secular colouring of the incidents does not at all favour the notion. So much of the music, however, is in the master's best style that we willingly accept the work under any title which may allow of its representation by an institution pledged to the rendering of sacred compositions, and we shall cordially welcome its reappearance in the prospectus of next season. Sir Michael Costa deserves the warmest praise for the manner in which he must have worked to achieve such a highly satisfactory result; and if a little energy were shown in the production of works by living composers, the Society would more firmly enlist the sympathies of the musical world in its annual performances.

Considering that only three concerts were given this season by the Bach Choir, it is highly creditable to the members, as well as to the energetic Conductor, Mr. Otto Goldschmidt, that so many interesting works were performed. Of course Bach's Mass in B minor occupied one concert, but the same composer's "Magnificat" and "Christmas Oratorio"—with Mr. Ebenezer Prout's excellent additional accompaniments—were welcome items in the programme of a Society especially organised to place the great master's best works before an English public. Amongst the other compositions given may be mentioned Schumann's "New Year's Song" (which produced such an effect as to warrant its repetition at the following concert), Purcell's six-part Anthem, "O God, Thou hast cast us out," Brahms's "Schicksalslied," and Dr. Wesley's Anthem, "O Lord, Thou art my God," all of which were comparative novelties. The manner in which these works were rendered fully sustained the high reputation of a Choir which we trust has now grown into an institution of the country.

It seems strange that at the concerts of an amateur one of the finest orchestras ever heard in this country should have been brought together. Such, however, is the undoubted fact; for Madame Viard-Louis, of whom we before knew nothing, determined not only that she would make a name as a performer, but that she would engage the first instrumental artists to accompany her; and then, having so perfect a band at her disposal, she resolved to employ their talents in the rendering of classical works. Whether she has

achieved her first object we care not here to discuss, for most music-lovers would fain deal gently with the failings of one who, on condition of occupying but a small portion of the concert herself, provides so excellent a programme. Yet, as we hear that she contemplates a more extended series of performances in the future, we venture to express a hope that she may at least take the advice of some judicious musical friends as to what she may be justified in selecting for the exhibition of her powers; for we should be sorry if anything were to prevent concerts of so excellent a character receiving all the patronage they unquestionably deserve.

The Monday Popular Concerts have been slightly shorn of their usual attraction by the absence of some of those artists annually looked forward to at these performances; but they have been well supported, and we trust, next season, will thoroughly recover the reputation they have so legitimately earned. Amongst the Choral Concerts may be mentioned those by Mr. Henry Leslie, which, although bringing forward but few novelties, were as cordially welcomed as ever; the Concerts of the Royal Albert Hall Choral Society, under the able direction of Mr. Barnby, who deserves every credit for introducing Professor Macfarren's new Oratorio, "Joseph," to the London public; and the performances of the Borough of Hackney Choral Association, which, under the conductorship of Mr. Ebenezer Prout, have in a brief period become as remarkable for instrumental as for choral excellence. Herr Hermann Franke, whose Chamber Concerts at the Royal Academy of Music have been amongst the best of the season, Mr. Charles Hallé, Mr. Walter Bache, and many others have made their annual appeals with their usual success; but the number of what may be termed "benefit concerts" is sensibly diminishing, a sign let us hope that the love for entire works is replacing that for those heterogeneous scraps which made up the fasionable musical entertainments of former days.

The New Philharmonic Concerts have shown a life which cannot but give them a high claim to public patronage. Many works have been performed during the season of the greatest interest, and we shall be glad to see a continuation of that activity which alone can secure attention in the present day. It would be well, however, if the system of having two Conductors were abolished; for however efficient may be the instrumentalists engaged, it is quite impossible for them to serve two masters. A good word, too, must be said for the "Musical Union," which, under the direction of its indefatigable founder, still prospers, in spite of the old-world aristocratic air which surrounds it. A classical programme is always provided at these concerts; and we are glad to find that the majority of the surviving subscribers annually rally round a veteran artist who has so long and so successfully served them.

At the Alexandra Palace music has been an attractive feature during the season, several concerts, with well-selected programmes, having been given; but the excellent organisation of the band under Mr. Weist Hill has not been forgotten, and it will be long before the musical entertainments here will recover the *prestige* they obtained under the supervision of the late Conductor.

In art, as in politics, there is the tendency to promote party spirit by ranging into opposing factions those of different modes of thought; and in music it seems understood that persons who desire to hear a work as the composer did *not* write it, are resolved to do battle with those who, ranking both a composition and its author beyond the executant, have been opprobriously termed "purists." Whether the principal portion of the "tuition of the future" may consist of selecting a recognised work and, by carefully guarding a pupil against following the author's text, teaching him how *not* to play it, we cannot say; but certainly, if we may judge from much that we have heard of a certain modern style of performance, various editions of celebrated pieces patted up by German artists, and adaptations of delicate chamber compositions for huge concert-rooms, we may reasonably conclude that those who set this fashion either utterly disregard what the composer intended, or fancy that they know his meaning better than he did himself. In our summary of last year's musical season we called attention to the effect of Herr Rubinstein's eccentric performances; and we may perhaps accept it as a healthy sign that his non-appearance during the present year seems to have been scarcely noticed, although it is true that Dr. Hans von Bülow—a milder disciple of the "sensational" school—has appeared, and been received with that graceful recognition of his marvellous powers which even the "purists" must willingly accord.

We are glad to find that the vexatious questions of copyright raised by the "Copyright and Performing Right Protection Society," through the now well-known agent of the Association, Mr. Harry Wall, are at last virtually brought to an end; and, as it seems highly probable that those who hold a legal right over works will be able to see after their own interests for the future, it is to be hoped that both the Society and its energetic Secretary may be enabled to retire into that seclusion which by their exertions they have so legitimately earned.

It will be seen, in passing through our records of the principal musical events, that the present season has been unusually barren of results. We read a great deal about this being attributable to the migration of the Court during the best part of the year; but this is no place to disguise the fact that the Court has nothing whatever to do with it. Those who watch the progress of music in this country have been long aware that royalty, if it have any effect at all upon the art, rather retards than advances it. It is possible that a few extra tickets may be sold when it is advertised that Princes and Princesses will be present at a concert; but everybody knows that these royal personages generously go to be looked at, and that those who purchase seats go to look at them. True it is that, through personal influence, the "Royal Box" at the Albert Hall is occasionally graced by its legitimate occupants when the composition of an Englishman is performed; but when is the work of any British composer commanded at a "State Concert?" when are our native executants heard at Buckingham Palace? or, indeed, can a single instance be cited of a successful modern sacred work, written by one who seeks rather the appreciation of artists than the countenance of Princes, ever having been performed by request before those noble patrons of the art who in certain quarters are said to gladden by their presence, or blight by their absence, the London Musical Season? We should be glad, indeed, if these truths were taken to heart, for we cannot but believe that, if the great works in art were adequately rendered and placed before intelligent amateurs, there would be no reason for seeking aristocratic supporters. The Italian Opera may continue to represent music to the fashionable world—and the absence of a Court will no doubt have much effect upon the fortunes of the lessees of these establishments—but let us not misrepresent the truth, and cover our want of energy by complaining of want of patronage. The taste for the highest musical art in this country has been the growth of, and will continue to be nurtured by, the people. Let us strive, therefore, to strengthen the love for good works amongst those whose "patronage"

is a sign of appreciation; for we may rest assured that when great names are not really useful in a cause, it is a waste of energy to endeavour to procure them for the sake of being ornamental.

BRITISH MUSICAL ART IN PARIS.

(By our Special Correspondent.)

In a recent number of the Musical Times appeared an epitome of the arrangements made for an international display of musical art in connection with the French Exhibition. I need not, therefore, tell how and why it came to pass that, on the 17th, 18th, and 20th ult., English music (and other) was performed by English artists (and other) at the Palace of the Trocadéro. Reference to the epitome in question is easy, and my present business amounts to no more than the task of describing what sort of figure our compatriots made in the French capital, and what kind of impression our music seemed to produce.

But there are one or two preliminaries to deal with and dismiss before reaching the main issue. The reader has doubtless observed the little parenthesis just above, and is curious to know its exact force. I will tell him. The music performed was not, as he rightly infers, all English music, nor were the artists engaged all English people. But why not? As to the first fact, it may be pointed out that none of the nationalities as yet represented have confined themselves to native compositions. The Italians, for example, played works by Beethoven and Berlioz; so that it was no departure from the general scheme, and no necessary confession of weakness, for our own representatives to draw upon Handel and Mendelssohn. Moreover, two out of the three programmes were exclusively English, and the proportion of foreign art in the third was not large enough to provoke the hostility of any reasonable critic. As regards the artists, my reader will have in mind the fact that when the French authorities discovered how difficult it was, in some cases, for the representatives of foreign nations to bring an orchestra, they proffered the services of the band officially connected with the Exhibition. Of this advantage, our own people, I much regret to say, were compelled to avail themselves. England might and should have sent over an orchestra—that of the Philharmonic, or the more splendid one organised by Mr. Weist Hill for Madame Louis' concerts—but as, through lukewarmness and want of enterprise she did not, it became necessary to accept the generous offer of France, or limit the display to purely vocal music. Every patriotic amateur must regret this; but, on the other hand, there is cause for rejoicing in that England escaped the great danger and deep humiliation of not being represented at all. The escape was a narrow one. But for a fortuitous combination of favourable circumstances, such as the willingness of a large number of ladies and gentlemen to make the necessary sacrifice of time, and the readiness of others to guarantee pecuniary means, our country's muse would have been silent on the Trocadéro, and our country's name made a by-word and a mocking. It is all very well to say that the representation of British musical art was unworthy. That is a matter of opinion and not of fact. Unworthy it may have been as regards its limited scope, but as far as it went it was the opposite; and none have been readier to admit this than the intelligent French critics and amateurs who attended every performance, and followed the proceedings with unflagging interest. Let us give credit, therefore, to Mr. Arthur Sullivan, our official mouthpiece with the French authorities, and to Mr. Henry Leslie, the leader of the choir engaged, for all they did, and did so well, to sustain the honour of their country. They cannot be blamed for what was left undone, nor should any sin of omission not theirs take away from the virtue of actual achievement.

The first Concert, as already intimated, took place on Wednesday, July 17, and was by far the most important of the series, for the sufficient reason that it alone combined the French orchestra and the English choir. It alone, moreover, excited a manifest interest, and brought together a host of distinguished people, including the Prince of Wales (who had travelled to Paris expressly to be present), Lord Lyons, M. Gambetta, the Duchess of Magenta, M. Halanzier, M. Lamoureux, M. Gounod, and many other notables. The large hall, however, was by no means full, the boxes especially showing a "beggarly array" of vacant chairs. Some ingenious reasons were assigned for the abstention of so large a part of the *beau monde;* and guesses ranged even as far as Cyprus, the occupation of that island by Great Britain having, it was thought, offended the national pride. But the real explanation lies in the fact that the great world of Paris—or, rather, the major part of it—had left the town to provincials and foreigners, and could no more than the famous bird of Sir Boyle Roche be in two places at once. Even as it was the hall had a sufficiently brilliant appearance, and moved the reporter of the *Figaro* to something like enthusiasm. "Never," wrote that impressionable gentlemen, "had the immense *salle des fêtes* contained so many people. True, it was not full, but probably we shall never see it full on any occasion. From the pit to the tribunes, on all sides, one saw the charming Englishwomen, young girls in great numbers—a collection of the most ravishing missess (*sic*) of which it is possible to dream. All that Paris still retains of Paris society was scattered about the boxes and the amphitheatre." But French eyes were not so pleased by what they saw upon the stage. A Frenchman, on any and every occasion of ceremony, puts himself into evening dress, no matter what the hour of the day; and the ladies of French choirs never appear save in uniform. Imagine, then, their surprise when the English singers, male and female alike, came upon the platform in ordinary walking attire, and remained there to be gazed at—another strange custom—during the whole of the Concert. With reference to this matter the *Figaro* said: "We remarked that nobody was in evening dress, and that the female choristers wore what pleased them without any kind of uniformity. It appears that in London the dress-coat is essentially a garment for evening use, and that never, on any account, is it put on during the day. Moreover, when the men are not in full dress the women do not make a fresh *toilette.* But it must be said that the executants of to-day were a little too negligent in the matter of attire." The *Gaulois*, on its part, was so shocked that it could not pursue the subject. It remarked: "I had almost forgotten to say that the French public experienced some surprise at seeing the female singers in walking dress, and the men in morning-coats, remain on the platform the whole time, after the fashion of artists at certain *café* concerts. It appears that this is the English custom. We will not discuss it." The French journalists were at full liberty to express astonishment, but saw that they ought to stop short there. Not one was illogical enough to complain that the English custom had been followed. These were English Concerts, and half their value, under the special circumstances, depended upon their being given in the English manner. The French discerned this, but

not so our compatriots. Taking the remarks of the journals as censure, they made at the last Concert a feeble attempt to conciliate native taste by removing the ladies' bonnets, and putting over their shoulders a coloured scarf like that worn at the Albert Hall. The effect, even to the eye, was not happy, while it must have excited the ridicule of the very men whose observations had caused the change.

Coming to the programme of the opening Concert, I cannot do better, looking at its historic character, than give the full text:—

Ouverture, "Chevy Chace," G. A. Macfarren. Trio, "Falstaff" (W. Balfe), chanté par Misses Robertson, de Fonblanque et F. Robertson. Solo et chœur, "Viens si tu l'oses," "King Arthur," Henry Purcell. Solo par M. Barton McGuckin Concerto en Fa mineur, pour piano et orchestre (W. Sterndale Bennett), exécuté par Mme Arabella Goddard.

Motet pour double chœur, "In exitu Israël," Samuel Vesley. Fragments de l'Oratorio "Immanuel" (Henry Leslie), récitatif et quatuor par Misses Robertson et F. Robertson, MM. Barton McGuckin et Wadmore. Motet "Hosanna au fils de David," Orlando Gibbons. Scène et air de l'oratorio "The Light of the World" (Arthur Sullivan), solos par MM. Mudie-Bolingbroke et Joseph Maas.

Intermezzo pour Orchestre, "Lay of the Last Minstrel," J. F. Barnett. Part-Song. "Doucement et sans bruit," J. Barnby. Madrigal, "Ma gentille fillette" (Thomas Morley). Trio, "Maritana" (M. V. Wallace), par Miss Robertson, MM. Barton Mc Guckin et Wadmore. Ouvertura di ballo, "l'Ouverture du bal," Arthur Sullivan.

"God Save the Queen."

Of course it is easy to find fault with the selection, and to say that this, that, or the other piece was not so worthy of a hearing as this, that, or the other among the thousands excluded. Speaking for myself, there are some that I should not have chosen, and every one of my readers would be perfectly ready to say the same if asked. But the matter should be looked at from a practical point of view, and estimated not so much according to what was desirable as with reference to what was possible. Here was a choir with a *spécialité* for unaccompanied vocal music joined to a French orchestra wholly strange to the art it had to illustrate, and here were certain young English soloists of limited experience and by no means universal capacity. With these materials Messrs. Sullivan and Leslie had to work as best they could; and I, for one, decline to complain because the result was not that which might have been secured under happier conditions. It is easy, also, to urge that the soloists just referred to were not representative of English vocal skill. Truly they were not, nor would they themselves assert the affirmative. But here again it was a question of half a loaf or none at all—a question settled by proverbial philosophy long ago. Mr. Sullivan would have hailed with delight the co-operation of Mr. Sims Reeves and Mr. Santley, while Mr. Leslie would have rejoiced beyond measure at the advent of Madame Lemmens and Madame Patey. These artists being impossible, and others of like standing equally out of reach, for reasons not difficult to surmise, recourse was had to the young people whose names are given above. That they did not disgrace themselves or their country will fully appear, and so far was their selection justified.

The Concert began with "God save the Queen," and, as the French have no National Anthem, this prelude attracted much notice. Its performance was thus described in the *Figaro:* "M. Sullivan has his eye fixed upon the Prince of Wales's box—four boxes joined in one, and adorned with garlands of roses. Suddenly the door opens, His Royal Highness enters accompanied by his *suite*. Then the musicians make ready, the choristers rise, everybody in the Hall rises also, and the orchestra performs the English National Hymn. One must see this, one must hear the same 'God save the Queen' repeated with like ceremonial, at the close of the Concert, but executed then by instruments, voices, and organ, to comprehend the prestige of the Anthem which unites in the same sentiment the welfare of the Queen and of the country." The *Gaulois* remarked: "Every English *fête* begins and ends with 'God save the Queen,' and so did this. At the first notes of that fine composition the whole audience rose, and remained standing to the end. The custom is in a high degree worthy of respect, and I believe that the act of faith in the country as personified by its Sovereign had yesterday, in the midst of our International Exhibition, something particularly elevated and striking." The *Constitutionnel* also thought it "striking;" while the *Paris Journal*, unable to refrain from a hit at the Republicans, congratulated itself upon the fact that, after the performance, not one among the thousands present was idiot enough to call for the "Marseillaise." While I am quoting from the French journals it may not be uninteresting to reproduce some of their criticisms upon the music and its performance. I begin with the *Figaro*, whose representative confessed that he had to deal with the affair in its purely picturesque aspect. This was, no doubt, why as little as possible was said about the music, and as much as possible concerning the troubles of two ladies whose tickets were not quite *en règle*. The *Figaro* noticed a couple of items in the programme, "God save the Queen," which came first, and the "Domine salvam fac" from Mr. Sullivan's "Te Deum," which came last, by desire of the Prince of Wales, and in place of the same composer's "Ouvertura di Ballo." All else the lively French print ignored, as perhaps too dull for its pages. But the *Paris Journal* ventured upon criticism. It said, speaking of English music: "There are fine pages and charming things in that music we know so little." It said of Mr. Sullivan that he represents in England "*l'école des jeunes*," and styled him the Massenet of his country, and it hoped that another opportunity would be given of hearing the selections from "The Light of the World" and the Ball Overture, which are "works of incontestable merit and power." Unhappily for the critic the Ball Overture was not performed; but still more unfortunate was his *confrère* of the *Gaulois*, who actually mistook for it the "Domine salvam," and spoke of the Overture as a "noisy piece for chorus, organ, military band, and orchestra, of which I could not well make out either the idea or its development." No wonder, poor man. He was listening to a religious work and trying to discover something suggestive of dancing. But the *Gaulois* had a good deal else to say. It found Macfarren's Overture, "Chevy Chace," strongly Mendelssohnian by reason of its melodic form and harmonic texture, while the selections from Balfe and Wallace were "very Italian," Mr. J. F. Barnett's "Lay of the Last Minstrel" was "agreeable," Mr. Barnby's "Sweet and low" "pretty," and so on. Referring to modern English music generally, the critic wrote: "England keeps outside latter-day progress. Messrs. Sullivan and Leslie, for example, though educated and conscientious musicians, show no other desire than to tread in the steps of their predecessors. Their compositions have not enough originality. They write good trios, quartetts, and *ensembles;* but all want cohesion. The old oratorio, in which the composer knew no other guide than his own fancy for the introduction of choruses and airs, is to-day completely transformed. It is no longer permissible for four persons to sing that which ought to be given to a single voice, as Mr. Leslie makes them do on the words of the angel, 'Take heed, watch and pray.' There are no progressions, no happy modulations, which can revive the dead conventionalities; and I believe that English composers will do well not to ignore principles that have so fundamentally renewed the art." Referring to the performance, the

same critic observed: "The chorus which Mr. Leslie directed struck me by its neatness and purity of style. These singers are trained to surmount all the contrapuntal difficulties in the works of old masters. . . . They admirably interpreted the 'In exitu' of Wesley—a work bristling with points to be taken up, with *divertissements* and other scholastic designs. In this respect the performance had a serious interest for musicians." The soloists were more hardly treated. "Their emission appeared to me constantly either guttural or nasal. But perhaps this was due to their pronunciation. More I do not desire to say of these artists, unless it be that they were seemingly musicians and phrased with great correctness." So much for the *Gaulois;* and, now, let me turn to *La France.* The critic of this paper, M. Henri de Lampommeraye, devoted a good deal of space to Mr. Sullivan, describing him as "a man thirty years old, of lively intelligent appearance and sympathetic aspect." "M. Arthur Sullivan," he continued, "has a talent very original, and of a special character, because strongly delighting in piquant contrast. He writes oratorios; and also comic operas, while his songs are on every piano, and there are few homes where nobody sings, 'Sleep, sleep baby' (*sic*) and 'Once again.'" Concerning the choir we read: "England has sent us a popular choral society know in London by the name of its founder, Henry Leslie. This society is formed, it appears, of middle-class amateurs, who voluntarily range themselves under Mr. Leslie's banners. Their *ensemble* is perfect; one feels that these choralists are accustomed to sing side by side; they move well together, and their chief leads them with confidence. A chorus of Purcell, a part-song of Barnby, and a madrigal of Morley, were marvellously sung, all the *nuances* being observed to perfection." Concerning the soloists M. de Lampommeraye was less enthusiastic, simply pointing out that they seemed less anxious to display their virtuosity than to render with care the true expression of the music in hand. M. Hostein, the critic of the *Constitutionnel,* entered a good deal into particulars, and avoided general remarks. The Overture of Marfarren (*sic*) he dismissed with four words—"Phrases short and inconsiderable;" after which he incontinently fell into a grievous error, speaking of Sir Sterndale Bennett's Concerto as having been written in 1808—before the author was born. M. Hostein, however, had discernment enough to say that the work might have been written yesterday. Again, he told his readers that S. Wesley's Motett, "In exitu Israel," was composed in 1765, and spoke of Leslie's Quartett, "Take heed, watch and pray," as being a part of it, and as, though melancholy and humble, wanting religious inspiration. On the other hand, the music from "The Light of the World" gave M. Hostein the "best opinion" of Mr. Sullivan's Oratorio; but the critic seems to have mistaken that composer's "Domine salvam" for a triumphal march. At any rate he so styled it, and fell into almost as serious a mistake as his brother of the *Gaulois.* M. Hostein treated the soloists impartially. In one case they sang with more correctness than fire, and in another "M. Barton" (the French journalists were shy of the tenor's patronymic) displayed a voice without sufficient character. But, *per contra,* Mr. Joseph Maas "charmed the public by the feeling and the pure tenor notes with which he rendered the air, 'Refrain thy voice from weeping.'" Mr. Maas, we are told, did more than this; he "accomplished a veritable wonder by making harmonious to French ears that terrible English language which is regarded as so little favourable to singing." The choir, however, was not less successful in achieving this great feat. "Equally musical," continued M. Hostein, "was that language when the chorus murmured 'Swet (*sic*) and low,' with which one charms to sleep an infant." Finally, M. Hostein had a word to say about Mdme. Anabella Goudard (*sic*), whom he described as a pianist of the first order and as deserving of the applause she received.

I have quoted these French opinions at such length not only because they gratify a natural desire to know what was thought of our representatives in Paris, but because they indicate a sincere friendliness. Any one who reads the articles must see that the writers drew upon their courtesy in order to be agreeable, for, past question, both they and the French public generally were either puzzled or bored by the character of the entertainment provided. Such music as that of Orlando Gibbons and Samuel Wesley went high over their heads, and had for them no more interest than a mathematical problem has for people who are ignorant of mathematics. Besides, the effect of the whole was too sombre and melancholy for Gallic tastes. The critic of *La France* felt this, and good-naturedly tried to make the best of it by saying: "The concert was very interesting for those who love to study, to compare, and to learn. I will not pretend that it was gay and lively, but it was not intended for amusement, and we, of a truth, are too much disposed in France to expect amusement in all things." A very sensible observation this of *La France,* but it did not occur to everybody, and more than one journal asked whether it was worth while to endure so much *ennui* for the sake of learning so little. Nobody, of course, is surprised at a result which was as reasonably certain beforehand as that the sun will rise to-morrow. Nor, indeed, does failure to suit French taste imply non-success as regards the main object in view. Our people crossed the Channel to exhibit English art, and this they well achieved within their means. If the French did not greatly like it, we are all at liberty to say, "So much the worse for the French."

My own remarks upon the opening Concert shall be brief, as indeed they may well be, considering how familiar the singing of Mr. Leslie's Choir is to the readers of this journal. The main point to insist upon is that English choristers were splendidly represented by the 130 voices engaged, and that the palm of European excellence was fairly challenged. I may have listened with partial ears, but the rendering of most of the unaccompanied vocal pieces, especially those requiring great delicacy and sentiment, seemed to me as near perfection as possible; and whether it was "Sweet and low" with its tenderness, or "My bonny lass" with its gaiety, nothing appeared wanting. So thought the audience, as regards these two pieces at all events, for they encored the Madrigal and applauded the Part-song with enthusiasm. The soloists, one and all, acquitted themselves with as much distinction as could have been expected, and stood in the favourable light of well-trained and agreeable, if not great, singers. Messrs. McGuckin and Maas especially commended themselves to the audience, as did Mrs. Mudie-Bolingbroke by the depth and power of her contralto, and Miss Robertson by the brightness and agility of her soprano. Concerning the French orchestra, I would speak with due regard for the fact that its members were engaged upon strange and, perhaps, unsympathetic music, under the beat of an unknown conductor. These were not favourable circumstances, and they may explain certain shortcomings, such as a want of precision and even a seeming lack of intelligence. That the orchestra is a good one, those who have heard it play French music under the familiar direction of M. Colonne all

agree, but the English concert would have largely gained from the co-operation of an English band; and I must once more express regret that there was not sufficient enterprise on this side of the Channel to secure so important and even essential an advantage. With regard to our representative pianist we may indulge in any measure of self-congratulation. Madame Arabella Goddard, not being a machine, does not play always alike, but she never had happier moments than those spent on the French platform. She was "all herself" and in the best possible "form." Imagine, then, with what certainty and brilliance she played the quick movements in Sterndale Bennett's beautiful work, and with what enchanting effect the Barcarole stole from under her fingers. Nothing could have been better; and when the English amateurs present rapturously applauded their champion it was with something of the defiance shortly before expressed in Purcell's "Come, if you dare."

A word in praise of the joint Conductors, Messrs. Sullivan and Leslie, who both acquitted themselves well, and a simple mention of the fact that M. Cavaille-Coll's Trocadéro organ, in an unfinished state, was played for the first time by Mr. John C. Ward, may bring my notice of the Concert to an end.

At this point the French orchestra disappeared from the scene, but the foreign element was not entirely excluded, inasmuch as the second Concert (Thursday, July 18) comprised music of various nationalities, and the performance was assisted by Signor Randegger, who accompanied the songs of his pupils. It was known that the Prince of Wales would again be present in his flower-decked box, but neither royal example nor the satisfaction given on the previous day by the choral singing was powerful enough to attract more than a scanty audience. There was at least one reason for this entirely disconnected from indifference on the part of the public. The heat in Paris was so intense that the idea of braving the rays of the sun and then of sitting for two hours in a possibly crowded hall was more than even courage could entertain. Many a French amateur no doubt said, as he looked into the fiery street, "Le jeu n'en vaut pas la chandelle," and so stayed at home; while even those who had reached the Exhibition proper shrank from the ordeal of crossing the Seine and breasting the Trocadéro hill. It was a burning day—a day whereon to sympathise with a desire to take off one's flesh and sit in one's bones rather than put on broadcloth and mix with a crowd. So the hall had few occupants when Mr. Leslie's choristers took their places on the platform. Here is the programme of the Concert:—

1, Motet, "The Spirit also helpeth us," Bach. 2, Song, "Marguerite," Frederick H. Cowen. 3, Madrigal, "Sir Patrick Spens," R. L. de Pearsall.. 4, Trio, "L'esprit saint pur," H. Leslie. 5, Motet, "Ave Verum," avec orgue, Mozart. 6, Air, "Hâte-toi, Israël," G. F. Haendel. 7, Part-Song, "Le pays silencieux," Alf. Gaul. 8, Hymne, "Entends ma voix," Mendelssohn. 9, Glee, "Les tours couronnées," R. S. S. Stevens. 10, Madrigal, "Dans un vallon," C. Festa. 11, Trio, "Les navigateurs," A. Randegger. 12, Serenade, "A cette heure," Ciro Pinsuti. 13, Madrigal, "Flore," John Wilbye. 14, Song, "La tempête," John Hullah. 15, Madrigal, "Douces fleurs," T. A. Walmisley. 16, "Chant du Chasseur," Julius Benedict. 17, Duo de "L'Eventail," Henry Leslie. 18, Song, "Le pèlerin d'amour," Sir Henry Bishop. 19, Part-Song, "La plage de Dee," G. A. Macfarren. 20, Vielle Mélodie, "La jeune fille de Richmont Hill," James Hook (arrangé pour chœur, par Henry Leslie.)

One might really think that, before drawing up this programme, Mr. Leslie had solemnly apostrophised Melancholy:—

> Come, pensive nun, devout and pure
> Sober, steadfast, and demure,
> All in a robe of darkest grain,
> Flowing with majestic train,
> And sable stole of cypress lawn
> Over thy decent shoulders drawn.
> Come, but keep thy wonted state,
> With even step and musing gait,
> And looks commercing with the skies,
> Thy rapt soul setting in thy eyes.

But we know that Mr. Leslie did nothing of the kind. The conductor simply prepared a fair average programme—one which would have passed in London without observation. If, therefore, Melancholy marked it for its own, the result arose from the fact that our national music and our national taste incline thereto. As a representative programme it was all the better for its subdued expression, and no censure in that respect can fairly be passed upon it. About the merit of the pieces chosen little dispute will arise. Bach's Motett and Mendelssohn's Hymn are far past criticism; the examples of our deceased composers, Pearsall, Stevens, Wilbye, and Walmisley, have, in their way, become classic; while much might be said for the works contributed by Messrs. Cowen, Gaul, Leslie, Hullah, Macfarren, and Sir Julius Benedict. It is no easy matter to decide upon the claims of such a number of pieces as are in the repertory of unaccompanied vocal music; and if it must be admitted that a good deal worth hearing was left out, it must also be granted that that actually heard had some degree or other of merit. The performance was not equal in effect, mainly owing to the acoustics of the hall, which did not permit clearness in rapid passages. For this reason both "Sir Patrick Spens" and Benedict's "Hunting Song" fell somewhat flat; while, on other accounts, the two works requiring organ accompaniment made no particular impression, the choir being best heard alone. The genuine successes were these: first, Mr. Cowen's "Marguerite," in which Mrs. Mudie-Bolingbroke greatly pleased her audience; second, Mr. Gaul's "Silent Land," beautifully sung and much applauded; third, Pinsuti's "In this hour," given to absolute perfection and unanimously encored; fourth, Hullah's "Storm," well sung by Miss De Fonblanque; fifth, Leslie's "Fan" duet, which the Misses Robertson were called upon to repeat; and sixth, Bishop's "Pilgrim of Love," rendered with great energy and power of voice by Mr. Barton McGuckin. To these "The cloud-capp'd towers" might have been added but for an outburst of speech, at a most critical moment, from some one in the Prince's box, towards which everybody turned neglectful of the music. Mr. Maas's solo, "Haste, Israel, haste," accompanied on the pianoforte, was badly chosen; and Miss Robertson helped towards the comparative failure of Mendelssohn's Hymn by singing the solo in an unexpressive manner. On the whole, however, the Concert was an artistic success, and I was gratified to observe that most of the French connoisseurs present, while sitting it out to the end with unflagging interest, were liberal as well as discriminating in their applause.

The third Concert took place on Saturday, July 20, and while purely vocal, like the second, was confined to English music. Again the intense heat made exertion painful, but the managers took care that the hall, heat or no heat, should be better filled. "Paper" was made to fly all over Paris, and an unusual number of those whom our American cousins, with ingenious phraseology, term "dead-heads," braved the tropical weather in order to enjoy a gratuitous privilege. Once more the Prince of Wales was present, although the disappearence of the rose-garlands from his box led to a belief, at first, that the limit of his patronage had been reached; and, altogether, the final display of British art made up by its *éclat* for what was wanting in the second. I give the programme as before:—

Madrigal, "Comme Vesta descendait," Weelkes. Madrigal, "Coulez, coulez mes larmes," Benet. Part-Song, "Vous avez volé mon amour," W. Macfarren. Song, "Les trois pêcheurs," Hullah. Madrigal, "Chansons gaiement l'amour," J. Barnett. Trio, "Oh! souvenir, doux souvenir," Leslie. Part-Song, "Viens, vis près moi," S. Bennett. Song, "Voyez la gentille alouette," Bishop. Part-Song, "Ave Maria," H. Smart. Song, "L'accord perdu," Sullivan. Madrigal, "Mon amie est belle," Leslie. Part-Song, "Les cloches de la Tour St. Michel," Stewart. Song, "Cœur de chêne," Boyce. Part-Song, "Oh! dors, mon bébé," Sullivan. Irish Melody, "Le jeune ménestrel,"

Moore. Part-Song, "L'amour veille et pleure," J. G. Calcott. Old Song, "Les cerises," C. E. Horn. Song, "J'ai entendu il y a bien des années," Sullivan. Glee, "Belle est la montagne," Goss. Madrigal, "En gagnant ma triste couche," Edwards. Song, "Viens au jardin, Madeleine," Balfe. Part-Song, "Le point du jour," Reay. "God save the Queen."

It will be at once seen that—the exclusion of foreign music excepted, and with it religious works like Bach's Motett and Mendelssohn's Hymn—the third programme closely resembled the second; was open to the same objection, and capable of the same defence. I shall not again anticipate criticism, nor meet it with counter-argument. But it may be said, as bearing fully on the point at issue, that the selection given above met with very considerable approval from the audience, despite the prevalent sombreness of its tone. Whether the French amateurs were getting more accustomed to the style of the music, or whether the music itself was better suited to their tastes, matters little. Enough that the result was as I have said, and that the closing English Concert escaped the miserable conditions often represented by the dying spurt of a damp squib. It is needless to go through the programme item by item after what has been already written, and I shall do no more than put on record the general success of the performance, and indicate those features in it which most largely contributed to the result. The singing of the choir was again all that could be desired, equally in ancient and modern music. "Flow, O my tears," for example, had an exquisite rendering, as had Barnett's "Merrily wake music's measure," Bennett's "Come live with me," Smart's "Ave Maria," a perfect gem, and Sullivan's "Hush thee, my babie," which the audience encored with one voice. But on this occasion the solos and pieces for solo voices ran the choral works hard for first place. Mrs. Mudie-Bolingbroke made another "hit" with the "Three Fishers;" and Miss Fanny Robertson produced so great an impression with Sullivan's "Lost Chord" that the Prince of Wales, who arrived subsequently, demanded a second performance, the reason for which was bravely explained to the audience by Mr. Leslie in a short French speech. Mr. Barton McGuckin's "Minstrel Boy" was another feature of the Concert, as was the "Looking back" of Miss De Fonblanque, and especially the "Come into the garden, Maud," of Mr. Maas, who never sang better, and whose song, though last but one in the programme, was persistently redemanded, and had to be repeated. Thus successfully passed off the Concert; and "God save the Queen," at the first notes of which French as well as English rose to their feet, brought the display of British musical art to an end.

I need add but little to the foregoing ample details. Again I grant that England, with a little extra energy, might have made a better show; but I once more assert that, within its inevitable limits, the show was very good, and one of which we have no need to be ashamed. It is, indeed, the duty of all amateurs to thank Mr. Sullivan and Mr. Leslie for the trouble they took to secure England a representation at all. Those gentlemen, and others their associates, saved our nation from the disgrace of non-appearance, and, not only so, but enabled it to make a respectable figure. Next time perhaps the "unmusical country" will do far better, because wider awake to the fact that its character as a country really musical needs to be asserted in the face of a prejudiced and unbelieving world.

As a fitting supplement to the foregoing, it may be stated that at the International Choral Competition, which took place in the Palace of the Trocadéro, on Tuesday the 23rd ult., a jury, composed of eminent French musicians and artists, unanimously awarded the first prize to the English singers.

THE LITERATURE OF NATIONAL MUSIC.

By Carl Engel.

(*Continued from page* 377.)

The reader is undoubtedly aware that the Baltic provinces of Russia are to a great extent inhabited by non-Slavonic races. The most interesting of these, musically regarded, are the Finns. A collection of their songs, entitled "Suomen Kansan Laulantoja Pianolla Soitettavia" (Helsingissa, 1849; oblong 8vo), is edited by Collan and A. Reinholm. The tunes are with a pianoforte accompaniment. Among them are some curious "Runo-songs," which are restricted to the compass of a fifth, and are noted down in 5-4 time. The book contains a representation of the "kantele," the old national musical instrument of the Finns. As the Finnish language is but little known in England, a short abstract of the contents of the instructive preface of this book may assist the student. The editors state that twenty pastoral songs of the Finns were published at Gottland, in the year 1831, and ten songs some years later, by Europaeus. A collection entitled "Kánteletar" is edited principally by Lönnrot, who is also a contributor to the present collection. The costume of the girl playing the "kantele," represented in the frontispiece of the present work, exhibits the old national dress of the Finnish women. There is also a German translation of Finnish Runo-songs, by G. H. von Schröter (Stuttgart, 1834; 8vo), which contains tunes.

Of the popular songs of the Lithuanians there are some German books which may assist the musical student unacquainted with the Lithuanian language. One of these is by L. J. Rhesa (Berlin, 1843; 8vo), and contains a German translation as well as the original words, with a number of tunes given in an appendix; the other is by G. H. F. Nesselmann (Berlin, 1853; 8vo), and likewise has tunes at the end of the volume. The songs of Lithuania are called "Dainos," and this name is also the title of the book by Rhesa.

Proceeding now to Hungary, a country which, it must be remembered, is inhabited by about half-a-dozen different races, we have to consider especially the music of the Magyars, because they are the principal and dominant race of Hungary, and it is their music which is generally meant by the term Hungarian National Music. There are several interesting collections published of the beautiful songs of the Magyars. Gabriel Mátray has especially distinguished himself as an editor of them. His "Magyar Népdalok" (Ofen, 1852; folio), and a supplement to the work (Pesth, 1858; folio), should be known to the student, and will probably be found all the more useful since a German metrical translation of the poetry is printed in juxtaposition to the original Hungarian words. There are certainly many English musicians who may be supposed to be able to read German, though probably but few who understand the Hungarian language. Gabriel Mátray is also the editor of a volume of ancient Hungarian songs, with the airs, dating from the sixteenth century, which was published at the request of the Hungarian Academy (Pesth, 1859; 4to). It contains an historical ballad, composed by Andras Farkas, in the year 1538; nineteen sacred songs, composed during the years 1538-52; a satirical song by Kristóf Ormpruzt, *anno* 1550; twenty-five historical and other songs, by Sebestyén Tinódi, a famous Hungarian bard, composed during the years 1541-53; and two songs made by the same bard in 1553 and 1554. The preface, written by G. Mátray, gives some account of the cultivation of music in Hungary during the sixteenth century, and especially of the musical notations as exhibited in the manuscripts of that period.

As another editor of interesting Hungarian collections of songs may be noticed Ignac Bognar (100 songs, Pesth, 1853, folio; 50 songs, Pesth, 1858, folio; &c.). J. Freichlinger, in Pesth, has published a set of Hungarian pastoral songs, with pianoforte accompaniment, under the title "Csikós dalai Zongorára." But we must not linger in Hungary, as we have still a long journey before us.

Let us next proceed to Turkey, a country in which the popular music partakes of an Oriental character, and in which musical instruments are in use which are almost identical with those of the Arabs and the Persians. No doubt in the principal towns of Turkey this is somewhat different, at least among the higher classes, whose taste has been more or less modified by the influence of European civilisation. At any rate, it is a well-known fact that the ladies in the harems at Constantinople not unfrequently have a pianoforte in their rooms, although they seldom achieve so much as to be able to play anything from notation. Some insight into the nature of their performance is afforded us by "Lyre Orientale," published in Constantinople in the year 1858. This is certainly one of the most extraordinary music-books ever printed. It contains Turkish songs, and several instrumental pieces, arranged for the pianoforte. The title-page, which is in French as well as in Turkish, informs us that they have been harmonised by Mr. G. Guatelli, "Directeur de la Musique Impériale," assisted by Messrs. Arisdaguès Hohannessian and Gabriel Eramian, two Turkish "Professeurs de Musique" in Constantinople; and the work is dedicated to "A. S. E. Nedjib Pacha, Gouverneur-général de la Musique de S.M.A. le Sultan." What strikes one at a first glance into these pianoforte arrangements is a frequent employment of a rapid repetition of the same note, a method which Thalberg has employed to obtain a sustained though trembling sound. Perhaps the Turkish professors intended to imitate by this tremulousness the admired vibrating tones of their voices; for no doubt they are singers as well as pianists.

Another very remarkable book of Turkish music was published in Vienna about the year 1835, and contains fifty-nine songs of the Mewlewi Dervishes, with a pianoforte accompaniment written by the Abbé Maximilian Stadler. The Mewlewi Dervishes, who have their name from their founder, used to perform their sacred dances in a mosque at Tophané, a suburb of Constantinople. Herr von Hussard, secretary to the Austrian Legation in Constantinople, a great lover of music, often witnessed these dances, or "zikrs," as they are called, which are executed with the musical accompaniments of singing, playing on flutes, and beating of drums; and, with care and perseverance, he succeeded in faithfully rendering the songs in our notation. Having on his return to Vienna placed the manuscript in the hands of the Abbé Stadler, well-known as a musician and as a friend of Mozart, Stadler wrote an accompaniment to the songs, contrived in his usual manner, which would probably have astonished the Dervishes, could they have heard it. At all events, however well acquainted pianoforte-players may be with the so-called "Alberti-bass" and "Murky-bass," so greatly favoured by the Abbé, to the Dervish it might very likely be puzzling. However, as the tunes are separately printed, with the original words and a German translation under them, it matters not greatly how the accompaniment is contrived. The title of the work is "Original-Chöre der Derwische Mewlewi" (Vienna: Pietro Mechetti; oblong folio). I regret that it would take too much space here to give a more detailed description of this curious book. Suffice it, for the right comprehension of the music, to point out that there is said to be a deep and mysterious signification in the sacred evolutions of those fanatics, in which a superior Dervish, seated in the centre, represents the sun, and those moving around him are stars of the planetary system. Also the words of their songs are asserted to have a deep meaning full of profound wisdom. In the German translation they appear rather bombastic and nonsensical; but it is perhaps difficult for an uninitiated European observer to fathom the depth of such Oriental lore.

As regards Greece, many collections of the popular songs of that country have been published in French or in German translations; but only a few of them contain airs in notation. Leopold Schefer has issued a supplement to the "Taschenbuch zum geselligen Vergnügen" (Leipzig, 1823; 12mo), which contains tunes of the modern Greeks; and there is an appendix of similar tunes in "Volksleben der Neugriechen," by D. H. Sanders (Mannheim; 1844, 8vo). Again, G. F. Weitzmann, in his short account of the music of the ancient Greeks (Berlin, 1855; 4to), gives forty popular melodies of the modern Greeks. Here also may attention be drawn to a little collection of new Greek songs edited by Gnéditch, a Russian gentleman (St. Petersburg, 1825). In the preface of this book are pointed out certain resemblances between the popular poetry of the modern Greeks and that of the Russians. Musicians are perhaps more interested in the ecclesiastical music of the Greek Church. On this subject a few statements shall presently be offered, since it appertains to national music properly speaking.

In Italy, the music-publisher B. Girard, of Naples, has earned the thanks of the lovers of National Music by bringing out his "Passatempi Musicali," which consists of a large set of Neapolitan and Sicilian airs of songs and dances, arranged for the pianoforte, and printed in folio. Another "Passatempi Musicali," issued by Rossi and Co., in Rome, comprises about thirty Roman tunes arranged for the pianoforte (folio). Perhaps more easily accessible to the student is "Collezione di Canzonette" &c., with a German translation of the Italian words, by G. W. Teschner (Berlin, oblong folio); or, "Alcuni Canti Populari Toscani," &c., edited by R. Lacy (London: Lonsdale; folio).

In Spain we meet with several collections of Boleros, Fandangos, and similar tunes, published by Martin in Madrid; as, for instance, "Las Castañuelas, coleccion der Bailes y Cantares Nacionales para Piano" (folio, two books). Several Spanish pianists and singers, such as M. S. Allu, Isidoro Hernandez, B. X. Miré, José Rogel, Carrafa, have had their transcriptions of, or rhapsodies on, Spanish national tunes brought out by Martin in Madrid. The Peninsular Melodies, compiled by G[eorge] L[loyd] (London, 1830; folio, two vols.), are genuine Spanish and Portuguese airs, to which poetry by English authors has been substituted for the original words.

In Portugal, F. D. Milcent has published a large volume of "modinhas," as the national songs of that country are called. This publication, which is entitled "Jornal de Modinhas com acompanhamento de Cravo" (Lisbon, folio), dates probably from the end of the last century, when the harpsichord was still in use; for *cravo* signifies the harpsichord or clavicymbalum, which was also called gravicymbalum; hence probably the Portuguese *cravo*. Twelve Modinhas with their original words and an English translation, by Madame F. M., appeared in England under the title "Lusitanian Garland" (London: Ewer and Co.; folio).

Of the Basque people, who dwell in the north of Spain and the south-west of France, a collection of songs,

with the airs, entitled "Eusculdun anciña anciñaco" &c. (San Sebastian, 1828; small folio), is edited by Francisco Iztueta, and contains a preface written in Spanish. There are also dance-tunes in this publication. It is now scarce; and this is likewise the case with a description of the dances of the Basques in Guipuzcoa, written in the Basque language by Don Juan Ignacio de Iztueta, and entitled "Guipuzcoaco dantza gogoangarrien" &c. (San Sebastian, 1824; 8vo). The Basque language being entirely different from any other European language, and known but to few persons besides those whose mother-tongue it is, the musical student will find it probably advisable to consult "Le Pays Basque" by Francisque-Michel (Paris, 1867; 8vo), which contains a whole chapter on music, and also about half-a-dozen tunes in notation. Moreover, respecting the Basques dwelling on the French side of the Pyrenees, he will find the desired information in "Chants populaires du Pays Basque, paroles et musique originales, recueillis et publiées avec traduction française par J. D. J. Sallaberry" (Bayonne, 1870; royal 8vo), which contains, besides a great number of tunes, a French translation in juxtaposition to the original Basque poetry.

The French, as might be expected from their intelligence and antiquarian taste, have not neglected to investigate the popular legends, tales, and songs of their country. The object of the present survey does not demand a detailed account of the result of their researches. Suffice it to draw attention to the following publications: "Chants et Chansons populaires de la France; nouvelle édition illustrée" (Paris, 1848; royal 8vo, three vols.). "Chansons populaires des Provinces de France; notices par Champfleury; avec accompagnement de piano par J. B. Wekerlin" (Paris, 1860; royal 8vo). "Echos du Temps Passé," par J. B. Wekerlin (Paris, 1856-57; royal 8vo, two vols.). "Chants et Chansons des Provinces de l'Ouest, Poitou, Saintonge, Aunis et Angoumois, avec les airs originaux, recueillis et annotés par Jérome Bujeaud" (Niort, 1866; royal 8vo, two vols.). "Chansons et Airs populaires du Béarn, recueillis par Frédéric Rivarès" (Pau, 1844; royal 8vo). "Poésies populaires de la Lorraine; publication de la Société d'Archéologie Lorraine" (Nancy, 1854; 8vo).

The collections confined to certain districts of France, of which more could be quoted did space permit, are generally the most valuable, since they give new information gathered from personal observation, songs with the tunes written down from the lips of the people, and explanations about the dialect and usages prevailing in the district; while the collections embracing specimens of songs of a whole country are usually compiled from those works, and supply only information obtained at second-hand. In support of this statement may be cited the interesting collection of the songs of Brittany published by Hersart de la Villemarqué, under the title "Barzaz-Breiz" (Paris, 1846; 8vo, two vols). The edition here indicated is the fourth, greatly augmented, and provided with a French translation in addition to the original words. It must be remembered that the people of Brittany, or the French Bretagne, speak a language of their own, which is a Celtic dialect rather resembling the Welsh. However, the musical student, if he cares not for having the original language, may be referred to the English translation of "Barzaz-Breiz" by Tom Taylor (London, 1865; 4to), or to the German translation by Keller and Seckendorff (Tübingen, 1848; 8vo), although these reproductions contain only a small selection of the airs to be found in the comprehensive work of Villemarqué.

We must not leave France before having at least a cursory glance at the interesting French publications of songs of the olden time relating to our inquiry. The "Anthologie Françoise, ou Chansons Choisies depuis le 13e siècle jusqu'à présent" (Paris, 1765; 8vo, three vols.) deserves especial attention. Likewise "La Clef des Chansonniers, ou Recueil des Vaudevilles depuis cent ans et plus, notez et recueillis pour la première fois par J. B. C. Ballard" (Paris, 1717; sm. 8vo, two vols); and "La Clé du Caveau à l'usage de tous les Chansonniers français, des Amateurs, Auteurs, Acteurs du Vaudeville, et de tous les Amis de la Chanson; par C * * * du Caveau Moderne" (Paris, 1811; oblong 12mo). This curious book, which contains nearly nine hundred tunes, might be compared to an English publication, about a hundred years older, called "The Dancing Master." In the beginning of the present century there was still in Paris a musical and literary society, the members of which called themselves "Enfans de Caveau," because they had their meetings at a certain wine-room known as the Caveau.

Considering that the inhabitants of Switzerland consist of several races, we may expect to find with them songs in different languages. In the western cantons of Switzerland French is spoken; in Ticino, Italian; but about three-fourths of the population of Switzerland speak dialects of German, and as these constitute a large majority, it is chiefly their music to which we have to direct our attention. For this purpose may be especially recommended: "Sammlung von Schweizer-Kühreihen und Volksliedern" (Bern, 1818; oblong folio), which contains interesting introductory observations on the "Ranz de Vaches," by G. J. Kuhn and J. R. Wysz. This is the third edition of a successful publication; a fourth edition (Bern, 1826) contains, besides songs, several dance-tunes, and among these are two from the canton of Appenzell, which are given in notation for a violin, a dulcimer, and a bass, precisely as the collector heard them played by the country-people. A combination of these instruments is so rarely found in our scores that it may amuse the student to examine the pieces, which are by no means devoid of spirit and characteristic features. The "Recherches sur les Ranz des Vaches, ou sur les Chansons pastorales des Bergers de la Suisse, avec musique," by G. Tarenne (Paris, 1813; 8vo), contains a number of tunes as they are played on the alphorn in the different cantons of Switzerland. Furthermore, a noteworthy series of "Airs Suisses," with accompaniment of the guitar as well as the pianoforte, has been issued by A. Hegar in Basle.

The Germans have published more collections of national songs than any other nation. Here, again, must be borne in mind that, for the reason already stated, those collections which refer to a certain district of the country are generally the most instructive. It is rather difficult to contrive a satisfactory selection from a great number of publications, many of which are meritorious; to name them all here is out of the question, neither is it desirable. The following names of some of the editors, with an indication of the dates and the names of the places where their works appeared in print, may help to put the inquisitive student on the right track: Kretschmer und Zuccalmaglio (Berlin, 1838-40; 8vo, two vols.); Erk und Irmer (Leipzig, 1843; sm. 8vo); L. Erk, "Deutscher Liederhort" (Berlin, 1856; royal 8vo), Büsching und von der Hagen (Berlin, 1807; poetry, 12mo; music, oblong 8vo); F. Silcher (Tübingen, no date; oblong folio); Pocci, Richter und Scherer (Leipzig, no date; sm. 4to); Philipp Wackernagel "Trösteinsamkeit" (Frankfort-on-Main, 1867; 12mo); &c.

As regards particular districts of Germany, there require to be noticed: "Schlesische Volkslieder," by Hoffman von Fallersleben and E. Richter (Leipzig, 1842; 8vo). This judiciously edited collection of three hundred songs of the country-people in Silesia affords, in my opinion, a suggestive example as to how national songs ought to be published. The tunes are written down as they were gathered from the mouths of the singers, without any additions. The place where each tune was obtained is mentioned. Deviations in the tunes, or what may be called different readings, preferred in certain places, are indicated with small notes. The poetry likewise is carefully treated; and frequent references to other well-known collections—not only German, but also Scandinavian, Slavonic, French, &c., as regards certain characteristics of the songs—greatly enhance the value of the book for study. "Fränkische Volkslieder," by Franz Wilhelm Freiherrn von Ditfurth (Leipzig, 1855; 8vo, two vols.), consists of a large collection of songs, made in the part of Bavaria which constituted the ancient Franconia. The first volume contains 180 sacred songs; and the second and larger volume contains 400 secular songs. They are all noted down in two-part harmony, and the editor says that the people usually sing them in this way. "Oesterreichische Volkslieder," by Tschischka and Schottky (Pesth, 1844; sm. 8vo), is an instructive collection of the songs of the German population of Austria. In an appendix is given an account of the German dialect of the Austrian peasants, with a glossary. Likewise noteworthy are "Die Oesterreichischen Volksweisen," by Anton Ritter von Spaun (Wien, 1845; 8vo); and "Salzburgische Volkslieder," by Maria Vinzenz Süsz (Salzburg, 1865; 8vo). The last-named book possesses an additional interest from the circumstance of the tunes having been collected in and near to the birthplace of Mozart. Some of these songs may have served the great composer as his first initiatory lessons; at all events, it may be surmised, from his acute susceptibility for music, that the simple and impressive popular airs which he heard in his earliest childhood cannot have been without some influence upon his taste and development; and several melodies in his works could be pointed out which corroborate this surmise.

Songs of the Austrian province of Carinthia have been edited by Edmund Freiherr von Herbert (Klagenfurt: Edward Liegel; folio); of Styria, by Carl Fischer (Wien: Diabelli; oblong folio); of the Tyrol, by Paul Schonner (Wien: Diabelli; oblong folio). I. Moscheles is the editor of "The Tyrolese Melodies as sung by the family Rainer" (London: Willis; folio), in which may be seen examples of that peculiar kind of Tyrolese singing in falsetto which they call *jodeln*, and which is much more effective in their mountains than in a drawing-room.

A little book of German tunes of bygone days, entitled "Lieder und Weisen vergangener Jahrhunderte," compiled by C. F. Becker (Leipzig, 1853; sm. 4to), which is easily obtainable, will provide the musician of an antiquarian turn of mind with some interesting specimens of German popular songs, of the sixteenth, seventeenth, and eighteenth centuries. For ascertaining the date of origin and the authorship of a certain number of German popular songs which can thus be traced, the reader may be referred to "Unsere volksthümlichen Lieder," by Hoffmann von Fallersleben (Leipzig, 1869; 8vo). The Germans published as early as in the sixteenth century collections of their national songs, such as "Ein Ausbund guter alter und neuer Liedlein," by George Forster (Nürnberg, 1539), and "Hundert und fünfzehn guter und neuer Liedlein," by Hans Ott (Nürnberg, 1544): nay, it is recorded that Charlemagne, a thousand years ago, caused the popular songs of the Germans to be collected.

The Dutch also have several old song-books of the kind, as, for instance—Camphuysen: "Stichtelijke Rymen" (Amsterdam, 1647; 4to); Starter and Vredeman: "Friesche Lust-Hof" (Amsterdam, 1621; oblong 8vo); Prins: "Medenblicker Scharre-Zoodtje" (Medenblick, 1650; sm. oblong 8vo); Valerius: "Nederlandsche Gedenck-clanck" (Haerlem, 1626; 4to), &c. As these works are now scarce, the musician interested in examining the old Netherlandish tunes may be referred to "Oude Vlaemsche Liederen," by J. F. Willems (Ghent, 1848; royal 8vo), which contains 258 songs, most of them with the airs in notation. In this work is also given a list of the various collections of Flemish and Dutch tunes which have been published, or are known to be extant in manuscript. However, a better edited work is "Chants populaires des Flamands de France, recueillis et publiés avec les mélodies originales, une traduction française, et des notes," by E. de Coussemaker (Ghent, 1856; royal 8vo). Coussemaker is so well known as a learned and discerning musical author that the student will expect, as a matter of course, to find his compilation instructive. Here may also be noticed a recent publication of some songs with their airs, historically interesting, entitled "Twaalf Geuzeliedjes uit de Geusen Liedenboecxkens van 1588 en later, met de oorspronkelijke wijzen waarop ze in den Spaanschen tijd gezongen werden; voor zang en klavier bewerkt en wortelijk toegelicht door Dr. A. D. Loman" (Amsterdam, 1872; royal 8vo).

The Walloons in Belgium speak a curious French dialect. A collection of their songs, with a supplement containing thirty-six airs in notation, is entitled "Choix de Chansons et Poésies Wallonnes, Pays de Liége, par MM. B * * * et D * * * (Liége, 1844; 8vo).

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. IV.—BEETHOVEN (*continued from page 325*).

Once more, and for the fourth time, I ask the reader to go with me through the letters written by Beethoven in the first period of his life. My object now, however, is not a single and definite one—not the tracing of his troubles in purse or person or affections—but rather the seeking out of any opinions or incidents which, though trifling in themselves, have a more or less important bearing upon character. "Life" says the proverbial philosopher, "is made up of trifles." That may or may not be, for the proverbial philosopher, with all his assumption of wisdom, is often wrong; but we know of a truth that the smallest things may throw a flood of light upon a man's nature, just as a surpassing blaze of splendour may proceed from between the points of two insignificant bits of charcoal.

Almost the first letter of the series—that addressed to Frau von Breuning from Vienna in 1793—presents an incident worthy of note. By way of peace-offering (for it will be remembered that the two had fallen out at Bonn) the master composed and sent to the lady some Variations on "Se vuol ballare," and in a postscript he thus refers to them: "The variations are rather difficult to play, especially the shake in the *coda;* but do not be alarmed at this, being so contrived that you only require to play the shake, and leave out the other notes, which also occur in the violin part. I never would have written it in this way, had

I not occasionally observed that there was a certain individual in Vienna who, when I extemporised the previous evening, not unfrequently wrote down next day many of the peculiarities of my music, adopting them as his own (for instance, the Abbé Gelinek). Concluding, therefore, that some of these things would soon appear, I resolved to anticipate this. Another reason also was to puzzle some of the pianoforte teachers here, many of whom are my mortal foes; so I wished to revenge myself on them in this way, knowing that they would occasionally be asked to play the variations, when these gentlemen would not appear to much advantage."

Thus early Beethoven let it be seen—what appeared later with undisguised plainness—that he was not a man to be trifled with; that he had a strong sense of his rights, and the resolution necessary to assert them. In 1800 we find him again standing up for what was due to him, and in a somewhat curious way. A certain Frau Frank, of Vienna, organised a charity concert, and issued announcements, but without giving the names of the artists who had consented to perform. Beethoven was not going to put up with this. He wished the public to know that there were others besides Frau Frank who had feeling hearts, whereupon he sat down and addressed the "Dear Lady" as follows: "At the second announcement of our concert, you must remind your husband that the public should be made acquainted with the names of those whose talents are to contribute to its success. Such is the custom here; and, indeed, were it not so, what is there to attract a large audience, which is, after all, our chief object? Punto is not a little indignant about the omission, and I must say he has reason to be so; but even before seeing him it was my intention to have reminded you of this, for I can only explain the mistake by great haste or great forgetfulness. Be so good then, dear lady, as to attend to my hint, otherwise you will certainly expose yourself to *many annoyances*. Being convinced in my own mind, and by others, that I shall not be quite superfluous at this concert, I know that not only I, but also Punto, Simoni, and Galvani, will demand that the public should be apprised of our zeal for this charitable object, otherwise we shall all conclude that we are not wanted." Well done, Master. This was speaking to the point, and letting it be unmistakably known that fashionable charity-mongers were not to use musicians for their purpose, just as though they were at beck and call, without power to refuse when summoned.

A little later Beethoven is found hitting out at the critics of the *Allgemeine Musikalische Zeitung*, who had been treating his music unmercifully. "As for the Leipzig oxen," wrote the irate composer to publisher Hofmeister, "let them talk! They certainly will make no man immortal by their prating, and as little can they deprive of immortality those whom Apollo destines to attain it." On the surface these words indicate a comfortable sort of fatalism which would keep a man serene amid tempests of obloquy. But irritation lies only a little way underneath, and it is notorious that Beethoven had more than the usual musician's allowance of sensitiveness as to what appeared in print regarding his works. But it is also certain that he had more than the usual reason for this. In moments of affected modesty he could write: "The only thing about me that resembles a genius is that my papers are never in very good order;" as a matter of fact, however, no great man ever knew his own worth better or was more prompt to vindicate it. We discover an outcome of this in an announcement made towards the close of 1802. Beethoven's publishers had issued portions of his works in a form other than the original, without stating the fact in a manner likely to guard the public against deception. Forthwith the angry composer, jealous for his music and for himself, came out with the following notice: "I owe it to the public and myself to state that the two Quintetts in C and E flat major—one of these (arranged from a symphony of mine) published by Herr Mollo in Vienna, and the other (taken from my Septett, Op. 20) by Herr Hofmeister in Leipzig—are not original Quintetts, but only versions of the aforesaid works given by the publishers. Arrangements in these days (so fruitful in arrangements) an author will find it vain to contend against; but we may at least justly demand that the fact should be mentioned on the title-page, so as neither to injure the reputation of the author nor to deceive the public. This notice is given to prevent anything of the kind in future." Then came a stroke of business deftly connected with the subject in hand: "I also beg to announce that shortly a new original Quintett in C, Op. 29, will appear at Breitkopf and Härtel's, in Leipzig." Twelve months later the watchful master issued not a "notice" but a "caution," directed against an unscrupulous fellow at Mayence, whom he styled a "piratical engraver," and who had announced an edition of his collected works. The same fierce oversight appears to have been kept, as far as possible, over the performance of his music. No tigress could have been more resentful of harm done to her cubs. In one letter, *à propos* to "Fidelio," the master says: "Pray try to persuade Herr von Seyfried to direct my Opera (instead of himself), as I wish on this occasion to see and hear it myself *from a distance;* in this way my patience will at all events not be so severely tried as when I am close enough to hear my music so bungled. I really do believe that it is done on purpose to annoy me! I will say nothing of the wind-instruments, but all *pp*'s *cresc.*, *discresc.*, and all *f*'s and *ff*'s, may as well be struck out of my Opera, for no attention whatever is paid to them. I shall lose all pleasure in composing anything in future, if I am to hear it given thus." But Beethoven's susceptibility with regard to the performance of his works has a more amusing illustration in a letter to Zmeskall. The Scena, "Ah! perfido," was about to be performed, and the master had conceived an idea that it would have no effect if not sung on the concert-platform with some sort of stage appurtenance. So he wrote as follows: "All would go well now if we had only a curtain; without it the Aria *will be a failure.* I only heard this to-day from S., and it vexes me much. A curtain of any kind will do—even a bed-curtain, or merely a gauze screen, which could be instantly removed. There must be something; for the Aria is in the *dramatic style*, and better adapted for the stage than for effect in a concert-room. *Without a curtain, or something of the sort, the Aria will be devoid of all meaning and ruined! ruined! ruined!* . . . A hanging curtain!!!! or the Aria and I will both be hanged to-morrow. Farewell. I embrace you as cordially on this new year as in the old one, *with or without a curtain!*" When examining the master's later epistles we shall find even more forcible evidence of the respect in which, without what is usually known as conceit, Beethoven held himself and his music; but the extracts above given are proof that he never resembled the men who, after producing their works, leave them as the ostrich leaves its eggs, to the caprice of chance. He followed his compositions in their career with a loving eye, and knew how to draw his sword in their defence when need arose. That the master was not always just in this matter would appear from Mr. Thayer's recent observations upon his quarrel with Mälzl concerning the Battle Symphony; but we have no reason to believe

that he wilfully did wrong. Prejudice and passion, acting upon a sensitive nature, could blind him to the right, which, however, he always believed lay before him.

We have just seen how anxious Beethoven was to obtain the credit of charitable intentions, but the letters make it very clear that he really had a feeling heart, and that the extreme susceptibility of his nature resulted in, among other things, genuine compassion for distress. Thus, when Ferdinand Ries, who was a French subject, had to leave Vienna and join Napoleon's army in 1815, his master sent him to the Princess Liechtenstein with a letter couched as follows: "Pray pardon me, illustrious princess, if the bearer of this should cause you an unpleasant surprise. Poor Ries, my scholar, is forced by this unhappy war to shoulder a musket, and must leave this in a few days, being a foreigner. He has nothing, literally nothing, and is obliged to take a long journey. . . . I recommend him to you. . . . A noble-minded man would only have recourse to such measures in the most utter extremity. Confident of this, I send the poor youth to you, in the hope of somewhat improving his circumstances." Ries, it seems, did not deliver the note, and Beethoven, who had done violence to his own pride in order to write it, was naturally angry, but the good intent remained untouched. Again, when Stoll the poet, son of the famous physician, was reduced to great straits, and wished to seek better fortune in Paris, the master wrote to a friend: "Perhaps you might succeed in doing something for a *poor unfortunate young man.* I allude to Herr Stoll. With many persons the question is whether a man has been ruined by his own fault, or by that of others, but this is not so with either you or me; it is sufficient that Stoll is unfortunate, and looks on a journey to Paris as his sole resource. . . . Now I request you, my dear friend, to speak to Herr v. Neumann, to arrange, if possible, that the courier shall either take Stoll gratis or for a small sum. I am persuaded that, if there is nothing particular against it, you will be glad to interest yourself in poor Stoll." It may be said that in both these cases Beethoven proposed to be generous with other people's means, but such doubtful liberality was not all he possessed. For proof let us turn to his relations with a charity conducted by some nuns at Grätz. Having been asked by a Herr Varenna to write something for a concert on behalf of this charity, Beethoven replied: "If the wish to benefit the poor were not so evident in your letter, I should have felt not a little offended by the offer of payment. From my childhood, whenever my art could be serviceable to poor suffering humanity, I have never allowed any other motive to influence me, and never required anything beyond the heartfelt gratification it always afforded me. With this you will receive an Oratorio, the performance of which occupies half an evening; also an Overture and a Fantasia with chorus. If in your benevolent institution you possess a depôt for such things, I beg you will deposit these three works there as a mark of my sympathy with the destitute; to be considered as their property, and to be given at any concerts intended for their sole benefit." In a second letter we read: "I must assure you that I shall always be disposed to show the warmest zeal in aid of your charity, and I here pledge myself to send you every year works that exist solely in manuscript, or compositions written expressly for this charitable purpose." A third time Beethoven writes: "Select whatever you choose for the concert which I hear you now intend to give, and if you decide on the Chorus and the Overture they shall be forwarded to you at once. For the future concert on behalf of the venerable Ursulines I promise you an entirely new Symphony, and perhaps also a work of some importance for voices; and, as I have now a favourable opportunity, the copying shall not cost you a farthing. My joy would be beyond all bounds if the concert were to be successful, and I could spare you all expense; at all events, take my goodwill for granted. Remember me to the admirable teachers of the children, and say to them that I shed tears of joy at the happy result of my poor goodwill, and that so far as my humble capabilities can serve them they shall always find in me the warmest sympathy." In return for his music the Ursulines sent Beethoven some "dainties," which were thus acknowledged: "I beg you will say all sorts of kind things in my name to the admirable Ursuline ladies, though I did not deserve so much gratitude; indeed it is rather for me to thank Him who enables me to render my art occasionally useful to others. When you next wish to make use of my poor abilities for the benefit of the venerable ladies, you have only to write to me. . . . I only desire and hope that you will not ascribe my anxiety to serve these venerable ladies to a certain degree of vanity or desire for fame, as this would grieve me exceedingly. If these good ladies wish to do me any service in return, I beg they will include me, with their pupils, in their prayers." As the master's benefactions to the charity continued, Varenna hinted at a substantial present in return from some person then living at Grätz. In reply, Beethoven said: "I think I can guess what you mean about a gratuity from a *third person.* Were I in the same position as formerly, I would at once say 'Beethoven never accepts anything *where the benefit of humanity is concerned;*' but, owing to my own too great benevolence, I am reduced to a low ebb, the cause of which, however, does not put me to shame, being combined with other circumstances, for which men devoid of honour and principle are alone to blame; so I do not hesitate to say that I would not refuse the contribution of the rich man to whom you allude. . . . If, however, the affair comes to nothing, pray rest assured that I shall be equally disposed to confer the same benefit as last year on my friends, the respected Ursuline ladies, and shall at all times be ready to succour the poor and needy as long as I live." The "third person" doing nothing for Beethoven, 100 florins were forwarded from the convent, greatly to the master's indignation. He wrote: "I received your letter with much pleasure, but with much displeasure the 100 florins allotted to me by our poor convent ladies. In the meantime I will apply part of this sum to pay the copyists—the surplus and the accounts for copying shall be returned. I never accept anything for such a purpose. I thought that, perhaps, the *third person* to whom you alluded might be the ex-King of Holland, in which case I should have had no scruples in accepting a gratuity from him, who has no doubt taken enough from the Dutch in a less legitimate way, but, as it is, I must decline (though in all friendship) any renewal of the subject." There are no more of these Grätz letters; and no more are needed to establish Beethoven's disinterested sympathy with suffering and distress. In business matters he could be hard enough, but here we see him prodigal in bestowing the fruit of his labours "without money and without price." One more proof is thus afforded of the existence, under his rough and gnarled exterior, of a tender heart and most sympathetic nature. And now let me supplement the foregoing with some lines addressed to Ries when in trouble about money: "I must reproach you for not having had recourse to me long ago. Am I not your true friend? Why did you conceal your necessities from me? No friend of m

shall ever be in need as long as I have anything myself. I would have already sent you a small sum, did I not rely on Count Browne; if he fails us then apply at once to your Beethoven."

(*To be continued.*)

"GOD SAVE THE KING."

By William H. Cummings.

(*Concluded from page* 381.)

Grand Dieu, sauvez le Roy!
Grand Dieu, vengez le Roy!
Vive le Roy!
Que toujours glorieux,
Louis victorieux,
Voye ses ennemis,
Toujours soumis,
Grand Dieu, sauvez le Roy!
Vive le Roy.

The tradition (proceeds the Duchess) at St.-Cyr is that the composer Handel, during his visit to the Superior of the House, obtained leave to copy the air and words, which he submitted to George I. as his own composition. Madame de Créqui, in her "Recollections," relates the anecdote in the same manner, and adds that the words were written by Madame Briandon.

Immediately after the publication of the foregoing fabrication certain questions were published, and to this day they remain unanswered, for very evident reasons. Where are the memoirs of the Duchess of Perth? Who sold them, and who bought them?

Lully died in 1687, a year before the fictitious singing by the "noble damsels;" and as to Handel, the story is so absurd that it is almost a waste of time to consider the imputation that he stole the air. He was the most eminent composer in London when "God save the King" was produced at the theatres; his friend and amanuensis being the John Christopher Smith who testified that he believed "God save the King" was the work of Henry Carey. There is abundant evidence in print that Handel gave frequent proof of his loyalty to the royal family by the exercise of his genius. We find in the *Daily Advertiser*, November 28, 1743:—

Yesterday his Majesty was at the Chapel Royal, St. James's, and heard a sermon by the Rev. Dr. Thomas, when the new Te Deum and the following Anthem, both set by Mr. Handel on his Majesty's safe arrival, were perform'd before the royal family, "The King shall rejoice in thy strength, O Lord." &c.

Again, in the *Daily Advertiser*, September 12, 1744, we read:—

At the Green House at Windsor, this day, a grand concert, to conclude with the Coronation Anthem of "God save the King."

This doubtless meant the grand anthem composed by Handel for the Coronation of George II., 1727: "Zadock the priest and Nathan the prophet anointed Solomon King, and all the people rejoiced and said, God save the King, long live the King, may the King live for ever! Amen. Alleluja."

Later on we find Handel composing a national song with the express intention of catching the popular ear. In the *General Advertiser*, November 14, 1745, we see advertisements of the performance at Drury Lane Theatre of "A Chorus Song, set by Mr. Handel for the Gentlemen Volunteers of the City of London, to be sung by Mr. Lowe and others." I could easily enlarge upon Handel's loyal work as a composer, but it is not necessary here.

There have been many stanch champions on behalf of a claim that the tune of "God save the King" had a Scottish origin. Dr. Mackay, in the *London Scottish Journal*, August 11, 1877, has expressed his "conviction that the composition was written to give expression to the loyalty of the Jacobites, and their ...s for the restoration of James VIII. of Scotland, ...her of Prince Charles Edward." The latest ...y of these views appeared in the *Times* of the ...ebruary last, as follows:—

"GOD SAVE THE KING."

TO THE EDITOR OF THE "TIMES."

Sir,—Like everything that is excellent, the air and original verses of "God Save the King" are both Scotch.

In an account of the Highland Society of London, drawn up at the desire of the Society by Sir John Sinclair, of Ulbster, and published in 1813, his Royal Highness the Duke of Sussex being then President of the Society, I find the following:—

"Some account of the celebrated air of 'God Save the King' and copy of the original verses to which it was sung.

"It cannot now be decisively ascertained who was the composer of this celebrated air, or whether it was of Scotch or English or German extraction. It seems indeed to have been a compilation, for a part of the air is to be found in a collection of Scotch music published at Aberdeen in the reign of William and Mary; but, to whomsoever the air may be attributed, there is every reason to believe that the original words to which that air was sung were Scotch and composed in favour of the House of Stuart. Indeed the author of this account (Sir John Sinclair) had an opportunity of copying the following verses, supposed to be the original ones, from an inscription cut in glass on an old drinking-cup still preserved at Fingask Castle, in the Carse of Gowrie, North Britain, the seat of P. Murray Threipland, Esq., whose family were distinguished by their attachment to the House of Stuart:—

"God save the King. I pray
"God bless the King. I pray
"God save the King.

"Send him victorious,*
"Happy, and glorious,
"Soon to reign over us,
"God save the King.

"God bless the Prince of Wales,
"The true-born Prince of Wales,†
"Sent us by Thee.

"Grant us one favour more,
"The King for to restore,
"As Thou hast done before
"The Familie.
"Amen.

"* 'Send him victorious' is retained in the modern version, and is evidently more applicable to the Stuart than to the Hanoverian family.

"† From this line it would appear that these verses must have been written either about the time of, or rather before, the Rebellion in 1715."

It would be interesting to get hold of a copy of the collection of Scotch music published at Aberdeen in the reign of William and Mary in which a part of the air is to be found. Also, if possible, to learn the date when these lines were inscribed on the old drinking-cup, which were copied previous to 1813 by Sir John Sinclair.

I am, Sir, your obedient servant,

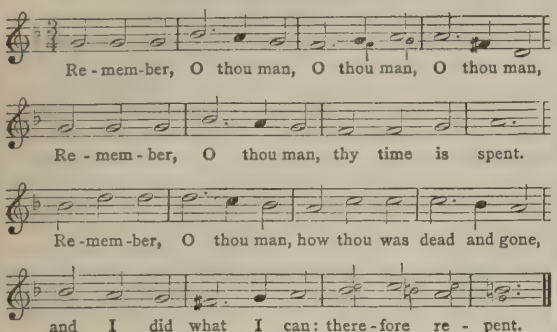
February 25. D. Forrest.

This account of the drinking-glass appeared, word for word, in Richard Clark's book (1822), page 37, and was there given as an extract from *The Gentleman's Magazine*. But, of course, inscriptions on drinking-glasses are valueless unless we can positively affix a date to them. The drinking-glass may be old, but the inscription may be modern. The recent traveller who found the lines "Try Warren's Blacking" painted or cut on the sides of the Great Pyramid did not immediately come to the conclusion that it was a contemporaneous work of the Pharaohs. When we have to consider the music published at Aberdeen we deal with something tangible, and those who are desirous of seeing the book can do so at the British Museum. It is entitled, "Songs and Fancies to three, four, or five parts; both apt for Voices and Viols. With a brief Introduction to Musick, as it is taught in the Musick School of Aberdeen. Printed in Aberdeen by John Forbes. 1682." There were three editions of the book published, 1662, 1666, and 1682. But, as I have only seen the last named, I cannot affirm what music the earlier editions contained. Although printed in Scotland, it by no means follows that its contents are Scotch; indeed, the author (Forbes) says in his preface that the book contains "a considerable number of excellent choise Italian songs and English ayres." A superficial glance at the volume shows us that it includes such well-known songs as Douland's "Awake, sweet love," and Morley's "Now is the month of maying."

The music referred to as resembling "God save the King" is set to the words, "Remember, O thou man, thy time is spent," &c.; but it had previously appeared in a book published in London in 1611

under the following title: "Melismata: Musicall Phansies fitting the Court, Citie, and Countrey Humours. To 3, 4, and 5 Voyces. London: Printed by William Stansby for Thomas Adams."

A CHRISTMAS CARROLL.

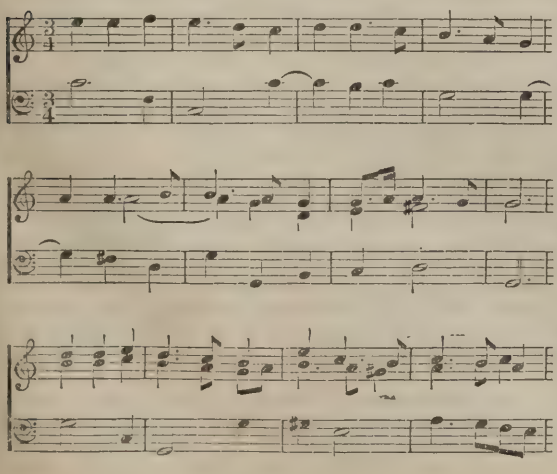

Re-mem-ber, O thou man, O thou man, O thou man,
Re-mem-ber, O thou man, thy time is spent.
Re-mem-ber, O thou man, how thou was dead and gone,
and I did what I can: there-fore re-pent.

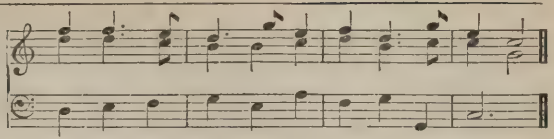
[The small notes with the tails turned down are according to the "Melismata" copy, the other reading being that found in the Aberdeen "Songs and Fancies."]

"Melismata," from which "Remember, O thou man" is extracted, was edited by Thomas Ravenscroft, and became very widely known amongst musicians. It is, however, probable that the Christmas Carol was a very old tune, and that Ravenscroft merely harmonised it in four parts. Be that as it may, Dr. Bull, at the time of the publication of "Melismata" (1611), was in the zenith of his fame, and surely had he desired to make variations to a well-known carol, such as "Remember, O thou man," he would have given the tune in its accepted form. I confess I cannot see much resemblance between Bull's "ayre" and the carol, but have no doubt the former was Bull's own original composition.

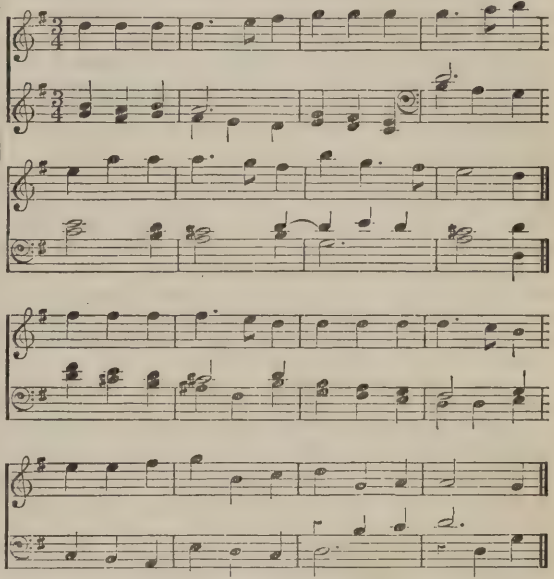
The air of "God save the King" has sometimes been claimed for Henry Purcell. "The Essex Harmony," third edition, 1786, prints it with his name attached, but there is no composer's name in the previous editions of the work. Richard Clark asserted that Purcell was acquainted with "God save the King," and endeavoured to prove it by quoting a passage from the Sonatas published by Purcell in 1683. Clark was not, however, content to leave his readers to judge fairly of the extent of the resemblance, but positively altered the notation and added bars of music and words, the original being a composition without words for viols (two violins and a bass) with "harpsecord."

LARGO FROM PURCELL'S SIXTH SONATA.





There are twenty-six bars more in a similar strain. Clark printed one other example from Purcell, and it is to be found on page 4 of "A choice Collection of Lessons for the Harpsichord or Spinnet, composed by the late Mr. Henry Purcell;" published by Frances Purcell, 1696:—



I have by no means exhausted all that might be said respecting the authorship of "God save the King;" but it will be readily seen that the airs from Ravenscroft's "Melismata" and from Purcell's works, resembling as they do in some respects the melody of our "National Anthem," are yet wanting in that most important element, rhythm. Bull's "ayre" presenting a perfect coincidence in that essential feature, induces the belief that the tune of "God save the King" must have been adapted from his music, but when and by whom we shall probably never know.

As I commenced this series of papers with an eloquent tribute to the value of our National Anthem from the pen of the great Beethoven, I cannot do better than close with a quotation from an article which appeared in a recent number of the *Journal des Débats*:—

It is a melancholy fact that France does not possess a song which can be really called national. In a national song the first and most indispensable element is religious sentiment. . . . As for England, we need not mention the air at the sound of which all Englishmen rise and uncover their heads, and which is played at the farthest extremities of the world.

Note.—"The Muse's Delight."—Mr. Miller (page 401) has written respecting this work, which I quoted as containing "God save the King," and published in Liverpool in 1754. I am indebted to Mr. Miller for a perusal of his copy of the book bearing the same date, and published in London. Having carefully collated the two copies, I have only discovered one variation—the title. The Liverpool copy reads thus: "And several hundred English, Irish and Scots songs;" whereas the London title reads, "and upwards of four hundred English, Irish, and Scots songs." How the same book came to be published simultaneously in London and Liverpool I am unable to suggest.

"Ouida," in her latest novel, ridicules the philistinism of people in society who go to classical concerts and complain of hearing nothing but the tuning of the fiddles, although they are told, as the lady in her novel says, that what they have been listening to is, "Op. 101st with a motive on B flat." The same authoress, however, who thus caricatures her friends, puts into the mouth of her hero this unscientific speech: "I am a countryman of the melodists," said Joris with a smile; "I plead guilty to thinking the delight of the ear the first charm of all music; you know it is a rococo opinion scorned by all modern science." Unhappily, it is not only the Italian Prince "Joris," and cultivated musical society in general, but musicians themselves, and particularly the more solemn amongst them, who repeat that absurdity about melody as distinguished from harmony "delighting the ear;" as if harmony or counterpoint did not or was not intended to delight the ear. "Modern science," so far from scorning the opinion of "Joris," would ratify his views. In these days, if we wish to express our contempt for "times," and to appear more solid and sound and prosy than our neighbours, it is unscientific to talk of "ear-tickling tunefulness;" the negative proof being in the absolute fact that the ear itself, as an apparatus, is less tolerant in harmony than in melody. A "sense of harmony" is a rare gift, and its possession is the truest indication that a man has the right organisation for musical composition. But if his symphonies and nocturnes are only "symphonies in grey and gold" and "nocturnes in blue and silver," we may be sure that he has the sense of harmony and nothing else. He will be like what Mr. Ruskin has the candour to say of himself in his youth—he will be one who takes pains in the lettering of his maps only for the pleasure of colouring them. The truth is, it is harmony which "delights the ear," and is purely a question of sensation, and of itself about as meaningless as the effects of the kaleidophone. "Ouida's" Prince was not only the countryman of "the melodists," but of harmonists, and of very good harmonists too, who made use of the same mechanism employed in "Op. 101st on B flat;" but they did not possess the native energy and force of the Germans, an energy which shows itself in music in one stroke or melodic phrase as much as in construction and harmonic combination. It is not all technical science, as the musical pedant and pedagogue would persuade us. In the *Nineteenth Century* of last month, Dr. Waldstein, in an article on "Pessimism in Germany"—which pessimism, by the way, he ascribes to the baneful habit of "living in flats," a doctrine that will astonish our friends of Edinburgh and Pimlico—tells us that plain German tunes no longer stimulate the imagination. Musicians, he says, have introduced Slavic melodies, the characteristics of which are "an occasional shrill discord (as of destiny)" and "a breaking off in *deceptive cadences*." The worthy Doctor seems to miss what he calls the old "propitiating" effects of dominants and subdominants in this all but "gipsy" music of young Germany—music, we are content to think, so exquisite, and which "Ouida" would perhaps call "scientific," forsooth, as compared with the music of Cherubini, of Sarti, and Scarlatti.

There is, perhaps, no particular reason why certain every-day occurrences should strike us as interfering with the general "fitness of things," but there can be no doubt that, in spite of the best exercise of our reasoning powers, incongruities will make themselves felt, in proof of which we may mention that we once were rooted to the spot merely to see a policeman, in full uniform, playing at cricket. Why a member of the "force" should not indulge in this pastime we cannot say; but we at once confess to sharing the general hilarity of the lookers-on at witnessing his fagging in the "field," and quietly giving up his bat when "out" without attempting to take the bowler into custody. The latest instance of this feeling of what may be termed "misappropriateness" occurred a few days ago on hearing the "Dead March" in "Saul" played at the funeral of a sweep. We were passing along a well-known thoroughfare when a procession of sooty mourners, headed by a band, stopped the road, and we were informed that a master sweep had passed away, and that the members of a Society to which he belonged were about to bury him with musical honours. Now, if the deceased had been a military man, or even a member of the Fire Brigade—all of whom are heroes in their way—we should have considered this solemn dirge most fitting for the occasion; but when we found who he was, we confess it was a shock to our nature. No doubt he was a highly respectable man, and his friends were perfectly justified in showing their appreciation of his character; but from the observations of many of the spectators, we cannot but believe that the solemnity of the occasion was sadly perilled by the very means taken to insure it. If, on the other hand—as we heard it whispered—some "amalgamated Society" of sweeps desired to make itself better known by such a demonstration, Handel's pathetic March is too sublime a composition to be dragged in for the purpose of strengthening the advertisement.

Byron, in jestingly alluding to a certain critic whom he had bribed to speak well of his new work, says, if he should deny the receipt of it,

> And smear his page with gall instead of honey,
> All I can say is—that he had the money.

Whether some of our correspondents imagine that editorial "honey" is a marketable commodity, as Byron insinuates, we know not; but certainly the communications we constantly receive strengthen us in this belief. Some time ago those who desired notices in our journal gently hinted that they were "constant subscribers," some even going so far as to order "six copies" in case a review appeared. When they found, however, that the fact of their being subscribers, and the magnificent order for half-a-dozen copies did not produce the desired result, they became bolder, and the letters which have reached us within the last two months distinctly inform us that the writers are not only much "disappointed," but perfectly "astonished," to find that their concerts and compositions have not been reviewed, considering that they have inserted and "paid for" advertisements. Without stopping to debate the question as to whether an advertisement sent to secure a notice is not as decided a bribe as if money were forwarded to the Editor, we hasten to assure those "astonished" performers and composers who write to us on the subject that reviews in the Musical Times are not in the slightest degree influenced by the advertisements. If, therefore, persons who would not dare to offer a direct "retaining fee" imagine that they can attain their object by the indirect process we have mentioned, the sooner they are dispossessed of this idea the better; and we may say not only that we shall be much obliged to them, but that they will materially consult their own interests, if they abstain from sending us such letters as we have alluded to for the future.

We can of course have no possible objection to the practice of composers giving fantastic, and even inappropriate, titles to their pieces, because if they should prevent their acceptance with the more

Blessed be the Name of the Lord.

HARVEST ANTHEM.

Ps. cxiii. 2, 5; civ. 13, 14.

HENRY GADSBY.

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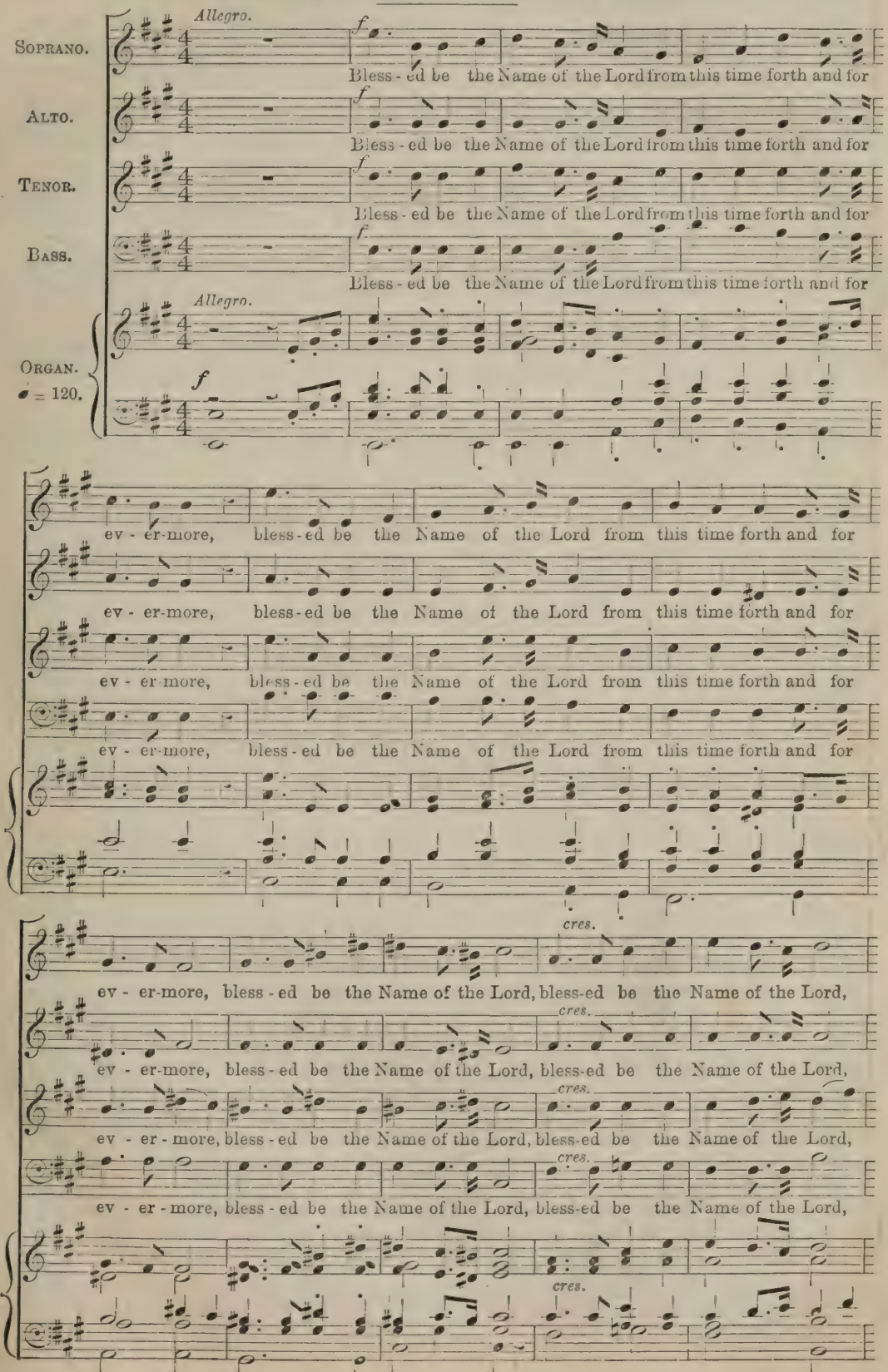
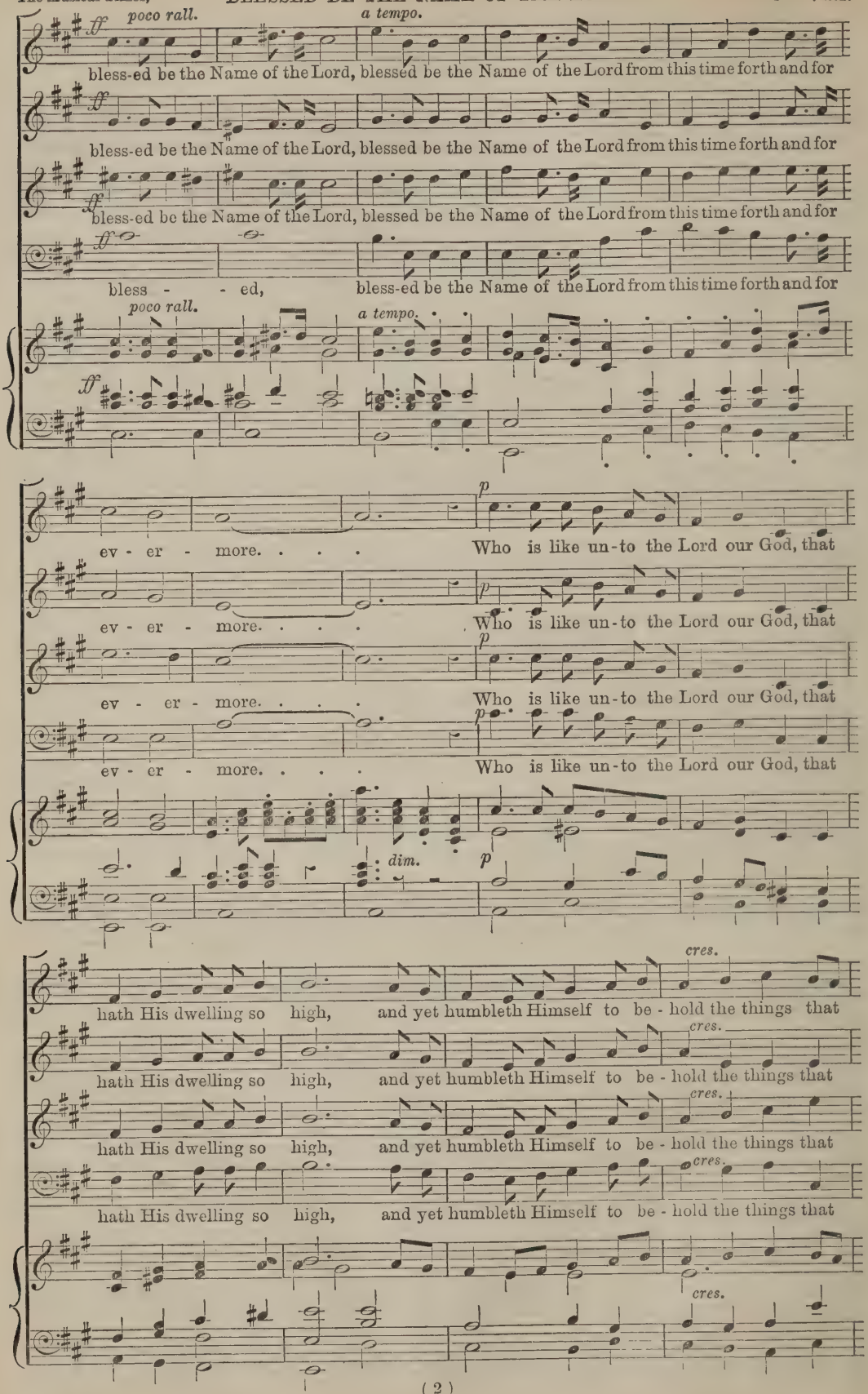
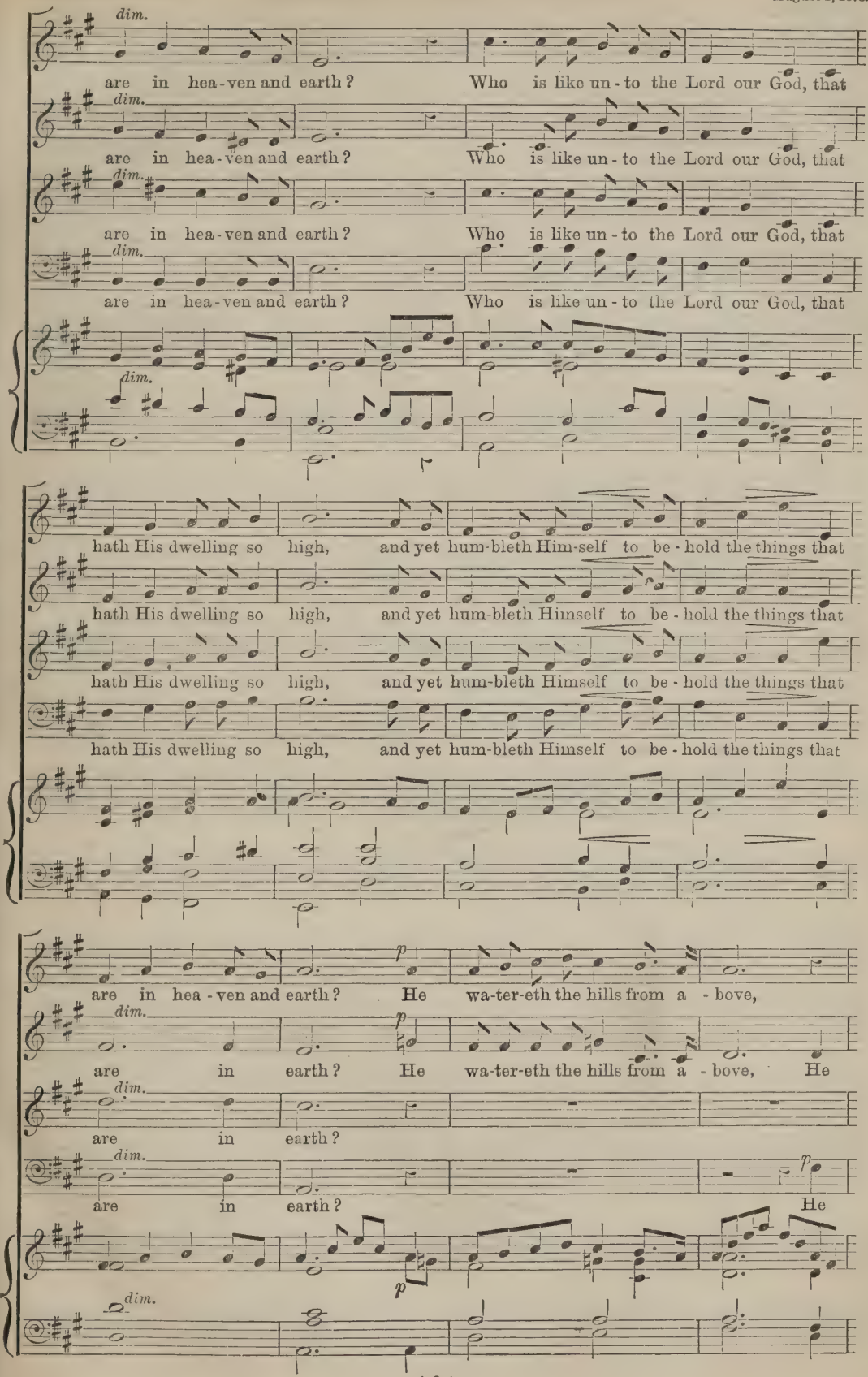
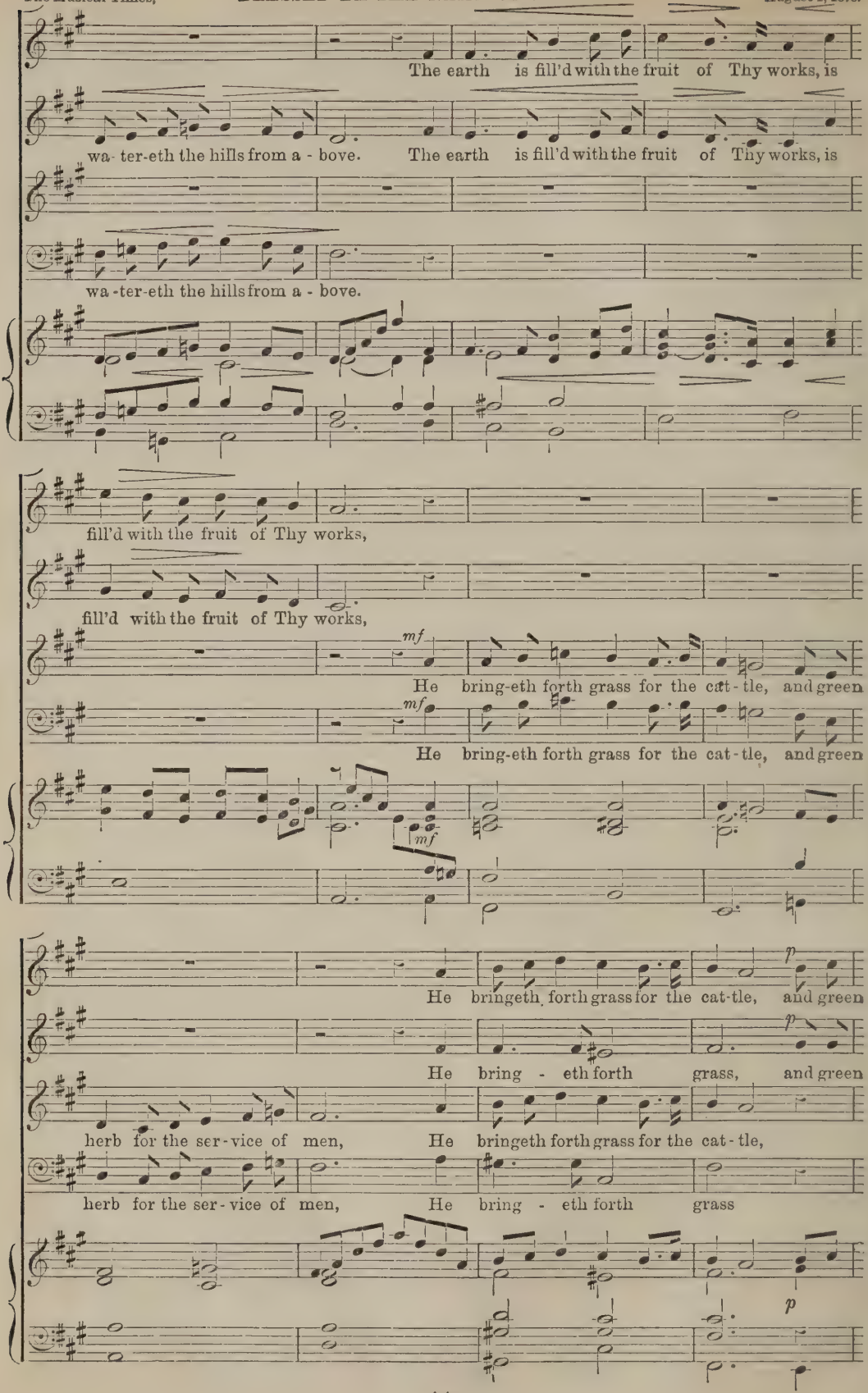
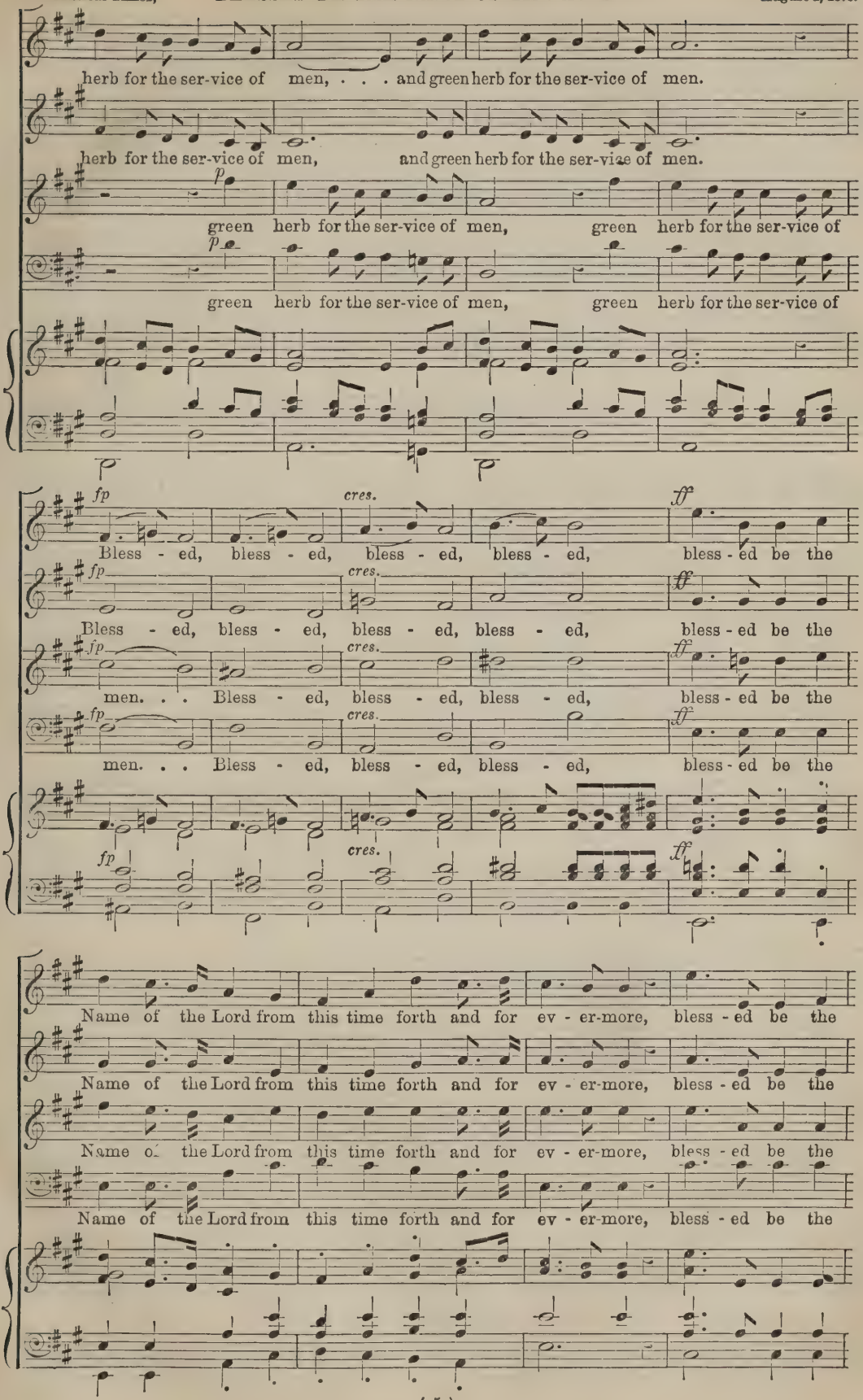
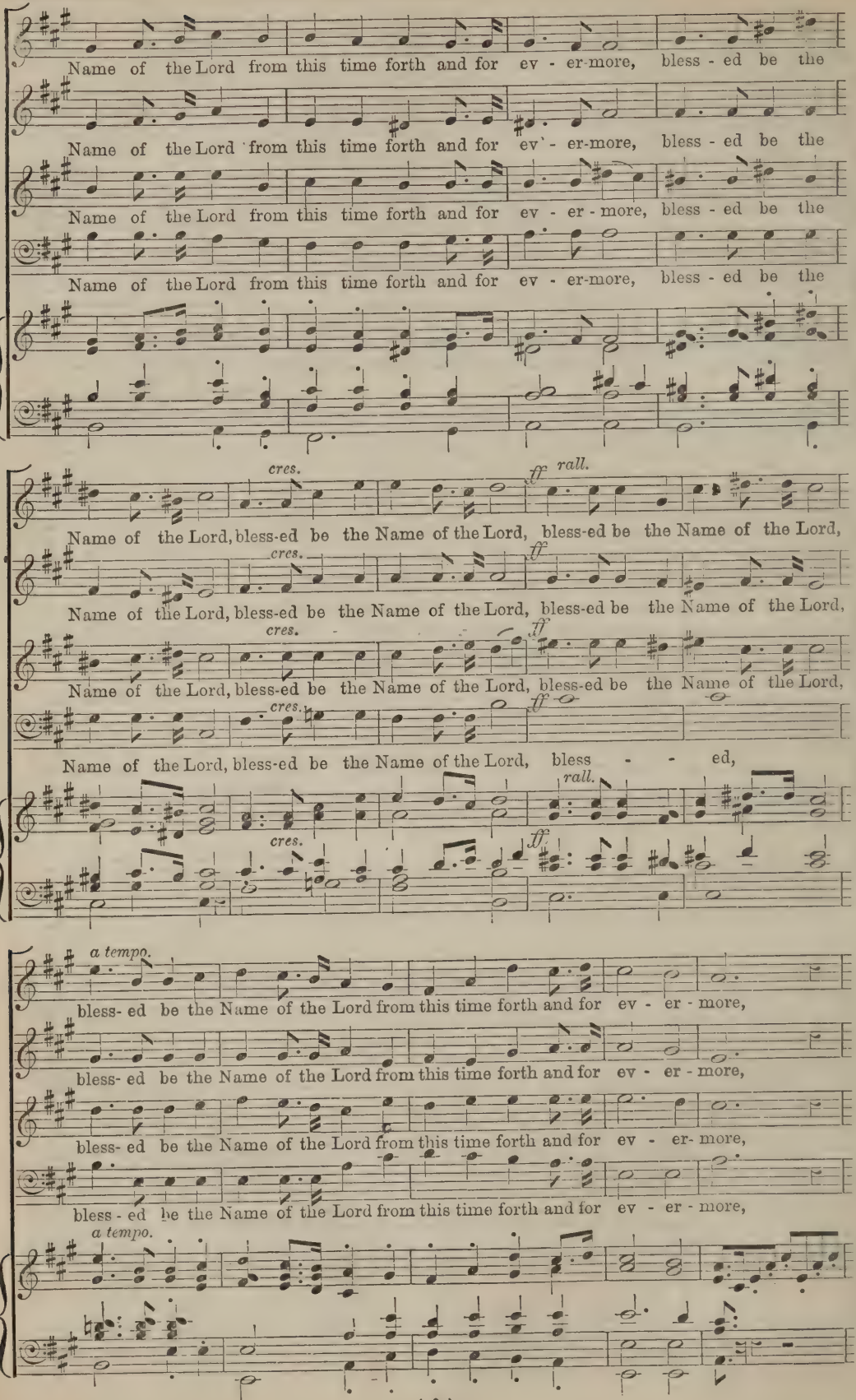
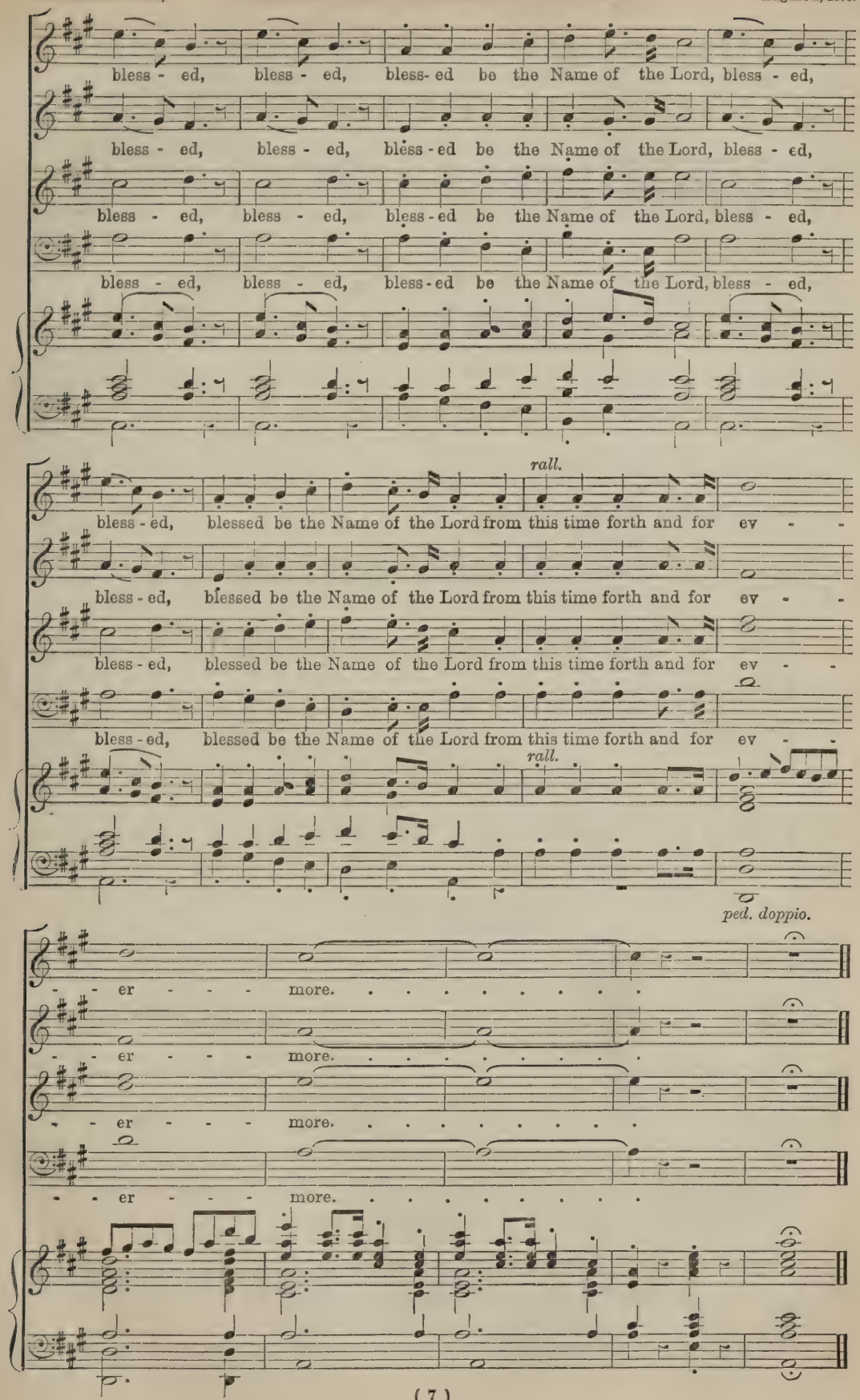

Allegro.
f
SOPRANO.
Bless - ed be the Name of the Lord from this time forth and for
ALTO.
Bless - ed be the Name of the Lord from this time forth and for
TENOR.
Bless - ed be the Name of the Lord from this time forth and for
BASS.
Bless - ed be the Name of the Lord from this time forth and for
Allegro.
ORGAN.
♩ = 120.
ev - er-more, bless-ed be the Name of the Lord from this time forth and for
ev - er-more, bless-ed be the Name of the Lord from this time forth and for
ev - er-more, bless-ed be the Name of the Lord from this time forth and for
ev - er-more, bless-ed be the Name of the Lord from this time forth and for
cres.
ev - er-more, bless - ed be the Name of the Lord, bless-ed be the Name of the Lord,
ev - er-more, bless - ed be the Name of the Lord, bless-ed be the Name of the Lord,
ev - er - more, bless - ed be the Name of the Lord, bless-ed be the Name of the Lord,
ev - er - more, bless - ed be the Name of the Lord, bless-ed be the Name of the Lord,


poco rall.
a tempo.
bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
bless-ed be the Name of the Lord, blessed be the Name of the Lord from this time forth and for
bless - - ed, bless-ed be the Name of the Lord from this time forth and for
poco rall.
a tempo.
ev - er - more. . . . Who is like un-to the Lord our God, that
ev - er - more. . . . Who is like un-to the Lord our God, that
ev - er - more. . . . Who is like un-to the Lord our God, that
ev - er - more. . . . Who is like un-to the Lord our God, that
dim.
hath His dwelling so high, and yet humbleth Himself to be - hold the things that
hath His dwelling so high, and yet humbleth Himself to be - hold the things that
hath His dwelling so high, and yet humbleth Himself to be - hold the things that
hath His dwelling so high, and yet humbleth Himself to be - hold the things that
cres.


dim.
are in hea-ven and earth? Who is like un-to the Lord our God, that
dim.
are in hea-ven and earth? Who is like un-to the Lord our God, that
dim.
are in hea-ven and earth? Who is like un-to the Lord our God, that
dim.
are in hea-ven and earth? Who is like un-to the Lord our God, that
dim.
hath His dwelling so high, and yet hum-bleth Him-self to be-hold the things that
hath His dwelling so high, and yet hum-bleth Himself to be-hold the things that
hath His dwelling so high, and yet hum-bleth Himself to be-hold the things that
hath His dwelling so high, and yet hum-bleth Himself to be-hold the things that
p
are in hea-ven and earth? He wa-ter-eth the hills from a-bove,
dim.
p
are in earth? He wa-ter-eth the hills from a-bove, He
dim.
are in earth?
dim.
p
are in earth? He
p
dim.


The earth is fill'd with the fruit of Thy works, is
wa- ter-eth the hills from a - bove. The earth is fill'd with the fruit of Thy works, is
wa -ter-eth the hills from a - bove.
fill'd with the fruit of Thy works,
fill'd with the fruit of Thy works,
mf
He bring-eth forth grass for the cat - tle, and green
mf
He bring-eth forth grass for the cat - tle, and green
mf
He bringeth forth grass for the cat-tle, and green
p
He bring - eth forth grass, and green
herb for the ser - vice of men, He bringeth forth grass for the cat - tle,
herb for the ser - vice of men, He bring - eth forth grass
p

herb for the ser-vice of men, . . . and green herb for the ser-vice of men.
herb for the ser-vice of men, and green herb for the ser-vice of men.
p
green herb for the ser-vice of men, green herb for the ser-vice of
p
green herb for the ser-vice of men, green herb for the ser-vice of
fp cres. ff
Bless - ed, bless - ed, bless - ed, bless - ed, bless - ed be the
fp cres. ff
Bless - ed, bless - ed, bless - ed, bless - ed, bless - ed be the
fp cres. ff
men. . . Bless - ed, bless - ed, bless - ed, bless - ed be the
fp cres. ff
men. . . Bless - ed, bless - ed, bless - ed, bless - ed be the
fp cres. ff
Name of the Lord from this time forth and for ev - er-more, bless - ed be the
Name of the Lord from this time forth and for ev - er-more, bless - ed be the
Name of the Lord from this time forth and for ev - er-more, bless - ed be the
Name of the Lord from this time forth and for ev - er-more, bless - ed be the


Name of the Lord from this time forth and for ev - er-more, bless - ed be the
Name of the Lord from this time forth and for ev - er-more, bless - ed be the
Name of the Lord from this time forth and for ev - er - more, bless - ed be the
Name of the Lord from this time forth and for ev - er-more, bless - ed be the
cres.
ff rall.
Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord,
cres.
ff
Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord,
cres.
ff
Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord,
cres.
ff
Name of the Lord, bless-ed be the Name of the Lord, bless - - ed,
rall.
cres.
ff
a tempo.
bless- ed be the Name of the Lord from this time forth and for ev - er - more,
bless- ed be the Name of the Lord from this time forth and for ev - er - more,
bless- ed be the Name of the Lord from this time forth and for ev - er- more,
bless - ed be the Name of the Lord from this time forth and for ev - er - more,
a tempo.


bless - ed, bless - ed, bless - ed be the Name of the Lord, bless - ed,
bless - ed, bless - ed, bless - ed be the Name of the Lord, bless - ed,
bless - ed, bless - ed, bless - ed be the Name of the Lord, bless - ed,
bless - ed, bless - ed, bless - ed be the Name of the Lord, bless - ed,
rall.
bless - ed, blessed be the Name of the Lord from this time forth and for ev - -
bless - ed, blessed be the Name of the Lord from this time forth and for ev - -
bless - ed, blessed be the Name of the Lord from this time forth and for ev - -
rall.
ped. doppio.
- - er - - - more.
- - er - - - more.
- - er - - - more.
- - er - - - more.

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intelligent pianists they have only themselves to blame for the result. But we do enter our earnest protest against the system of publishers taking well-known works and giving names to them which would have driven their authors to distraction. As specimens of these we need only cite Beethoven's so-called "Moonlight Sonata," Handel's "Harmonious Blacksmith," and Mendelssohn's "Bee's Wedding" (from his "Lieder ohne Worte"), and ask our readers to contrast these with Beethoven's "Les Adieux, l'absence, et le retour," Weber's "Invitation pour la Valse," or Sterndale Bennett's "Lake, Millstream, and Fountain," all of which were the composers' own titles, obviously suggested by the character of the works above named. But a more reprehensible method has lately sprung up—that of selecting subjects, or portions of subjects, from standard vocal or instrumental compositions, and publishing them as pianoforte pieces, with some sentimental name, as if in this form they had been originally written by the composers themselves. It is true that artists may know from what works these extracts are taken; but they appeal not to artists, but to those who know no better than to accept these as genuine pianoforte compositions. When a young player hears one of these "Gems for the Pianoforte" with the name of Beethoven, Mozart, or any other great composer on the title-page, it is utterly impossible that its real character can be revealed; and it is the duty therefore of all true artists not only to avoid teaching these pieces, but openly to denounce such spurious productions whenever and wherever they meet with them.

We have always been of opinion that if children must be placed under an inferior master as well as a good one in the early days of their musical instruction, it would be advisable that the good one should come first, so that the other can do but little harm. On the same principle we believe that pieces written for children by those who cannot write them for grown people lay the foundation of a frivolous taste for the art which it is extremely difficult in after-life to eradicate. From the first, thoroughly sound music—of course fitted to the mental as well as the physical capacities of the young pupil—should be taught, so that in the future there should at least be nothing to *un*learn. We have been led to make these remarks from seeing the growing tendency in the present day to publish music especially for children, as if works did not already exist excellently suited for their requirements. Songs for children and pieces for children flood the market, and now we have an Oratorio for children. Surely our object should be to train the mind to comprehend the music rather than to write music down to the comprehension of the mind. Commonplace little songs and vapid arrangements of Operatic airs should have no place even in the nursery, for our greatest composers have not thought it beneath their dignity to supply the musical wants of juvenile pupils. We have never known a child more impressed with anything than certain portions of the "Messiah." Infinitely better, then, is it to adapt children to Oratorios than to adapt Oratorios to children.

It appears from a letter written by Mr. John Hullah to Dr. Pole, a copy of which has appeared in the *Academy* of July 13, that the London University scheme of musical degrees, which was commented upon in the last number of the Musical Times, was protested against by Mr. Hullah while it was still under consideration, but without effect. In the course of his letter Mr. Hullah, after urging that acoustics, as a science, has really nothing to do with music as an art, adds that the scheme is not only redundant in one direction but deficient in another, in giving no place to technical skill. He says:—

> In omitting or excluding this from the number of "qualifications for a musical degree," you ignore the best qualities of the musical artist. Sentiment, expression, refinement, made manifest in touch and tone, are all to go for nothing! The business of ninety-nine musicians out of every hundred is to render or expound the works of others. You ignore every gift or accomplishment which will enable a musician to do this. The greatest executant, instrumental or vocal, the world ever heard or saw might utterly fail in your proposed examination. . . . Music is an art; and the *science* of music does not consist in the *measurement* or *tuning* of sounds, but in the *treatment* of sounds as the musician finds them and accepts them—*i.e.*, in giving them every variety of combination, succession, repetition with a difference, and the like, of which they are susceptible.

We are glad to give further circulation to an opinion in which we so entirely concur, and to find so sound a musician as Mr. Hullah in sympathy with the views which had already been expressed in our columns.

We have on several occasions drawn attention to the advertisements of teachers who assume a title to which they have no right; but the following, from the *Times*, seems to inaugurate a new method of securing the attention of those who are too much outside the musical world to become acquainted with facts:—

> Holiday engagement required, for August and September, by a North German lady, Violinist; pupil of the Royal Academy under Herr Joachim. Address "Fraulein," &c., &c.

As the artist named does not teach, and never has taught, at this Institution, we cannot understand how the advertiser can style herself a "pupil of the Royal Academy under Herr Joachim." Should this meet the eye of "Fraulein," perhaps she will kindly explain.

ROYAL ITALIAN OPERA.

The production of Flotow's latest Opera, "Alma," on the 9th ult., with Mdlle. Albani as the heroine, although redeeming one of the promises in the prospectus of the season, has scarcely any interest in an artistic point of view. The composer made a legitimate effect in "Martha," but he has proved his inability to write anything else; and it seems strange, after the unfavourable verdict of a Parisian audience, that "Alma" should be brought up for judgment in England. Let us hope, however, that the faint applause with which it was received at our "Royal Italian Opera" will decide the question of its merits at once and for ever; for really life is not long enough to enable us to deal seriously with such trifles, especially when the great works are lying around us neglected and almost unknown. The story of "Alma" would be commonplace enough were not *Camoëns*, the Portuguese poet, the principal character; for it turns upon the love of the hero for a Bayadere, or street-performer, and the adventures he meets with in protecting her from the insults of some roysterers at the Carnival, amongst whom is the King of Spain in disguise. There can be little said in favour of the music. No overture prefaces the Opera, the solos are throughout of the conventional type, and the choral pieces seem dragged in rather as necessary incumbrances than as integral portions of the work. The best music is given to *Camoëns*, but there are some showy pieces for *Alma*, the most prominent of which is a *bravura* in the second act, which was enthusiastically redemanded. The "Cigarette" trio, too, is tuneful and vivacious, and Mdlle. Anna di Belocca, who played the small part of *Zingaretta*, deserves warm praise for the manner in which she gave the characteristic music assigned to her in this piece. After the performance of a well-arranged Ballet, the music of which we believe is composed by the Conductor, Signor Vianesi, there is little to dwell upon with any degree of pleasure, the *dénouement*, especially, being extremely tame. Mdlle. Albani did all that could be done for the thankless part of *Alma*, and M. Capoul gave much effect to the few solos of which anything could be made, as the poet *Camoëns*. The scenery is excellent; Signor Vianesi conducted with much care and judgment, and the principal singers were, as usual, summoned before the curtain; but the doom of "Alma" is sealed, and we much doubt whether even

next season it will be heard of. The principal event of the month has been the appearance of Madame Patti as the Assyrian Queen in "Semiramide." Everybody must feel assured how finely this gifted artist would sing this part; but it was a great triumph for her to create so profound an impression as an actress in a character which calls up so many reminiscences with all frequenters of the Opera. Madame Scalchi, too, as *Arsace*, was highly successful; and with two such able representatives in the principal characters, there can be little doubt that Rossini's once popular work will commence a new lease of life. On the 20th ult., the season closed with Verdi's "Aïda," in which Madame Patti sustained the part of the heroine.

HER MAJESTY'S THEATRE.

"Carmen," as we anticipated, has been the principal attraction during the last month; and we can only regret that it was not produced at an earlier period of the season; for certainly the revival of Balfe's "Il Talismano" and Marchetti's "Ruy Blas" can have but little interest either for the subscribers or the public. Madame Eugenie Pappenheim's essay as *Leonora*, in Beethoven's "Fidelio," has made but little effect; but Madame Hélène Crosmond has fully sustained her reputation both as *Susanna* in "Le Nozze di Figaro" and as the heroine in Gounod's "Faust." Madame Trebelli has materially strengthened the Operas with which her name has been so long associated, her singing and acting as *Cherubino*, in "Le Nozze di Figaro," being especially worthy of the warmest commendation. The regular season terminated on the 13th ult.; but a series of farewell performances has been since given at reduced prices.

PHILHARMONIC SOCIETY.

The last Concert of the season was given on the 3rd ult., when, although no novelty was introduced, the programme was of the utmost interest. Mr. Charles Hallé's performance of Beethoven's pianoforte Concerto in G was remarkable for that mechanism of which he is so perfect a master; and Mdlle. Castellan's rendering of the "Andante and Finale" from De Beriot's seventh Violin Concerto was highly satisfactory; her want of breadth of tone being scarcely felt in the music which she selected. Mdlle. Schou's execution of the showy song from "Il Flauto Magico," "Gli angui d' inferno," was a decided success, the exceptionally high notes of her voice being perfectly in tune; but the song is not suited for a concert-room, and we should be glad, therefore, to hear more of this vocalist in another class of music. Mr. Barton McGuckin gave Handel's "Deeper and deeper still" and "Waft her, angels," with good expression, and was deservedly rewarded with warm applause. The orchestral pieces were Beethoven's "Pastoral Symphony," Mendelssohn's Overture, "Isles of Fingal," and the usual "Jubilee" Overture of Weber, which, ending with our National Anthem, is always chosen to close the series of Concerts. Mr. W. G. Cusins, who conducted, was much applauded on leaving the orchestra.

PURCELL'S "DIDO AND ÆNEAS."

A recent performance of this work was advertised in the daily press to take place in the concert-room of the Royal Academy of Music. The concert-giver not content to let the Opera stand on its own merit, attempted to excite additional interest by stating that it would be the first time of performance since 1677. Several journals in commenting on the Concert accepted the statement as a fact, which speedily brought forward indignant protests from persons who had aided in other public renderings of Purcell's remarkable Opera. The concert-giver at the Royal Academy Room could not plead ignorance of the previous performances, for he was informed of the state of the case before his Concert took place; and it may be well here to record that "Dido and Æneas" was one of the stock pieces occasionally performed at the Ancient Concerts. Mr. Cummings possesses a complete set of orchestral, chorus, and solo parts of the Opera, the latter bearing the names of some of the solo singers—Mr. Dyne, Mr. Bellamy, Mr. Sale, and Mr. Hindle; a tolerably clear indication of a performance or performances about 1770-1780. Coming to more recent times we may refer to performances by the "Purcell Club," by the "Temple Choral Club," and others under the direction of Mr. E. J. Hopkins. Also to performances at Hackney under the direction of the Rev. J. C. Jackson, also one at Norwood, and another by that well-deserving body, the "Liverpool Purcell Society," in 1877. The President of this Society had an impression that the revival of "Dido and Æneas" in Liverpool was the first performance since its first rendering under the care of the composer, an error which we now correct, and also the statement that the Opera was composed in 1677. Conclusive evidence has been discovered which fixes the date at 1680.

MADAME VIARD-LOUIS'S CONCERTS.

The last of the series of Concerts was given at St. James's Hall on the 25th ult., the orchestral pieces including Mendelssohn's "Scotch Symphony," the Overture to "Tannhäuser," and a Suite by M. Massenet. M. Massenet's work, which was performed for the first time, is a striking composition, the second and third movements being perhaps the best of the four divisions, a very pleasing "Air de Ballet" being enthusiastically redemanded. Madame Louis was warmly greeted after her performance of Beethoven's Concerto in G, and Sterndale Bennett's "Rondo Piacevole;" and during the evening was presented by Mr. Weist Hill with a silver salver and basket of flowers, as a token of esteem from the Conductor and members of the orchestra. Miss Robertson was the vocalist of the evening.

During the past month a memorial has been placed in honour of the Irish composer, Michael William Balfe, in his native city, Dublin. It consists of a modest marble bust, by Thomas Farrell, R.H.A. The bust is beautifully finished, and is admitted by those who have seen Balfe to be an excellent likeness. The site on which it has been placed is a perfectly appropriate one, namely, the Irish Portrait Chamber of the National Gallery. The bust rests on a pedestal in the centre of the room, at the four corners of which are marble busts of the orators Curran and Shiel, the painter Maclise, and Dr. Murray, an esteemed prelate, who presided over the Irish Roman Catholic Church some thirty years ago. The ceremonial of formally unveiling the bust took place on Saturday afternoon, the 6th ult. Amongst those present were—Sir Bernard Burke, Sir Robert Stewart, Mus. D., Professor of Music in the University; Thomas R. Jones, President of the Royal Hibernian Academy; Thomas Farrell, R.H.A.; Mr. Henry Doyle, Director of the National Gallery; the Right Hon. the Lord Mayor; Michael Gunn, T.C.; Mr. William Gernon, barrister; Dr. Lyons, Mr. Charles E. O. Fitzgerald, Mr. W. D. Hutton, Mr. F. T. Stoney, Dr. John Dunne, Dr. Joze, and a number of ladies. In the absence of the Duke of Leinster, the chair was taken by Sir Bernard Burke, C.B., as representing the Board of Governors of the National Gallery. Eloquent speeches were made on the occasion; and Sir Robert Stewart especially dwelt upon the fact of Balfe's works penetrating into France, Italy, and Germany, at a time when foreigners held but a low estimate of the art in the country of the composer's birth. The speaker also expressed a hope that he would be enabled to place a memorial window to Balfe in St. Patrick's Cathedral.

A correspondent incloses us a copy of the programme of a Musical Service given on Ascension Day in Old Trinity Church, New York. "Old Trinity," it should be stated, is the parent church of the city, and is governed by the wealthiest corporation in the land. The principal organist and director of the choir is Mr. A. H. Messiter (an Englishman), the associate organist being Mr. Henry Carter (also an Englishman, and brother to Mr. William Carter, well known in London); and many of the gentlemen of the choir are from England, drawing their experience from the cathedrals and prominent parish churches. The church possesses two organs, the grand organ (an immense instrument) being at the west end of the nave, and the smaller one in the chancel. As will be seen by the following programme, the selection of music was most appropriate to the occasion: great organ Voluntary (played by

Henry Carter), "Austrian Hymn," Koehler; Processional, "O Zion, blest city," from Hiles's "March of the Crusaders;" opening Anthem, "Great is Jehovah," Schubert; Kyrie, Credo, Sanctus, Agnus Dei, Gloria in excelsis, Gounod's "Messe de Ste. Cécile;" Offertory, third movement of Gade's Cantata, "Zion;" closing Voluntary (for great organ and full orchestra), Symphony No. 9 (in C), Schubert. On this occasion, as on other great festivals, an orchestra of forty instrumentalists, selected from the principal organisations in the city, assisted. Director of the Services, Mr. A. H. Messiter; director of the Orchestra, Mr. Henry Carter; at the grand organ, Dr. S. Austen Pearce.

The third of the Musical Festivals at the Alexandra Palace took place on June 29, Beethoven's compositions forming the first part of the programme, the second part being miscellaneous. Mdme. Lemmens-Sherrington in "Ah! perfido" and "Sweet bird" (Flute Obbligato, Mr. Hird), Madame Patey in "Creation's Hymn" and "By the sad sea waves," Mdlle. Lido in "Com' è bello," Mr. Sims Reeves in "Adelaida" and "Tom Bowling," and Mr. Thurley Beale in "Kennst du das land" and "The Raft," were all very successful, several encores being awarded, and Mr. Reeves receiving the usual enthusiastic welcome. The Choir sang "Twine ye garlands," "The calm sea," and the Processional March from "Reine de Saba;" and the Leonore Overture (No. 3), Symphony (No. 5), and the Overture "Der Freischütz" were played by the band. Mr. F. Archer conducted.

The seventy-seventh Monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall, Buckingham Palace Road, on Friday the 19th ult. F. H. Cowen's "The Rose Maiden" formed the first part of the programme, the soloists being Miss Gertrude Hemming, Miss Kate Reed, Mr. Arthur Weston, and Mr. T. Nettleship. The second part included Leslie's Madrigal, "My love is fair," Mendelssohn's "Shepherd's Song," a Pianoforte Solo, well played by Miss Frame, and a Harp Solo by Miss Viola Trust. Miss Agnes Ross made a very successful *début*, being encored in both her songs. Mr. J. H. Maunder acted as accompanist. All the Choruses were given with precision and expression. In the absence of Mr. J. G. Callcott, the Concert was efficiently conducted by Mr. Henry Baker.

The Paddington Musical Society, which has been formed during the past winter, with Dr. Sangster, organist of St. Michael's, Star Street, as Conductor, gave its first Concert on the 4th ult., at Steinway Hall, Lower Seymour Street. The work selected for the occasion was "Judas Maccabæus," the performance of which was most interesting and satisfactory. The principal vocalists were Miss Anderson and Miss Beata Francis (soprani), Miss Vere (contralto), Mr. Kearton, of Westminster Abbey (tenor), and Mr. R. G. Lloyd (bass). The choruses went exceedingly well under the steady beat of Dr. Sangster. Mr. Fogg was leader of the band, and Mr. W. Stevenson Hoyte presided at the pianoforte.

Mdlle. Gabrielle Vaillant gave an excellent Concert on the 4th ult. at the Steinway Hall, assisted by the Misses Arthur and Damien and Mr. H. Seligmann as vocalists, and by several eminent instrumentalists, including Miss Frances Thomas, of the Royal Academy of Music, who is rapidly making her way as a clarinet-player. The artistic violin performance of the *bénéficiaire* was of course the principal attraction; and all her solos were warmly and deservedly applauded. She also took part in several concerted pieces with equal success.

An excellent entertainment was given in aid of the funds of the National Dental Hospital, at Steinway Hall, on the 9th ult., under distinguished patronage. Mr. and Miss Dietz deserved all the applause they gained in their recitations, and Misses Klugh, Taylor, and Watson (pianists), Miss Jessie Jones, Messrs. Arthur Wilkinson and Annerdale (vocalists) were also highly successful. Mr. Westropp Wilkinson was the accompanist. The hall being well filled, we trust the hospital has been a considerable gainer.

On Monday evening, the 1st ult., the members of the North London Philharmonic Society gave their first invitation Concert at the Schools of St. Anne's, Highgate Rise. The work performed was Sullivan's "Prodigal Son," followed by a selection of solos and part-songs. Mr. J. S. Bates presided at the harmonium; the Conductor, Mr. Henry J. B. Dart, taking the pianoforte part throughout.

At a meeting of the London Vocal Union, City division, held on the 6th ult. at Carter Lane, Mr. George Wells, the Conductor, presiding, a presentation of a handsome timepiece and bronze statuettes was made to Miss Fanny Henman, who, for nearly six years has acted as accompanist. Mr. Wells referred to the many services rendered by Miss Henman, and Mr. Bonney, in an eulogistic speech, made the presentation on behalf of the Choir.

Mdlle. Albani has kindly consented to give the memorial prizes and rewards of merit to the pupils of the Royal Academy of Music, in the concert-room of the institution; but unfortunately the day fixed upon—Saturday, the 27th ult.—is too late to allow of our doing more than record the fact. The plan of selecting an eminent artist to perform this ceremony is one, we think, admirably calculated to cause a spirit of emulation amongst the students.

Miss Constance Layton gave her first Morning Concert at 51, Great Cumberland Place, Hyde Park (by kind permission of Mrs. Taylor), on June 27. The principal artists were Miss Eva Layton, Mrs. Richard Blagrove, Mr. Faulkner Leigh, and Mr. Chas. Tinney. The rooms were crowded by a fashionable audience.

The death is announced at Bombay, from sunstroke, of Mr. John Locke Gray, organist of the Cathedral there. Mr. Gray, who was only thirty-five years of age, was formerly organist of Holy Trinity Church, Richmond, and Christ Church, Kensington.

We regret to announce the decease of Miss Ellen Dickson, who, under the name of "Dolores," wrote several vocal pieces which obtained much popularity in the drawing-room; a setting of "The Brook" being perhaps the best known of her many publications.

REVIEWS.

Magnificat and Nunc dimittis in C. By Eaton Faning.

Magnificat and Nunc dimittis in B flat. By George C. Martin. [Novello, Ewer and Co.]

We have classed these two evening services together, because they both illustrate a new and significant phase of modern church music. Mr. Faning's service was composed for this year's festival of the Sons of the Clergy at St. Paul's Cathedral, and Mr. Martin's for the festival held in the same building in aid of the Royal School for Daughters of Officers of the Army. Many of our readers will not need to be informed that it is at present, thanks (we believe) chiefly to Dr. Stainer, the most commendable practice to accompany the music at special festivals in the Cathedral by other instruments as well as the organ. Thus Mr. Faning's service is written for full orchestra, while Mr. Martin's, written for a military festival, is appropriately accompanied by a military band. As both works lie before us only in vocal score, it is impossible to speak with certainty as to the instrumentation, especially as Mr. Faning's service has no indications of the orchestration, and the accompaniment seems in parts to have been simplified for the organ. As far as can be judged, we are inclined to think that in their original form both would be highly effective; we can at least pronounce them to be of real musical value.

Mr. Faning's "Magnificat" opens with a short symphony, which begins *piano*, and after a dominant pedal, *crescendo*, leads to a broad burst for the voices with the words "My soul doth magnify the Lord." This first subject clearly indicates the general character of the music. The composer evidently feels, and rightly, that music intended to be performed by a large mass of voices and instruments, and in such a building as St. Paul's Cathedral, should be broadly diatonic, and aim rather at massive effects than at great elaboration of detail. Hence, while chromatic chords are not entirely avoided, their employment

is but rare; and bold progressions and clearly defined melodic ideas are the leading features of the work. The introduction of a soprano solo, "For behold from henceforth," which enters simultaneously with the cadence of the chorus, *piano*, is a happy thought, and the continuation of the phrase is well treated. Among other good points of the music may be noted the unison passages for the basses, repeated by the full chorus in harmony at the words "He hath shewed strength with his arm" and "He hath put down the mighty from their seat." We fail to see the appropriateness of the sudden *piano* at the words "and hath exalted the humble and meek," which appear to us to carry on the triumphant feeling of the first part of the sentence. The point of imitation at "He remembering His mercy" is well worked, and the passage "Abraham and his seed for ever," with the bass rising by semitones, is especially effective. The Gloria contains a neat *fugato* to "As it was in the beginning," and a good *coda* concludes the piece. The "Nunc dimittis" naturally offers less scope to the composer; but it is excellent music throughout, the tranquil opening in $\frac{3}{4}$ time, and the passage "To be a light to lighten the Gentiles" being especially worthy of notice. The Gloria is the same as for the "Magnificat."

Mr. Martin had a novel and, it must be added, a difficult task before him in scoring his service for military band and organ. So far as we are in a position to form an opinion from the occasional indications of the instrumentation given in the organ part, he seems to have solved the problem with great judgment. After a few bars of prelude for drums and trombones, the voices enter with a phrase quite as diatonic as Mr. Faning's, whom we are glad to see Mr. Martin resembles in breadth of style. A *fortissimo* passage for unaccompanied voices, "For behold from henceforth," leads to a very striking and effective modulation at "shall call me blessed," in which the chord of G flat is followed at once by the dominant seventh on C, leading to a full cadence in F major—the passage being repeated at "hath magnified me." The quartett "And his mercy is on them," accompanied by the organ only, contains some smooth and graceful part-writing, and it leads to an excellent chorus, "He hath shewed strength," at the close of which, by a slip of the pen, Mr. Martin has written consecutive octaves between extreme parts, with an effect which we certainly do not like. The following movement, though good, calls for no especial remark; the concluding Gloria is very effective. The "Nunc dimittis" presents the peculiarity, that it begins in E flat and ends in B flat—an innovation which we are hardly disposed to commend. The tonality of the first page is also rather undecided; and we confess to not liking the third syllable of the word "salvation" at the beginning of a bar, as it is given at the top of p. 13. With these slight reservations we have only praise for the music. As with Mr. Faning's service, the Gloria of the "Magnificat" is repeated for the "Nunc dimittis."

We cordially welcome both these works, not only for their intrinsic value, but as an indication of the direction which church music is taking in our own day. Both services are as far removed as possible from the "cut-and-dried" cathedral style; yet in neither is anything of a secular character to be found. There can be no possible reason why in sacred music all the resources of the art should not be used, and Messrs. Faning and Martin show us how it is possible to employ them without rendering the compositions unworthy to form part of the service of the Most High. We ought to add that neither of the works under notice present any remarkable difficulties, and that choirs of average culture will be able to do them justice, and will doubtless be glad to add them to their *répertoire*.

Hezekiah. A Short Oratorio. The words selected from the Book of the Prophet Isaiah. The music composed by Philip Armes, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

The performance of this work at Newcastle-upon-Tyne last year and the fact of its being included in the programme of the forthcoming Worcester Festival sufficiently prove that it has no ordinary claim to public attention. Of course a perusal of an Oratorio with merely the pianoforte score can scarcely warrant us in giving a detailed account either of its merits or demerits; but there can be no question that Dr. Armes throughout his work evidences the possession of much contrapuntal skill, and that many of his choruses are not only worthy of warm commendation as abstract music, but as effectively illustrating the varied incidents of the sacred drama. We may mention that two new choruses have been added since the Oratorio was given at Newcastle; but we reserve our notice of them—as indeed we do of the entire work—until the Worcester Festival, when no doubt every justice will be done to the composition by the soloists as well as by the band and choir. Meantime we may congratulate Dr. Armes upon the circumstance of his having shown us that a cathedral organist can labour for his art outside the limit of his daily duties.

A Dictionary of Music and Musicians (A.D. 1450-1878). By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. In two volumes. Part III. [Macmillan and Co.]

The notices in the third part of this Dictionary are quite equal in interest to those in the preceding parts; but none of them extend to any great length. Ample justice is done to the merits of the late Henry Chorley, who was certainly, as his biographer says, not a "genius," and therefore—although ready to acknowledge the merits of some struggling artists—utterly incapable of comprehending the claims of the composers of "the future." As an art-critic, however, he was fearless in the expression of his opinions; and for this alone he should be remembered. We have a good sketch of the life of Muzio Clementi, a laudatory criticism upon the artistic claims of Hans von Bülow, and a well-written article upon the career of Cherubini. There are many able explanations of musical instruments, too, and also of terms connected with the art. The illustrations are frequent and well executed; and in every respect the work bids fair to realise the promises made in the prospectus.

The May Queen. Composed by Sir W. Sterndale Bennett. The Accompaniments arranged for Pianoforte and Harmonium by J. Lemmens.

[Novello, Ewer and Co.]

Sir Sterndale Bennett's Pastoral—the only approach to an operatic work left to us by this composer—needs no eulogium upon its musical merits, for scarcely any Cantata by a modern writer has obtained so universal an appreciation. As a drawing-room work—for which it is admirably fitted—it has usually been given only with pianoforte accompaniment; but so many houses now possess a harmonium, that the arrangement before us will doubtless be eagerly sought by many persons who feel the necessity of hearing those sustained wind-instrument effects which lend such a charm to accompaniments in combination with voices. But the boon of the edition for pianoforte and harmonium—which we understand is to be followed by similar arrangements of the band-parts of other great works—will be chiefly felt by Choral Societies in the habit of giving public performances of vocal compositions without an orchestra. So careful and well-considered a transcription of the score as that by the Chevalier Lemmens will be invaluable to those members of a choral body who, in spite of their reverence for an author's work, cannot afford the expense of rendering it according to the original design; and we shall be glad if the issue of this arrangement should lead to making our countryman's charming composition more widely known.

The Book of Single Chants (Ancient and Modern). Edited by Henry P. G. Brooke, late Professor of Music at Lampeter College, &c.

[Oxford: W. R. Bowden, 59, High Street.]

This is a very large and useful collection of chants. Two sets are allotted to each day of the month; one mostly by living composers, and the other by chant writers from Purcell's time up to the last generation, with now and then an Anglicanised Gregorian tone by way of variety. About one third of the book is taken up with historical and musical explanatory notes, the usefulness of which, we think, is doubtful. Psalm-singing must either be congregational or artistically musical. As a rule congregations do not join in the Psalms heartily where the choir change

suddenly from *ff* to *pp*, or *vice versâ;* and from an artistic point of view, chanting can scarcely be satisfactory, on account of the ever-changing sentiment of the words. The jubilant Psalms will, of course, always be sung full, and the penitential ones softly and slowly; but the smaller changes had better, we think, be left in the hands of the organist. The congregation will then never be fearful of *pp* pitfalls, but will be able to join with confidence. The following example from the explanatory notes will give a fair idea as to the character of this part of the book:—

Psalm xiv.

This Psalm shows no strophical or other divisions, and is one continuous wail to the last verse.

God beholdeth the corruption of the nation (verses 1-3), and rebuketh it from heaven (verses 4-8); The heathen are confounded at His word (verses 9, 10); Prayer for the restitution of Israel (verse 11). MUSICAL TREATMENT.—Verses 1-3—verses 1, 2, rather loud; verse 3, very soft; verses 4-8, moderately loud; verses 9, 10, in unison; verse 11, both sides in unison, full.

Marche Solennelle. Composed for full Orchestra by Ch. Gounod.

Transcription for Pianoforte—Solo.

Transcription for Pianoforte—Duet.

[Novello, Ewer and Co.]

THERE can be little doubt that this new March by a composer who has so legitimately earned a world-wide popularity will shortly have a hearing in its original form for a full orchestra; but meantime we accord a warm welcome to the two transcriptions named at the head of our notice, as well as to those for organ, and harmonium and pianoforte, mentioned on the title-pages. Gounod writes nothing hurriedly: inequalities may exist, and do exist, in the works of one who produces so much; but we are always struck by the earnest and artistic aim which obviously underlies every composition from his pen; and the March now before us is no exception to this rule. After some imposing bars of introduction, the leading subject is given out, simply accompanied with chords, the return of this impressive theme throughout the composition always acquiring fresh interest by the varied nature of the accompaniment. The second subject, in the subdominant, contrasts admirably with the opening melody; and the coda most effectively concludes a piece which, although simple in construction, is well worthy of the reputation of its composer. Both for the organ, and harmonium and pianoforte, this March—now published for the first time in England—should command the attention of the many amateurs of these instruments; but the two transcriptions for the pianoforte forwarded to us we can, from our own knowledge, most conscientiously recommend, not only as sound pianoforte music, but as conveying an excellent idea of the orchestral effects.

Blessed are they that dwell in Thy house. Short full Anthem. Composed by Arthur Page, F.C.O.

[Novello, Ewer and Co.]

THIS is an anthem of modest pretensions but thoroughly deserving much popularity. It is of the ordinary "short and full" type, and not beyond the powers of most choirs who indulge in the luxury of anthems.

Like as the hart. Anthem for four voices. Composed by F. W. Pacey, Mus. Bac., Oxon.

[Novello, Ewer and Co.]

SINCE the very earliest days of musical history, the tendency of composers has been towards writing down more and more clearly their ideas respecting the speed, expression, &c., of their compositions. It is therefore with some surprise that we find a composition of five movements and fifteen pages, by a latter-day Mus. Bac., absolutely without a single mark of expression in the vocal parts. We are sorry to be unable to qualify this sad grumble by saying that the excellence of the work makes up for the other deficiencies. The music shows but little sign of invention, and not much fitness to the sentiment expressed in the words.

Blessed be the Lord God of Israel. Anthem for Advent or S. John Baptist's day. By C. Swinnerton Heap, Mus. Doc., Cantab. [Novello, Ewer and Co.]

THIS is practically a setting of the Benedictus which might be used as a "service" as well as an anthem. The treble solo to the words, "And thou, child, shall be called the prophet of the Highest," is an exceedingly smooth and agreeable piece of writing, and belongs to a high order of art. The choruses, judged from a "service" point of view, are skilfully and effectively written, and betoken the thought of a conscientious and promising artist.

Happy bygone days. Part-song. Words by George Bennett.

The Wayside well. Part-song. Words by Allingham.

Composed by Alexander S. Cooper.

[Novello, Ewer and Co.]

BOTH these songs are very favourable specimens of Mr. Cooper's power of writing simple part-music. "Happy bygone days" has an attractive theme, the harmony enriching, without in any part obstructing, the melody. We especially like the temporary change of key on the words "And all that once was bright and fair;" and there are many other points worthy of much commendation. A quaint effect is obtained in "The wayside well" by the tenors commencing the first two phrases alone, on the repetition of which, after the double bar, the sopranos and tenors unite in octaves.

Greek War Song. Unaccompanied part-song for male voices. Words by Lord Byron. Music by Joseph C. Bridge, B.A., Mus. Bac. [Novello, Ewer and Co.]

MR. BRIDGE has set Byron's stirring words with much success, the bold harmonies materially aiding the effect of the theme, which happily sympathises with the varied feeling of the text throughout. Although the voice-parts are arranged for the pianoforte in small notes, we should recommend that the song be sung without accompaniment.

Cheerfulness. Glee for Male Voices. The words from Shakspeare's "Merchant of Venice."

How dear to me the hour. Glee for Male Voices. The words by Thomas Moore.

Composed by Ciro Pinsuti.

[Novello, Ewer and Co.]

THESE glees—forming two numbers of the "Orpheus" (new series)—are good specimens of Signor Pinsuti's part-music. The true spirit of Shakspeare's poetry has been caught in the first of these compositions; the opening lines—"Let me play the fool, with mirth and laughter"—being set with a characteristic jollity contrasting well with the sudden alteration of feeling on the word "groans," where the dominant harmony of B major is abruptly followed by the chord of G natural, in which latter key the following phrase commences with excellent effect. An equally happy point too is the management of the snatches of laughter, which are skilfully answered by the several voice parts in descending passages, and afterwards sung in rapidly repeated semiquavers by the altos and tenors, against quavers set to the words "With mirth, with mirth," for the two basses. We may safely predict for this clever glee a lasting popularity. "How dear to me this hour" is a more quiet and purely melodious composition, the writing showing the hand of an experienced master throughout. The modulations are always natural and appropriate, and no undue sensational effects disturb the serenity of the music. A feature worth mentioning in this edition is the marking of the places where breath should be taken.

Sonata in C minor, for the Organ, by Robert Hainworth. [Weekes and Co.]

A NOTE on the title-page of this Sonata informs us that it last year gained the prize offered by the College of Organists for an original organ composition. We have therefore given it a very careful examination, and have come to the conclusion that the umpires for the College of Organists must have had a very indifferent set of compositions submitted to them. Mr. Hainworth's Sonata is by no means destitute of merit; he has ideas of his own, and a certain facility in writing; but side by side with really good phrases we find so much crudeness, and in parts such imperfect command over form, that it is impossible to give high praise to the work as a whole. In order that we may not be thought to be merely bringing vague charges against

the Sonata, we will give a short account of each movement, because, with all its faults, it shows decided promise, and if the composer has his weak points indicated to him, he may know how to avoid them in future compositions, and thus succeed in producing work of much higher value.

The Sonata commences with an Allegro moderato, written in the ordinary "duplex form," with the first part repeated. Of this movement on the whole we can speak well, though the middle portion is weak, there being no thematic development worthy of the name. The Larghetto, in E flat, is decidedly the best movement of the work; the ideas are graceful, and the form clear; though we wish Mr. Hainworth had omitted the florid passages (which are only fit for the piano, and quite unsuited to the organ) on the first staves of pages 12 and 13. At the close of this interesting movement, we find a curious example of the—shall we say?—"amateurish" quality of the work. After the pause on the chord of C flat, eight bars from the end, the composer seems to lose his feeling of the rhythm altogether: anything more confused than the effect of these last bars we never met with in music. The same fault—a total want of feeling for correct rhythm—altogether spoils the third movement, an Allegretto scherzando, which is in fact a Minuet and Trio. At its commencement we find two phrases of four bars, followed by one of five, then two more of four, followed by one of three. We do not of course mean to say that everything should be capable of being cut up into equal lengths of four bars; but if this is not done there should at least be some reason for the deviation; and we trust that we are not doing Mr. Hainworth an injustice when we say that we fear he had no reason at all, but that the rhythm proved unmanageable. In the Trio, which is one of the best-written parts of the Sonata, all is perfectly regular, which inclines us to think that in the first part the composer did not trouble himself about the length of his phrases, but left them to take care of themselves. The Finale, allegro maestoso, is in our opinion the weakest part of the Sonata. In the first place, there is no distinct form about it at all; besides this the whole episode in C major (pages 21-23) is altogether unsuited to the organ. Let our readers imagine the effect of scales and arpeggios in tolerably rapid semiquaver triplets (♩=92) played (as directed) on the "Great Stopt Diapason, Fifteenth and Double," and accompanied on the Full Swell. The modulations, moreover, are at times very forced, and remind us of Mozart's well-known remark about Abbé Vogler, "He pulls in the keys by the hair of their head." We have analysed the harmony of one passage—page 20, line 2—and, with the most liberal allowance for chromatic chords, cannot make less than nine modulations in eight bars of $\frac{3}{4}$ time.

The shortcomings which we have felt it our duty to point out in this Sonata arise, we think, from two causes. First, from the want of thorough scholastic training. Of counterpoint, in the strict sense of the term, there is hardly a trace; and there is very little of that imitative writing which forms so large an ingredient of the best organ-music. We should recommend Mr. Hainworth to put himself under an experienced teacher, and to thoroughly master the technique of his art; for the power of writing well in the free style can only be acquired by obtaining perfect command over the stricter forms. The other faults we have had to find with the Sonata clearly arise from what we cannot but consider the pernicious influence of the French school of organ-music. Such passages as that in the Finale, on which we commented above, are the distinct outcome of the music of Lefébure-Wély and Batiste. Would that English writers for the organ would form their style upon German models! Adolph Hesse, Gustav Merkel, and many others who might be named are the legitimate successors of the old school of organ-playing; and though their compositions may occasionally be somewhat dry and pedantic, we consider these faults infinitely smaller and more pardonable than the flashiness and tawdriness too often characteristic of the French school.

Andante for the Organ. By H. J. Martine. [Simpson and Co.]

We are sorry to be unable to discover Mr. H. J. Martine's reasons for publishing this composition. It contains, considering its length, a remarkable collection of consecutive fifths, and the notation occasionally is more than questionable.

New Gradus ad Parnassum. One hundred Studies for the Pianoforte. Selected, the fingering supplemented, and revised by E. Pauer. [Augener and Co.]

Herr Pauer has done well to commence his preface to this work by acknowledging the value of Clementi's "Gradus ad Parnassum;" for assuredly many pianists who have attained a thorough mastery over the keyboard owe very much of their purely technical proficiency to a careful study of the admirable exercises contained in this volume. Since the first appearance of Clementi's great Pianoforte School, however, sixty years have elapsed; and although the advance has been so gradual that the term "higher development" is really no more applicable in the present day than at any other period from the time of Emanuel Bach, there can be no doubt that, as Herr Pauer says, "technical execution has made immense progress. Many passages or figures of which we recognise merely a germ in Clementi's compositions, have grown to large dimensions; the richer-toned modern pianos have suggested a variety of effects which Clementi could not have foreseen; the wider compass of the instrument invited 'gymnastic evolutions,' as Beethoven already used to call the technical feats for which the keyboard at Clementi's time scarcely offered room enough." This is scarcely the place to discuss whether this invitation to what Beethoven called a display of "gymnastic evolutions" has not been somewhat too freely accepted, and that a race of what the same authority contemptuously termed "passage-players" has not been thus created: suffice it to say that the compiler of this "New Gradus ad Parnassum," accepting the fact that more modern exercises are now imperatively called for, has worthily accomplished the task of supplying this want, and in eleven volumes has furnished the pianist with studies containing every executive difficulty, selected (with the exception of two by Herr Pauer) from the works of the most accredited pianoforte writers, and including many by composers comparatively unknown. We hardly agree with Herr Pauer's almost total exclusion of the studies of Moscheles, Sterndale Bennett, Herz, Bertini, and several others, on the ground of their having "a place in the musical library of every industrious student," for certainly the same objection might apply to the names of many admitted into the volume—such, for example, as Chopin; yet we are bound to say that in every case the exercises have been most judiciously chosen. The work is divided into separate "Schools," each one devoted exclusively to studies for the cultivation of a particular touch, or for the practice of a special difficulty. These parts are lettered from A to L, and thus arranged: A. Scales and Velocity; B. Studies in Thirds and Sixths; C. School of the Shake; D. School of the Arpeggio; E. Wrist Studies; F. School of Octaves; G. Studies in Chords; H. Extensions in Arpeggio-chords; J. School of the Staccato; K. School of the Legato; L. School for the Left hand. Some of these sections contain as many as fifteen exercises, and others only three, but all are happily selected as illustrations; and the care with which every passage requiring such aid is fingered adds materially to the value of the studies. Teachers and students owe a deep debt of gratitude to Herr Pauer for the excellent manner in which he has collected and arranged his materials; and there can be no doubt that the "New Gradus ad Parnassum" will meet with all the recognition it deserves.

Rondo Grazioso, for the Pianoforte. Composed by J. Baptiste Calkin. [Stanley Lucas, Weber and Co.]

The graceful models of pianoforte music for the drawing-room written by Sterndale Bennett at a time when brilliant operatic fantasias almost exclusively occupied the attention of amateurs, have exercised a most beneficial effect upon the art; for not only are they intrinsically so good as to have lived down the neglect with which they were at first treated, but they have given an impetus to other composers to add to the stock of such pieces as the demand for them increased. How many "Rondo Piacevoles," under various titles, are constantly appearing; and even the same composer's charming little sketch, "Pas triste, pas gai," has given rise to several—perhaps uncon-

scious—imitations, which, although inferior to the original, may be conscientiously recommended both for practice and performance. Mr. Calkin always writes like an artist; and despite the fact of his "Rondo Grazioso" reminding us in many parts of Sterndale Bennett—especially of his Rondo already referred to—we accept it with pleasure as a wholesome contribution to the amateur's portfolio. The melodious opening subject, given according to the conventional style, with accompanying *arpeggios* for the same hand, contrasts effectively with the second theme; and the passages, which flow naturally from the general design, although demanding careful practice, lie well under the hand.

Edith. Joyous Moments, No. 1. Composed by James Robinson. [Alphonse Bertini and Co.]

We confess to have been somewhat puzzled with the title of this piece, until we found on the title-page that the same composer had published a series of "Joyous Moments," one being called "Magnolia," another "An Evening Song," and a third "Scandinavia." We are glad to find that Mr. Robinson can always write in so happy a mood—for most musicians have their hours of thoughtfulness, which are indelibly stamped upon their works—but even presuming that there is anything particularly "joyous" in an expressive *legato* melody, with accompanying *arpeggios* divided between the two hands, we should be glad to have this feeling expressed in less conventional language. In truth, we are perfectly weary of this pattern, which has years ago been worn threadbare, and pant for a bar of healthy music as a prisoner long confined in a dark cell pants for a breath of fresh air. We do not wish to diminish the composer's "Joyous Moments," but care not to share them with him until he has something new to say.

Gavotte des Bergères. Pour le Piano, par Cleveland Wigan. [Goddard and Co.]

There is a sufficiently pastoral character about this Gavotte to justify its title; and moreover, it is tuneful and vivacious enough to insure its welcome under the fingers of one who can throw the requisite amount of life into the notes. Apart from the attraction of these old dances in a musical point of view, there is much to be said in their favour as pieces for students. Modern school-music has so much fostered the idea of the left hand being a mere attendant upon the right that it is quite time a protest were entered against it; and Gavottes, as good as this by Mr. Wigan, should be encouraged by all who wish well to the cause.

FOREIGN NOTES.

The hundredth anniversary of the foundation of the Munich Hof-Theater is to be celebrated in October next in a manner befitting the great artistic traditions of that institution.

Herr Richard Wagner's new music-drama entitled "Parsifal," the "poetic basis" of which has already been the subject of a review in this journal, has, according to the *Neue Berliner Musik Zeitung*, just been completed. It is said that Herr Jäger, of the Stadt-Theater at Hamburg, has been intrusted by the poet-composer with the *rôle* of the hero, and is at present engaged upon the study of his part under the master's supervision at Bayreuth.

The praiseworthy activity displayed by the Hamburg Stadt-Theater under the direction of Herr Pollini, may be instanced by the fact that during the period from August, 1877, to June of the present year no fewer than ten new operatic works have been presented by that institution. A complete cyclus of Herr Wagner's operas, commencing with "Rienzi" and to conclude with "Götterdämmerung," has been foreshadowed by the energetic management for the coming season.

The centenary of the birth of the organist and composer Hans Gänsbacher, the friend and fellow-pupil, under the Abbé Vogler, of Carl Maria von Weber and Meyerbeer, was commemorated last month by a music-festival held at Sterzing in the Tyrol, where he was born. The performances, which consisted exclusively of works by the deceased composer, were chiefly sustained by the Innsbruck Musik-Verein. Gänsbacher died in 1844, as Dome-Capellmeister, in Vienna.

Dr. Ferdinand Hiller has been elected a corresponding member of the Société des Compositeurs de Musique of Paris.

The preparations for the performance during next season of the entire tetralogy "Der Ring des Nibelungen" are actively carried on at the Leipzig Stadt-Theater with the co-operation of Capellmeister Seidel, of Bayreuth. The work is likewise to be taken in hand shortly on the Cologne stage.

The widow of the composer Franz von Holstein has, in memory of her late husband, founded a domicile at Leipzig for the accomodation of six young artists pursuing their studies at the Conservatorium of that town.

Madame Adelina Patti will give a series of representations at the Kroll'sche Theater at Berlin during next October.

At the gala-dinner, given at the White Hall of the Royal Palace at Berlin, on the occasion of the inauguration of the European Congress, the music performed by the band of the Imperial Guards included the following numbers, viz.: Overture to "Iphigenia in Aulis" (Gluck); Introduction and Bridal Chorus from "Lohengrin;" Symphony in G major (Haydn); two Hungarian Dances (Brahms); and Haydn's Serenade.

The Frankfort Stadt-Theater was completely destroyed by fire last month, the library and costumes only having been rescued from the fury of the flames.

The performances of the Imperial Opera of Vienna came to a close on the 1st. ult., and will probably be resumed in October next, with the production of Herr Wagner's "Siegfried," that work having been for some time in course of preparation.

Not the least interesting among the musical relics just now exhibited in connection with the Paris International Exposition is the original score of Mozart's "Don Giovanni," of which Madame Pauline Viardot is the fortunate possessor.

M. Eugene Deloplanche, the sculptor, has been awarded a gold medal of the value of 4,000 francs, for his statue representing "La Musique."

Messrs. John Brinsmead and Son's well-known "Gold Medal Pianos" occupy a conspicuous position in the instrumental section of the Paris Exhibition, where the special qualities of the instruments are being displayed in afternoon performances given by eminent pianists, including the Chevalier de Kontsky, M. Tamplin, Mdlle. de Pierpont, and Madame Detournelle-Dessirier.

Among the musical remains of Rossini a number of unpublished compositions, vocal and instrumental, have been discovered, the great majority of which were probably never intended for publication by their author. These include nearly seventy pieces for the pianoforte, all of them bearing titles such as "Prélude rococo," "Bolero tartare," "Spécimen de l'ancien régime," "Spécimen de mon temps," "Valse antidansante," "Prélude hygiénique," "Prélude baroque," "Prélude convulsif," &c. As musical curiosities may be quoted "Six préludes sur la gamme chinoise" (the Chinese scale), "Echantillon mélodique sur les noires de la main droite," "Une caresse à ma femme," "Un mot à Paganini" (for violin and pianoforte), &c. The collection also includes a Requiem for contralto and a vocal composition on the death of Meyerbeer.

Popular Concerts have been instituted at Turin under the direction of Signor Mancinelli. The Società Musicale Romana has recently given an interesting concert performance of Mercadante's Opera "La Vestale," under the *bâton* of a young amateur, the Marchese Teodoli. At the Theatre Goldini, at Venice, the first performance of an Opera by Fernando Caballero, entitled "La Marseillaise," has met with a good reception. The production at Seville of Meyerbeer's "L'Africaine," in which Signor Tamberlik took part, is said to have achieved an almost unprecedented success.

An interesting volume from the pen of Giovanni Trojo has just been published at Milan, entitled "Muzio Clementi, la sua vida, le sue opere, e sua influenza sul progresso dell' arte."

We have to record the death, which occurred at Paderborn in June last, of Otto Gerke, a composer of merit, and universally esteemed in Germany. He was born in the year 1807, and had been a pupil of Spohr and Hauptmann.

The death is also announced in German papers of Anton Deprosse, the gifted writer of *Lieder* and the composer of an Oratorio, "Die Salbung David's." He was only forty years of age.

At Paris, died, on the 2nd ult., J. Bazin, for years a professor at the Conservatoire, and member of the Institute de France.

CORRESPONDENCE.

THE TENOR CLEF.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I notice in the June issue of the Musical Times a letter from Mr. F. Whitaker advocating the use of the tenor clef on the third space, thus making the letters of the lines and spaces agree with those of the G clef and still preserve the true position of the tenor part.

Permit me to remark that this custom has prevailed to a large extent in this country for some years past, and many of the publications of the houses of Oliver Ditson and Co., G. D. Russell and Co., of Boston, and John Church and Co., of Cincinnati, have the tenor clef so printed. Tenor singers have found the plan to work well, and it is growing in favour with publishers.—Truly yours,

Alfreton Hervey.

Newark, N.J., U.S. of America, June 22, 1878.

LONDON UNIVERSITY MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The essay of your correspondent, Mr. Statham, upon the recently published regulations for musical degrees at the University of London is an interesting paper. Into many of the questions raised by Mr. Statham I do not propose here to enter; but, whether the London University has or has not in elevating its curriculum so much, as you say, "overshot the mark," two things at least are certain: (1) Professional musicians as a body have hitherto been deficient in knowledge outside their own profession; and (2) Associating as they do with the high-born, the wealthy, and the educated classes, they are, by the want of general culture, placed at a disadvantage both as regards themselves and the art they profess. Indeed, this has been so well expressed in your paper that I cannot do better than quote the words in page 378 of the last number of the Musical Times: "There is nothing more required in the musical profession, or which would tend more to elevate it in social estimation, than a higher standard of general culture than at present for the most part exists within its ranks." And in a few sentences further the writer proceeds to advocate "a matriculation examination such as would insure that the candidate had received a fair liberal education."

Now, these are two admirable paragraphs, and had the writer gone on to state that precisely what he advocated, and which existed at no university twenty years ago, was introduced (solely at my instance) into the Dublin curriculum in 1861, this letter would have been unnecessary. I cannot understand why Mr. Statham, who seems so well made up on these matters, should be unacquainted with so important a phase of the question; or why, knowing it, he should ignore what has been admitted by all graduated musicians, from the eminent professors at Oxford and Cambridge downwards. I, however, think it due to the honour and status of the ancient foundation of Queen Elizabeth to inform the readers of your excellent periodical once for all that, as in the admission of Dissenters and Roman Catholics to university privileges, so in the literary education of her musical graduates, the University of Dublin has led the way, and been even in advance of her distinguished sisters of Cam and Isis. In claiming insertion for these lines, I would appeal to that proverbial love of fair play which distinguishes Englishmen; and I trust that, by means of the publicity of a protest in the Musical Times our claims to originate this important reform will not again be ignored.—Your faithful servant,

Robert Stewart.

Trinity College, Dublin, July 10, 1878.

[We print Sir R. Stewart's letter, though it seems hardly called for. The article he refers to was not upon musical education generally, but on the London University curriculum; and, as not the slightest reference was made to either of the two leading English Universities, it can hardly be matter for complaint that no reference was made to Dublin.—Ed. *Musical Times.*]

"SPEECH IN SONG."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your review of this book there are a few slight errors, and as Mr. Ellis has not noticed them I have ventured to point them out, at the same time giving the *raison d'être* of the Glossic symbols objected to.

OA is an historical digraph denoting the sound of o in *oak*, and not "recoil," which is marked by special symbols.

The hiss TH in *thin*, and the buzz DH in DHEN (*then*). The first of these two digraphs is historical (reserved for the hiss in Glossic). DH is formed from it by analogy. Of course neither T, D, nor the H's are sounded. The sounds may be generated by slightly releasing the contact of the dental T and D of modern Greek. The difference between the two sounds is the same as for any other pair of "flated" and "voiced" consonants, viz., the vocal chords are relaxed for the one, and vibrate for the other. The tongue position is identical. This may be verified by assuming the TH position, and alternately forcing "voice" and "flatus" over the tip of the tongue. If your reviewer produces the buzz with the tongue touching the lower gums only, he can do more than any ordinary Englishman.

The digraph KH for the hiss in *ach* (AAKH) is so written because the sound may be generated by slightly releasing the contact of K. Neither K nor H are sounded. This hiss is denoted in ordinary Spanish spelling by j, or g before e or i. To confound this sound with our aspirates is a very common English error. As a German once remarked to me, "The English always try to break their throats over this sound."

The trigraph KY'H for the hiss in *ich* (ĕeky'h) is so written because the sound is derived from a palatalised K (written KY' in Glossic) by slightly releasing the contact.

The H of the above symbols conventionally represents a continuous consonant, and the other letters the contact from which it is derived.—Yours truly,

Bath. D. P. W.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Subscriber.—*No. 4, Book 6, in C major.*

Medicus.—*Consult an eminent medical man, who makes diseases of the throat his special study.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ampleforth.—The programme of the Concert given at St. Lawrence's College on the 9th ult. was rendered additionally interesting by the production of an Oratorio, the words written by one of the Fathers of the Monastery, and the music composed by Herr Placide von Tugginer, Professor of Music at the College. The subject of the work is the "Martyrdom of St. Lawrence," and its success was highly creditable to all concerned.

Banbury.—A number of ladies and gentlemen, members of the Banbury Choral Society, lately presented Mr. G. A. Hardacre with a handsome clock and purse as a mark of their appreciation of his valuable services during the past three seasons. The clock was supplied by Messrs. Walford and Son.

Bedale.—The Church of St. Mary and St. Joseph, Aiskew, was opened on Thursday, the 4th ult., by the Bishop of Beverley. The total cost of the church will be about £2,000, most of the money being a gift by the will of Catherine Lady Throckmorton, and the site, together with the presbytery, the gift of Lord Beaumont. The Rev. Mr. Lacy, of Masham, officiated at High Mass, assisted by the Rev. E. Pearson,

of Leyburn, and the Rev. A. Galli, of Thirsk. The choir of St. Francis Xavier, Richmond, sang Mozart's Mass (No. 12) and Haydn's (No. 3) most charmingly, Mr. Swarbreck, the Misses Priestman, Mr. H. C. Priestman, and Mr. E. D. Swarbreck giving the solo parts. Mr. J. H. Rooks, organist of the Parish Church, Richmond, accompanied, and performed as voluntaries "Andante" (Batiste), "Fugue" (J. S. Bach), and Costa's "Triumphal March" from *Naaman*. The Church was crowded, many of the clergy and laity from the neighbouring towns being present.

BIRMINGHAM.—A grand Promenade Concert was given at the Botanical Gardens, Edgbaston, on Wednesday, June 26. The vocalists were Miss Jessie Royd, who sang "Ombra leggiera," from *Dinorah*, and "Lo! here the gentle lark;" Mr. Bywater, whose selections were "Tell me, Mary, how to woo thee," "The Pilgrim of Love," and "Tom Bowling;" and Mr. Lander, who gave the popular songs, "I fear no foe," and "Nancy Lee," and joined Miss Royd in the duet (from *Don Giovanni*) "La ci darem." The orchestral selections included Beethoven's Overture *Fidelio*, Auber's *Zanetta*, Rossini's *William Tell*, Gounod's "Funeral March of a Marionette," and other pieces. Mr. Gilmer conducted, and the whole Concert was a great success. A second Promenade Concert was given on Saturday the 13th ult., when a capital programme was well performed under the direction of Mr. S. Blythe. The vocal pieces were rendered by Mrs. Bellamy, Mr. W. Young, and a glee party. There was a good attendance on each occasion.

BRIDLINGTON.—On Monday evening, the 15th ult., the organ built by Mr. Thomas Lowe, of Sheffield, for the Congregational Church was opened by Dr. W. Spark, Organist of the Leeds Town Hall, who gave an Organ Recital which was highly appreciated by a large audience. At the close of the Recital the Rev. M. Smit proposed a vote of thanks to Dr. Spark, which was seconded by the Rev. G. Barrans, and carried unanimously.

DEWSBURY.—The sixth Annual Festival of the District Choral Union was held in Liversedge Church on Saturday evening, June 29, when fourteen choirs, numbering about 350 voices, took part. The small old-fashioned organ was supplemented by an efficient string band, free accompaniments for which to all parts of the service (Psalms and Canticles included) were written by the Rev. J. A. Seaton and T. L. Chadwick, Esq. The service included Gounod's Anthem, "Sing praises," and Garrett's Te Deum in F. The Rev. J. A. Seaton, Vicar of St. John's, Cleckheaton, as in former years, trained the choirs and conducted at the service. An excellent sermon was preached by the Rev. Canon Temple, Vicar of St. John's, Leeds.

DUMFRIES.—For fully eighteen months Mr. James Broom Lawson, son of Mr. Lawson, clothier, Dumfries, has officiated gratuitously as organist in the Wesley Church here. The congregation, thoroughly appreciating his valuable services, gave expression to that appreciation on the 9th ult. in the vestry, when a handsome volume of organ music, bearing a suitable inscription, was presented to Mr. Lawson, together with a massive gold ring—the volume being furnished by Novello, Ewer and Co., London, and the ring by Mr. Seiffert, Dumfries.

FARNWORTH (NEAR BOLTON).—On Thursday evening, the 4th ult., Mr. Eccles, of Darwen, gave an Organ Recital in the Market Street Church, interspersed with a few choral and solo pieces by the choir, which were exceedingly well rendered. The choir was under the conductorship of A. Barnes, Esq., B.A. The programme included Handel's Second Organ Concerto, Mendelssohn's *Hear my Prayer*, Bach's Toccata and Fugue in C major, Cherubini's "O Salutaris Hostia," Haydn's Air with variations (organ solo), and Eccles's Anthem, "Praise ye the Lord."

GLASGOW.—The members of the St. George's Choral Union gave their fourth and last Concert of the season on the 3rd ult., before a large and appreciative audience, in the Kibble Palace Botanic Gardens. The performance of the various pieces showed a marked improvement on their former efforts. The solo vocalists were Miss Struthers and Miss Boyle, both of whom received well-merited applause. Solos on the violin were contributed by Mr. J. B. Heron. The Conductor was Mr. W. Moodie, and the accompanist Mr. John Turnbull.——Under the title of "The Glasgow Select Choir," the Association for some time known as "Mr. Lambeth's Choir" will continue to give Concerts as formerly, a considerable number of new pieces having recently been added to the *répertoire* of the Society. Until a permanent Conductor is appointed, the choir will be under the direction of Mr. James Allan.

HALIFAX.—On the 3rd ult. Dr. Roberts, Organist and Choirmaster of the Parish Church, gave an Organ Recital from the works of Bach, Mendelssohn, and Handel, in the Brunswick Chapel, Rhodes Street, on the occasion of the opening of the new organ, built by Messrs. Wordsworth and Maskell, of Leeds. The instrument, which consists of three full manuals and pedal, reflects great credit upon the builders.

LEEDS.—On Sunday, June 30, the third annual Service of Praise was given in Salem Chapel, Hunslet Lane, before a crowded congregation. The first part of the service consisted of selections from Haydn's *Creation*, both the solos and choruses in which were rendered with excellent effect. The second part was devoted to Mendelssohn's *Lauda Sion*, which on the whole went fairly well. The solo vocalists were Miss Jenny Winkworth, Miss Willans, Mr. Thompson, Mr. Billington, Mr. Dealtry, and Mr. Burniston, to whom great praise is due. The choir, numbering nearly seventy voices, included members of the Philharmonic and other musical Societies in the town, and the instrumentalists were thoroughly efficient. Mr. Toothill conducted, and Mr. J. Wilkinson presided at the organ.

NEW MILL (NEAR HUDDERSFIELD).—On Sunday the 7th ult. the Annual Festival in connection with the Christ Church Day and Sunday Schools was held. The musical portions of the Services were very effectively rendered by the choir, accompanied on the organ by Mr. C. E. Holmes. The anthem in the morning was Mozart's Motett No. 1, *O God, when Thou appearest*, and in the evening Mendelssohn's *Hear my prayer*, the solo being well sung by Miss Annie Jenkinson. The "Magnificat" and "Nunc dimittis." were sung to Russell in A. In the afternoon the children assembled in the schoolroom previous to the service, and marched in procession to church, where an appropriate address was delivered by the Rev. B. J. Holmes, Vicar of St. Mary's, Berwick-on-Tweed. The anthem in the afternoon was "Hosanna" (Jackson, of Masham). Special hymns were sung at all the services with much vigour, taste, and precision.

OXFORD.—The Professor of Music gave his Terminal Lecture on June 27. The subject was "German and Italian Composers for the Organ." After characterising the school of Bach with a brief account of his sons and chief pupils, the Professor concluded the German division of his subject with Albrechtsberger, Mendelssohn, Hesse, and Schumann. A considerable part of the lecture was devoted to indicating the injurious effects that were produced in the music of the last-named composer by defective musical training and by his ungoverned desire of novelty at any price. Passing to Italy, the Professor made especial mention of Domenico Scarlatti and Padre Martini, and lamented that so few of the works of the latter composer were published—a regret brought home to the audience by the performance of a charming Gavotte. The illustrations, which, beside this Gavotte, included specimens of organ music by W. F. Bach, Eberlin, Albrechtsberger, Mendelssohn, Schumann, Hesse, and Scarlatti, were excellently played by Mr. Parratt.

SHERBORNE.—The announcement that C. S. Whitehead, Esq., B.A., was to give a Lecture on Sound, in connection with the Musical Society, on Tuesday evening, the 2nd ult., brought a large and appreciative audience to the Town Hall. The lecture was illustrated with the most varied experiments, all of which were highly successful. Especially good were the experiments with Chladni's plates, in which the sand-figures were reflected on to the ceiling of the room by means of a powerful lime-light. Mr. Whitehead's explanations were lucid, and sufficiently untechnical to be understood by the people, and were frequently enlivened by witty anecdotes and pointed epigrams. Mr. Walker ably assisted the lecturer, and greatly added to the smoothness of the experiments. We understand that a handsome balance has been realised in favour of the Society.

SHREWSBURY.—A successful Concert was given in the Music Hall, on the 5th ult., by the members of the School Choir. The first part of the programme was sacred, the second secular. The Concert was opened with an Organ Solo Fantasia (Bunnett), and a Quartett from Rossini's *Moses in Egypt*, "My heart sinks within me." The Chorus, "How excellent," from Handel's *Saul;* the Solo, "Shall I in Mamre's fertile plain" (Handel's *Joshua*); and the Chorus, "For all these mercies," were much applauded. In the second part, Flotow's Overture to *Stradella;* Claribel's "Little bird, little bird;" the part-songs, "The Hop-pickers" (E. Phipps) and "Love in May" (T. Lefevre), and the Chorus, "Hark!" from *Lucia di Lammermoor*, were all well received. Mr. W. C. Hay conducted.

TOTTENHAM.—On Thursday the 11th ult. an Evening Concert for a benevolent object was given at the Masonic Hall, under the direction of Mr. William Miller. The following artists took part:—Mdlle. Kate Leipold, Miss Maud Clinton, Miss Rose Davis, Mr. C. A. White, Mr. Geo. Weige, Herr Alfonse Seneca, Herr Leipold, Mons. Claude Jacquinot, the British Vocal Quartett (Messrs. Collins, Upton, Kift, and Tremere). Messrs. A. and W. Miller, Herr Leipold, and Miss Davis were the accompanists. The Concert was an entire success, and greatly appreciated by a large audience. Among the noticeable features was the playing of Messrs. Leipold and Jacquinot and the singing of the British Vocal Quartett. The artists generously gave their services.

WOOLWICH.—A very handsome chancel to the Church of SS. Michael and All Angels was opened on the 1st ult. by the Lord Bishop of St. Albans. During the octave of services the music was admirably rendered by the choir of the church, assisted by several members of the choir of Christ Church, Clapham, under the directorship of Mr. Richard Lemaire, the honorary Precentor of S. Michael's, who is also Organist and Precentor of Christ Church, Clapham. On Sunday the 7th ult. a new setting of the Communion Service was well rendered by the choir, aided by wind and stringed instruments. The composition was written by Mr. Lemaire expressly for this service. Mr. Hack, the Organist of S. Michael's, ably presided at the organ during the week.

ORGAN APPOINTMENTS.—Mr. Thomas Mountain, Organist and Director of the Choir to St. Stephen's, Westbourne Park.—Mr. E. Charles Gaskin, Organist and Choirmaster to St. Mary's Church, Basing, Hants.—Mr. W. H. Holt, Organist and Director of the Choir to Emmanuel Church, Dulwich.—Mr. Thomas Miell, jun., to St. Julien's, Southampton.—Mr. Thomas J. Vine, Organist and Choirmaster to Christ Church, Fulwood, near Preston.—Mr. Herbert Stammers to St. Cuthbert's Church, Everton, Liverpool.—Mr. Arthur Noël Newling, Organist and Choirmaster to All Saints', Liverpool.—Mr. W. H. Fenney, Organist and Choirmaster to St. Mary's Episcopal Church, Broughty Ferry, Dundee, Scotland.—Mr. H. Harford Battley, Organist and Choirmaster to the Parish Church, Fetcham, Surrey.—Mr. W. J. Hutchins, Organist and Choirmaster to Esher Parish Church, Surrey.—Mr. Samuel Moore, to St. Andrew's, Stoke Newington, N.—Mr. W. F. Austin, Organist and Choirmaster to St. Mark's, Myddelton Square.—Mr. Arthur Briscoe, Organist and Director of Choir to St. Ethelburga's, Bishopsgate.—Mr. James Bellamy, Organist and Choirmaster to the Parish Church, West Hackney.

CHOIR APPOINTMENTS.—Mr. Thomas Leaver, Choirmaster to Besses Congregational Church, near Manchester.—Mr. Robert Showman Thorpe (Bass) to St. George's, Hanover Square.—Mr Frank Ashby, Choirmaster to St. Mary's Church, Frome Selwood.

OBITUARY.

On the 1st ult., at Southend, Essex, Mr. W. WILKINSON, Professor, Royal Academy of Music, aged 54.

On the 4th ult., at Ye Byrde's Nest, Lyndhurst, ELLEN DICKSON ("Dolores").

DURING THE LAST MONTH.

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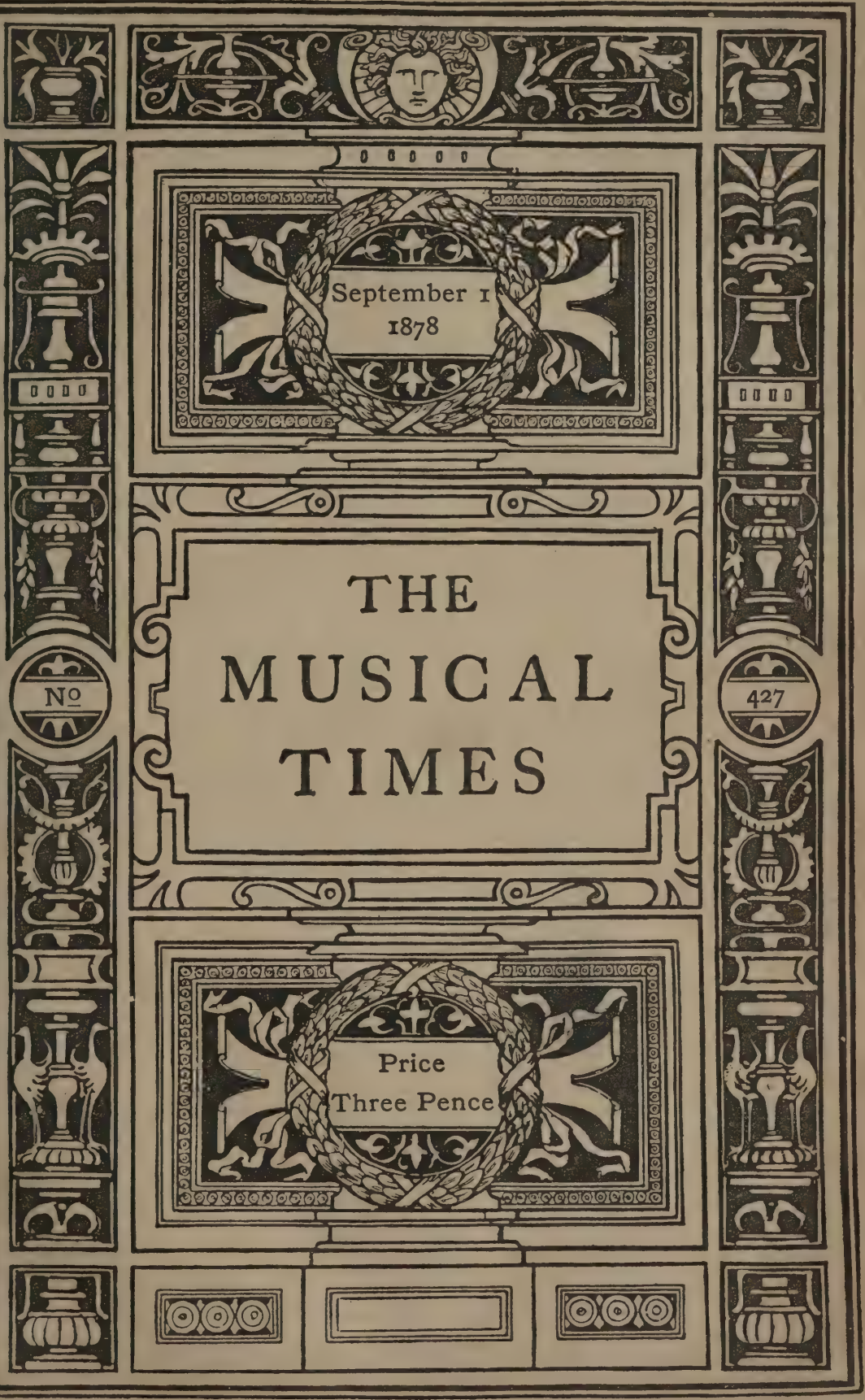

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THE MUSICAL TIMES
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SEPTEMBER 1, 1878.

CONCERT-ROOMS.

By H. HEATHCOTE STATHAM.

ALTHOUGH there is metaphysically considerable relation between architecture and music, insomuch that the former has been fancifully but not inaptly termed "the music of the eye," and the latter is habitually criticised in regard to its "construction," they seem materially to have great difficulty in getting on together. Perhaps it may be said that very little definite attempt has been made to bend architecture to the service of music. When a new theatre is built, there is every endeavour made to secure for it acoustic properties, and the convenient placing of the audience, so that all can hear and see as well as economy of space will permit; and with these practical advantages to combine a brilliant effect, though too often in a somewhat over-showy and vulgar manner. But there is little evidence of the same kind of thought in the case of most of our concert-rooms. Generally a concert-room is simply, as far as regards shape and arrangement, a ball-room with a larger orchestra. There is little attempt made (if we may judge from results) at considering how an audience may be best placed in regard to the performers, and what is the best shape or plan of room for hearing; and it cannot be denied that a great deal of enjoyment of music is obtained in rooms which would seem to include every drawback to satisfactory hearing which could well exist in the same apartment. But though the listeners know what their enjoyment of the music is under these circumstances, they hardly know what it might be in a more favourably arranged and constructed room. A remarkable example of this, in the experience of the present writer, was the comparison of the effect of one of the greatest passages in orchestral music—the *crescendo* leading to the introduction of the final march in Beethoven's C minor Symphony—as played in two different rooms by the same orchestra on two occasions. In the one case the effect was magnificent, in the other it fell perfectly dead, though the playing was just the same. The difference was that one performance was in a very echoing room, bad for some things, but splendid for this particular effect; in the other case it was in a room much deadened by superfluity of upholstery. This was an extreme instance of the influence of the room upon the music; but in a general way it may be said that the room is to the music what the body is to the strings in a violin, or the sound-board to the piano; upon its material and construction depends much of the effect of the sounds produced. But in addition to this, there is all the question of comfort to the executants and to the audience, and the planning of the room so as to bring them into the best possible relation with each other, and to realise the greatest happiness of the greatest number at a concert. Important as the concert-room thus becomes in regard to the art of music, it has received comparatively little attention of a practical kind. In London it cannot be said that there is one good concert-room; and the finest musical performances, not exactly *in* London, but for the benefit of London audiences, are given in two of the worst and most comfortless rooms that can well be imagined—St. James's Hall and the Crystal Palace concert-room. The latter, of course, is only a makeshift in a place not specially built for music; but the former is a somewhat sad specimen of what it seems the best available skill was able to produce in the way of a concert-room at the time it was built.

When a new concert-room is built now there will frequently be a great deal more consideration given, or at all events a great deal more scientific talk about it, with the object of producing a good result; but the misfortune is that theory is of less value in the matter than practical experience, and that few of the architects are sufficient musicians to have been in the habit of regular concert-going and of forming a judgment as to the success or non-success of the music in any particular room. When an architect is going to build a concert-room he generally talks a great deal about acoustics for some time beforehand, and has theories of rhythmical proportions between height, breadth, and length. All this notion of proportions is utter nonsense when it comes to practice. You can get as far as general principles, such as that a room must not be too high in proportion to its width; that it must not have a ceiling or an end-wall that will produce disturbing echoes, &c.; but the idea which has often been put forth, that a room should be planned in certain arithmetical or harmonic ratios of dimensions, could only result (if anything) in this—that such a room will reinforce one particular note, just as a pipe with a certain length and breadth gives one particular sound. Acousticians are fond of remarking on the fact that a room has one particular note to which it responds—so it often has, but so far from that being any advantage to a musical performance, it is a drawback; the object should be to get rid of any tendency in the room to reinforce one sound more than another. Every one knows the annoyance often resulting from the pedal-pipe of an organ to which the room responds, and which suddenly and unreasonably asserts itself by setting everything rattling and shaking. What acoustic science can do for us is in regard to the neutralisation of echo by the arrangement of surfaces, and the effect of various materials in assisting or deadening sonority; and even this is more a matter of observation and common sense than of scientific theory.

The conditions of success in a concert-room may be considered in regard to size, shape, material employed, and arrangement of the audience and executants in relation to each other. Architectural effect is a separate matter, hardly, perhaps, to be discussed in these columns, and only to be looked to when the practical requirements are all satisfied. It is, of course, very desirable that a concert-room should be a beautiful and impressive room architecturally; but any preconceived idea in regard to its architectural treatment is apt to interfere with its proper treatment practically, as we see in the case of the Albert Hall, which was started with the idea of the Roman amphitheatre in view, and thus is deliberately planned as if it were a place for a spectacle, though really intended as an auditorium. And this is a part of the subject which may be left to the architects; the object here is to suggest what is wanted from a musical point of view; more especially because the musicians and concert-goers seem to have no very definite idea themselves as to what they want, and to create a demand for the right thing is one of the most important steps towards getting it.

Now in regard to size, the well-known laconic form of advice may be given to those who propose to build very big concert-rooms—"Don't." It is quite a mistake to suppose that we want larger rooms than we have. As a general rule music cannot be really enjoyed in rooms above a certain limit of size—certainly not music requiring delicacy of execution and expression.

It may be doubted whether it is possible to enable more than 2,000 persons, at the outside, to hear an orchestral symphony with full enjoyment and realisation of the intended effect. I have heard old subscribers to the Philharmonic object even to the size of St. James's Hall, and profess that they did not enjoy the symphonies nearly as much as in the old quarters. But there is perhaps a little of the *laudator temporis acti* about this. The present Philharmonic band requires a room as large as that; and on the whole it can hardly be said that there would be an advantage in reducing the numbers of the band, for Beethoven's limit of sixty performers referred to a period when execution was not carried to so high a point as it now is, and a band of eighty or ninety performers are probably able to play with as much delicacy and finish as the sixty of his day could: and the effect of the numerous string force in brilliant passages is undeniable. But this size of band and concert-room is about the limit for real enjoyment. If the room is much enlarged you reach the point when there is a perceptible interval between the origination of the sound and its reflection (which can never be wholly obliterated), and there is at once an element of confusion; besides which the force of the effect of a certain number of performers must be impaired, or their number must be increased and delicacy lost: and even by increasing their numbers the force of effect is not proportionally increased, there is not the same precision and sharpness of enunciation.* The obvious reason of this is that, however the number of performers and the size of the room are increased, the velocity of sound and the force and *timbre* of individual voices and instruments remain unaltered; and unless we could accelerate the velocity of sound and increase the power of lungs and catgut, with each enlargement of the area of the concert-room we necessarily produce a perfectly different balance of effect.

The Albert Hall, the most remarkable experiment in monster concert-room building in recent times, has taught us a good deal in this respect—much more conclusively than the Handel Festivals, because in the case of these latter the conditions are really so unfavourable as to afford no fair test. But the Albert Hall, though radically and almost absurdly wrong in its plan and the method of seating the audience, is by no means a failure acoustically. On the contrary, considering its size, the degree in which voices and instruments are supported and sustained by the building (all but the organ, of which a word just now), joined with the comparative absence of echo, is really remarkable. Yet it may be said without fear of contradiction that no experienced and *exigéant* auditor can enjoy the higher and more elaborate forms of music there, for the simple reason that the place is too big, and the proportions, balance, and delicacy of a great work are lost there. This reasoning applies with even more force to performances of chamber-music in large concert-rooms. No doubt the "Monday Popular Concerts" have been an immense agency in raising and educating popular taste by bringing many to a knowledge of one of the highest forms of the art who might otherwise have known nothing of it, and we must be glad that so large a public have had this opportunity: but the said public are quite under a delusion if they imagine that in hearing Mozart's and Beethoven's quartetts played at the end of a room ninety feet long they hear them with the effect contemplated by the composers. The whole scale of the compositions is really destroyed by bringing them into a place so much too large for their proportions. Among the initiated there is a rather strong feeling getting up on this point; and two beautiful concerts were given a little while ago (very badly attended) in the Tenterden Street Rooms, at the instance of some amateurs who wished practically to draw attention to the superior effect of this class of music in a smaller room, and to enter a protest against the system of bringing all chamber-music to lose itself in large concert-rooms. By degrees the musical public generally will find this out, and then the Monday Popular Concerts will perhaps have done their work (and a great one) in bringing chamber-music to the knowledge of the people, and lead to an effort for its more frequent performance under the conditions contemplated by its composers.

The questions of the shape of room and of the seating arrangement may be taken together, since the one depends to some extent upon the other. The first thing to be emphatically said about a room for hearing music is that it should never have a flat floor. Theoretically, it is true, acousticians will say that sound diverges equally in all directions from the point of origination. Practically it is perfectly certain that (whether it ought to be so or not) sound has a tendency to ascend rather than descend, and that any one at the further end of the room from the platform will hear far better in a gallery than on the ground floor of an ordinary concert-room: indeed, more than this may be said, for I can testify from repeated experience that at the Crystal Palace concert-room the band can be better heard in the end gallery than from a point on the ground-floor only half the distance from the orchestra. There is also the serious disturbing influence of the interposition of the heads or bonnets of the auditors between those behind them and the performers. This not only affects sight but hearing, for sound casts its shadows just as much as light; and whenever you cannot see the performer, or at least the instrument, you may be quite sure you are not thoroughly hearing the music. Every consideration therefore calls for an arrangement of concert-rooms with a floor rising from the point nearest to the performers to the extreme limit of the audience; and those who are concerned in the building of music-rooms should insist upon this as a *sine quâ non*—otherwise, however good the room may be for promenading, it cannot possibly be a good concert-room. As to the general shape of the room it should be recognised that this may advantageously be varied in accordance with the use to which it is to be put. As a general rule a concert-room is required to provide for singing as well as for instrumental music; and as singing can only be heard well in the direction in which the singer is facing, the arrangement of an end orchestra facing the audience must be the most generally useful. Whether the usual oblong parallelogram or the theatre form would be the best for a large audience may be matter for question, but probably the result for a large concert-room will be in favour of the long form of room. The theatre form brings all the audience more equally near the performers; but it is a form in which it is very difficult to avoid echo, unless the auditorium is arranged in galleries as in a theatre, and then there are caverns produced which, while they break up and destroy echo, have the disadvantage of presenting an obstacle to the free passage of sound, for sound never traverses freely from a large open space to a more confined one; moreover the theatre form brings a certain number of the audience appreciably nearer to one side of the orchestra than to the other, so as to

* The Handel Festivals have afforded a convincing instance of this. There is a magnificent effect produced by some of the more massive choruses, but the superiority to ordinary performances even in these is by no means in proportion to the numbers employed; and the more brilliant fugued choruses have not nearly so much effect as they have with a chorus of 500 in a smaller place.

hear one portion of the band or chorus more loudly than the rest, which is always most disadvantageous. Another objection is that the theatre or horseshoe form, with its large central space, does not concentrate the combined sounds and drive them in one direction so much as a longer and narrower shaped room. For the larger class of concert-rooms, therefore, the best form seems to be a long room with the seats rising in a gradual curve from the orchestra end to the back; and experience shows that in such a room the sound, confined in an onward and forward direction, will travel a long way without losing much of its initial force: the room becomes, in fact, a kind of sound-conducting tube. To provide against a return echo from the end-wall is then the point; its surface requires to be broken up at various angles and planes to prevent this. At this point a small gallery across the end may be a real advantage in this way, provided it does not project too far or come too low down over the audience beneath so as to stop out sound from them; or the echo might even be sufficiently neutralised by hanging curtains at the end to absorb the sound; anything absorbent being quite in place at this extreme end of the room, while at the orchestra end everything should be resonant and non-absorbing, so as to start the sound wave on its journey with all the advantage possible. The ceiling must not be a flat expanse, for the same reason, that it will produce an echo or reflection downwards; nor must it be a semicircle, for though the echo will thus be limited and concentrated, it will be very strongly felt in the part of the hall upon which it is concentrated.* A horizontal ceiling, with the angles at the joining with the walls canted off obliquely, and the surface broken up with beams and panels, seems therefore to be the most desirable form: and the ceiling should not be higher than is really necessary for appearance and for breathing space, otherwise the intensity of the sound is lost and scattered by being dispersed into empty air-space.

In the construction of the orchestra itself there is often much to be desired. In the case where a chorus and band are to be combined on the same orchestra, there should certainly be a sound-board behind the band, throwing forward its sounds, and at the same time masking them to some extent from the chorus, who are by no means assisted in their part by the sounds of individual instruments close to them. The sonority of the band, besides, is very much impaired by the immediate contiguity of a large body of chorus singers, whose dress forms a mass of absorbent material. In a paper on music-rooms read by the writer before the Institute of Architects in 1873 (to be found in their "Transactions") a suggestion was made as to the construction of the orchestra, so as to place the band and chorus more effectively, and also another proposition, which may be repeated here, viz., that in concert-rooms for large performances there should be some space of floor between the orchestra and the front row of the audience, to be laid with boarding with air-space beneath; since no one ever desires to sit close up to the orchestra for music on a great scale, which can never be adequately heard except at a certain distance. The floor-space thus left would be an assistance to resonance, and could be utilised as a *foyer* before and after the performance, being connected with the main entrances in such a way as to avoid draughts in the neighbourhood of the orchestra.* It is true that such an arrangement would presuppose that concert audiences should be much more civilised than they are at present in England, and not leave during the performance of a piece; but perhaps we shall get to that in time, and to plan a room so as to render an improvement in this respect more imperative might even have a salutary educational effect on the British concert-goer.

But where it is intended that instrumental music alone should be provided for, it is unnecessary to assume the end of the room as the only or the best position for the players. In England, it is true, we hardly ever have concerts of unmixed instrumental music; but at the Monday Popular Concerts it may be said that the singing is so subordinate and often so unsatisfactory a part of the entertainment that it would be hardly necessary to consider it specially in the arrangement of the room; and at the Musical Union it has always been dispensed with, and the performers placed in the centre of the room. This arrangement, even in St. James's Hall, is a vast improvement on the end position, but the room is still too large for the class of music. We very much want one or two rooms planned for chamber-music, with the object of bringing as large a number of listeners together as can be accommodated without making the room too large for such music to be heard under its proper conditions. Such a room would take the form of a circle with seats rising all round from the centre, and a centre platform slightly raised for the players, with a sound-board over it to drive the sound laterally over the expanse of the room and prevent it rising to the ceiling and returning in the form of echo. With such a form of plan the same number as generally form the audience at the Musical Union could be accommodated in a room about half the area of St. James's Hall, where a great deal of space is thrown to waste on these occasions; and on the same plan a room might be built accommodating as large an audience as the Monday Popular Concerts draw, and bringing them, at all events, far more within reach of the adequate hearing of the music than they are at present. Perhaps it would hardly be a safe investment to erect a large building with a central orchestra, with the idea of depending for a return entirely on orchestral music. But it may be suggested that this is the way in which such a building as the Albert Hall could really be best utilised for music, by raising the absurd "arena," in which no one can hear anything, so as to be to a certain extent above, instead of below, the level of the amphitheatre barrier, and placing a large band there, which would at least be much more effectively heard than any band ever is at present in that hall. And it is very probable that a large organ would be better heard if placed in the centre of such a building than it ever is at the side or end; and it might in that case be made an opportunity for a most brilliant effect of architectural design.

As to the materials for concert-rooms, there can hardly be a doubt that wood is the most valuable as an internal finish, as almost the only material which sympathises with sound and strengthens it without sharply reflecting it. All materials that are hard and brittle in character produce sharp and confusing echoes; fibrous materials in general assist and sympathise with sound; woollen and other stuffs absorb and deaden it, and are therefore most useful to counteract the effect of echo, but for the same reason it is desirable to guard against filling a concert-room too much with cushions and curtains. It

* The circular ceiling of St. James's Hall is thus a mistake to begin with; but the echo which there doubtless would be from it, is probably, I think, cut up and destroyed by the perpendicular stalks of the hanging gaslights. These, however, were not put with this object, but to attain an effect of diffused light, so that the amelioration, if owing to this cause, is accidental.

* A sketch plan was given in the Institute of Architects' "Transactions," showing how this could be arranged.

must always be remembered too that the audience bring a large amount of this absorbent element into the room; and that a room which appears entirely satisfactory (in regard to absence of echo, &c.), when empty, will almost certainly be found too dead when filled with people. One of the best ways of lining a music-room was that adopted, after much consideration, in the construction of the Albert Hall—a thin lining of wood with an air-space behind it.* It is curious that the same constructors who originated this successful treatment of the walls should have made such a mistake as to put a concave glass roof, the deleterious effect of which might have been foreseen by the mere exercise of common sense. Large windows of every kind are to be avoided in a concert-room as much as possible, as glass is one of the materials which only echoes sound without helping it. The Albert Hall, however, affords a curious instance of the difficulty of providing for various kinds of music in the same building, in regard to the organ, before alluded to as an exception to the success of the room. When the building was first talked over the organ-builder wished to persuade the authorities to fill it with hard material, such as tiles and cement. To those who knew how utterly the large organ at Liverpool by the same builder is spoiled for all intricate music (such as fugues) by being placed in a room formed of the same class of materials, and echoing and reverberating every note, the advice must have seemed suicidal. As a rule, however, organ-builders do not care about hearing music, but only about hearing pipes; and the result proves that from the organ-builder's point of view the advice was correct, for the Albert Hall organ is utterly deadened by the building, in comparison with its brother instrument at Liverpool; so much so that, although the heavy 32-feet and 16-feet pedal-pipes sound tremendous when close to the instrument, they do not travel into the building the least, and the effect of the full pedal organ from the amphitheatre is like a gigantic harmonium. This is partly, perhaps, from the want of a flat floor, which greatly promotes the travelling power of the big pipes, but it is also owing to the fact that the comparative absence of echo destroys the "roll" of the organ. Apparently, in the case of large organs, we must choose between a grand effect of tone on the one hand or clearness of definition on the other hand. We find the same dilemma in our cathedrals, where the roll and echo of the organ is a grand effect, but where definition is, for that very reason, extremely imperfect. The contrast between the effect of Mr. Willis's two instruments in Liverpool and in London is just the same as that between the two performances of Beethoven's Symphony mentioned at the commencement of these remarks, and arises from just the same cause. In massive plain passages of full harmony the echo of the building makes an organ sound very grand, but it is at the expense of all clearness of definition in more intricate music, so that it is necessary to choose between the two; and on the whole, there can be no doubt that definition is the most valuable quality.

The arrangement of convenient cloak-room accommodation in connection with concert-halls is only a matter of ordinary requirement in all places of public meeting, though it is worth remark that in London there is not a single concert-room properly provided in this respect; wherever one goes to hear music the ingress and exit is connected with draughts, confusion, and discomfort. But the accommodation for performers is a matter for special consideration, and is often very much neglected, as any one will discover who asks a leading vocalist for his or her experience of "green-rooms." It is not only most important for singers to avoid draughts, but it is important for musical executants in all branches, unless they are blessed with iron nerves, to be out of the way of disturbance, confusion, or discomfort of any kind just before coming on the platform. Their rooms should be spacious, comfortable, and cheerful (which last point is not unimportant, for it is depressing to a sensitive organisation to be in a gloomy ill-lighted room just before performance), and should open direct on the platform on the same level, so as not to entail the annoyance and exertion of running up and down steps every time the concert-room is entered and quitted; at the same time the connection with the platform should be so arranged with two doors and an intermediate vestibule, that conversation may be freely carried on in the green-room without its being heard in the music-room. Most performers can probably testify that it is very rarely that a green-room is arranged with even these simple and self-evident provisions for comfort and convenience; and we demand so much of musical executants, and are so ready to be cross with them if they do not do all we expect, that it is only bare justice to give them every comfort that may conduce to their coming before the public in the best condition, mental and physical, for their arduous duties.

* An interesting account of the various considerations gone into in scheming the construction of the Albert Hall will be found in a paper by General Scott, in the "Transactions" of the Institute of Architects for 1871-2.

THE LITERATURE OF NATIONAL MUSIC.

By Carl Engel.

(*Continued from page* 435.)

We now arrive at the British Isles, where, especially in Scotland, we meet with numerous printed collections. Indeed, the Scotch can boast of possessing nearly as many publications of the kind as the French or the Germans; but whether their tunes are as judiciously edited is another question. A considerable number of them are arranged for the pianoforte with the omission of the words of the songs, and with the introduction of embellishments, brilliant passages, and variations. However, with these we have not to concern ourselves in our present inquiry. The following certainly deserve attention:—

"A Collection of Original Scotch-Tunes (full of the Highland Humours) for the Violin: Being the first of this kind yet Printed: most of them being in the compass of the Flute. London: Printed by William Pearson, in Red-Cross Alley in Jewin-street, for Henry Playford, at his shop in the Temple-Change, Fleet-street. 1700" (oblong 4to). Henry Playford was the second son of the well-known music publisher John Playford. The book, which contains thirty-nine tunes, is interesting inasmuch as it represents the oldest published collection of Scotch national tunes properly so termed.

"Orpheus Caledonius; or, a Collection of the best Scotch Songs, set to Musick by W. Thomson (London). Engrav'd and printed for the Author, at his house in Leicester Fields" (folio). This publication bears no date, but the editor entered it at Stationers' Hall on the 5th of January, 1725. It contains fifty songs, preceded by a dedication to the Princess of Wales (afterwards Queen Wilhelmina-Caroline), and followed by a notation of the same songs for the flute. In the index Thomson has marked seven songs with asterisks, and he says "the songs mark'd thus were composed by David Rezzio" (*sic*). They are "The Lass of Patie's Mill," "Bessie Bell," "The Bush aboon Traquair," "The Bonnie Boatman," "An' thou were my ain thing," "Auld Rob Morris," and "Down the burn, Davie." Mention is made of W. Thomson

in Burney's "History of Music" (vol. iv., p. 647) and in Hawkins's "History of Music" (vol. iv., p. 7). Hawkins evidently mistook the second edition of this work for the first. The second edition, which is in two volumes, octavo, was published in the year 1733, and has not the asterisks referring to David Rizzio, the musician of Queen Mary Stuart.

"The Scots' Musical Museum; consisting of upwards of six hundred songs, with proper basses for the pianoforte; originally published by James Johnson, and now accompanied with copious notes and illustrations of the Lyric Poetry and Music of Scotland, by the late William Stenhouse. New edition." (Edinburgh, 1853; 8vo, four volumes). The first edition (London, 1787-1803) is in six volumes, 8vo. An edition with notes and illustrations of the lyric poetry of Scotland, by W. Stenhouse, and with additional illustrations by David Laing, was published in Edinburgh in the year 1839, and is likewise in six volumes 8vo. The introduction to the present edition contains the titles and description of a large number of published collections of Scotch airs. There is also a list of ninety-seven published collections and eight manuscripts in the introduction to "The Dance Music of Scotland," arranged and edited by J. T. Surrenne; second edition (Edinburgh: Wood and Co., 1852; royal 8vo).

"Ancient Scottish Melodies, from a manuscript of the reign of King James VI.; with an introductory enquiry illustrative of the history of the Music of Scotland," by William Dauney (Edinburgh, 1838; 4to).

"The Songs of Scotland, adapted to their appropriate melodies, arranged, with pianoforte accompaniments, by G. F. Graham, T. M. Mudie, J. T. Surrenne, H. E. Dibdin, Finlay Dun, &c.; illustrated with historical, biographical, and critical notices, by G. F. Graham" (Edinburgh: Wood and Co., 1856; royal 8vo, three vols.). It is indeed difficult to praise the pianoforte accompaniments in this publication, however much one may be disposed to judge them leniently; nevertheless, as the beautiful Scotch tunes are preserved intact, or have at any rate only occasionally been slightly tampered with, the student will find this publication useful for his purpose, especially on account of the annotations.

"The Songs of Scotland prior to Burns, with the Tunes," edited by Robert Chambers (Edinburgh, 1862; small 8vo). A carefully compiled and very interesting little book.

"The Jacobite Relics of Scotland; being the Songs, Airs, and Legends of the Adherents to the House of Stuart," collected and illustrated by James Hogg (Edinburgh, 1819-21; 8vo, two vols.).

"Scottish Songs, with the Music," by Joseph Ritson (London, 1794; 12mo, two vols.); a second edition (Glasgow, 1869; 8vo, two vols.). The work contains an historical essay on Scotch songs.

"Ancient Scottish Ballads, recovered from Tradition, and never before published; with Notes, and an Appendix containing the Airs," by G. R. Kinloch (Edinburgh, 1827; 8vo).

There is a large publication of "Scottish Airs and Songs," by George Thomson (London, 1793-1841; folio, six vols.), who engaged Pleyel, Kozeluch, Haydn, Beethoven, Hummel, and Weber, to write pianoforte accompaniments to the melodies.

As regards the beautiful Irish airs, it may suffice to notice the following publications:—

"A General Collection of the Ancient Irish Music; containing a variety of admired Airs never before published, and also the compositions of Conolan and Carolan," by Edward Bunting (London, 1796; folio).

"A General Collection of the Ancient Music of Ireland, arranged for the Pianoforte; some of the most admired Melodies are adapted for the Voice, to poetry chiefly translated from the original Irish songs by Thomas Campbell, Esq., and other eminent poets; to which is prefaced a Historical and Critical Dissertation on the Egyptian, British, and Irish Harp," by Edward Bunting (London, 1809; folio, vol. i.). Only one volume has been published.

"The Ancient Music of Ireland, arranged for the Pianoforte; to which is prefixed a Dissertation on the Irish Harps and Harpers, including an account of the Old Melodies of Ireland;" by Edward Bunting, (Dublin, 1840; 4to). In the preface, E. Bunting remarks that before the year 1796, when he published his first collection, "there had been but three attempts of this nature—one by Burke Thumoth, in 1720; another by Neill, of Christ Churchyard, soon after; and a third by Carolan's son, patronized by Dean Delany, about 1747."

"A Favourite Collection of Irish Melodies, the original and genuine compositions of Carolan, the celebrated Irish Bard; arranged for the pianoforte, violin, or German flute; dedicated to the Irish Harp Society of Belfast" (Dublin, no date; folio).

"Historical Memoirs of the Irish Bards, interspersed with anecdotes of, and occasional observations on, the Music of Ireland; also an historical and descriptive account of the musical instruments of the Ancient Irish; and an Appendix containing several biographical and other papers, with select Irish Melodies," by Joseph C. Walker (London, 1786; 4to).

"A Selection of Irish Melodies; with symphonies and accompaniments by Sir John Stevenson, Mus. Doc., and characteristic words by Thomas Moore, Esq." (London: J. Power, 1807-34; ten parts, folio). There have subsequently been brought out some smaller editions of this work. Moore's fine poetry adapted to Irish airs has much contributed to make the Irish national music more widely known among the educated classes in different countries. The "symphonies and accompaniments" in the work, while containing much which is hardly desirable, leave much to be desired.

"The Petrie Collection of the Ancient Music of Ireland arranged for the pianoforte; edited by George Petrie, under the superintendence of the Society for the Preservation and Publication of the Melodies of Ireland" (Dublin: Gill, 1855; folio, vol. i.). Of this work the first volume only has been issued. It is rather diffuse, being overburdened with prolix introductory remarks and annotations; and the pianoforte arrangement is too elaborate to be in character with the tunes; otherwise the work is interesting.

Respecting the songs of Wales, there requires to be noticed first a curious publication which claims to be the earliest printed collection of Welsh tunes. I shall insert here its whole title, as I have done with some of the Irish books, because its character and purpose are therein so fully set forth, that it obviates the necessity of any further explanation. It is:—

"Antient British Music; or a Collection of Tunes, never before published, which are retained by the Cambro-Britons, more particularly in North Wales, and supposed by the learned to be the remains of the music of the antient Druids, so much famed in Roman history; Part I. containing twenty-four Airs set for the harp, harpsichord, violin, and all within the compass of the German flute, and figured for a thorough-bass. To which is prefixed an historical account of the rise and progress of Music among the Antient Britons; wherein the errors of Dr. Powel and his editor, Mr. Wynne, on that subject, in their history of Wales, are pointed

out and confuted; and the whole set in its true and proper light. London: printed for and sold by the Compilers, John Parry, at his House in Jermyn Street, near St. James's Market; and Evan Williams, at Mr. Mickleborough's, in New Bond Street, near Union Street; and are to be had at the Music Shops. MDCCXLII." (sm. folio). Only the first part appears to have been published.

The following works ought likewise to be consulted by the student:—

"British Harmony; being a Collection of Antient Welsh airs, the traditional remains of those originally sung by the Bards of Wales; carefully compiled, and now first published with some additional variations, by John Parry; inscribed with all due esteem and gratitude to Sir Watkin Williams Wynn, Bart." (London: Hodgson, 1781; folio). This work, which contains forty-two airs arranged for the harpsichord, without the words of the songs, antecedes the publications by Edward Jones, who has adopted a similar plan in his arrangements with variations.

"Musical and Poetical Relics of the Welsh Bards, preserved by Tradition and Authentic Manuscripts from very remote antiquity, never before published. To the Bardic tunes are added variations for the harp, harpsichord, violin, or flute, with a select collection of the Pennillion and Englynion, or epigrammatic stanzas, poetical blossoms, and pastoral songs of Wales, with English translations. Likewise a General History of the Bards and Druids from the earliest period to the present time, with an account of their music and poetry; to which is prefixed a copious dissertation on the musical instruments of the Aboriginal Britons. A new edition doubly augmented and improved, by Edward Jones" (London, 1794; folio). Respecting the first edition (London, 1784; folio), Edward Jones, "Bard of His Royal Highness the Prince of Wales," observes, p. 123, "A few years ago I published a similar work; but, having since collected very important and more considerable documents on the subject, I thought it more judicious, instead of giving an additional volume, to blend the chief matter of the former publication with the present."

"The Bardic Museum; or Primitive British Literature, and other admirable Rarities, forming the second volume of the Musical, Poetical, and Historical Relicks of the Welsh Bards and Druids; drawn from authentic documents of remote antiquity, with great pains now rescued from oblivion, and never before published; containing the Bardic Triads, Historic Odes, Eulogies, Songs, Elegies, Memorials of the Tombs of the Warriors of King Arthur and his Knights, Regalias, the Wonders of Wales, *et cætera*, with English translations and historic illustrations. Likewise the Ancient War-tunes of the Bards. To these national melodies are added new basses, with Variations for the harp or harpsichord, violin or flute. Dedicated by permission to His Royal Highness the Prince of Wales, by Edward Jones, Bard to the Prince" (London, 1802; folio).

"A Selection of Welsh Melodies with Symphonies and Accompaniments, by John Parry; and Characteristic Words, by Mrs. Hemans" (London: J. Power, 1821; folio, two vols.). The first volume appeared some years earlier than the date here given, and was republished for the present edition, newly arranged, and with the poetry expressly written for it by Mrs. Hemans. It appears that the publisher, J. Power, instigated by the success of the Irish Melodies by Moore and Stevenson, to which, also, Sir Henry Bishop supplied some accompaniments, resorted to a similar expedient with the present Welsh Melodies, to only the first volume of which, however, it was extended. Perhaps more noteworthy to musicians is John Parry's statement in the preface: "I have purposely avoided all extraneous modulations and chromatic passages, that the accompaniments may be performed on the harp as well as on the pianoforte. I was strongly urged so to do, and requested to render the arrangement as simple and familiar as I possibly could, so that the melodies might not lose any of their character, or be disfigured by gaudy trappings."

"Ancient National Airs of Gwent and Morganwg; being a collection of original Welsh melodies hitherto unpublished, which obtained the prize at the Eisteddvod, held in celebration of the fifth anniversary of the Abergavenny Cymreigyddion, October, 1838, to which are added the words usually sung thereto. Collected and arranged for the harp or pianoforte, by M. Jane Williams, of Aberpergwm" (Llandovery, 1844; folio). Most of the tunes in the preceding publications were evidently collected in the northern and central districts of Wales. The melodies contained in the present volume, Miss Williams says, "have been collected among the peasantry of the districts of Gwent and Morganwg, especially in the Vale of Neath, one of the most romantic and secluded parts of the Principality of Wales, where the inhabitants retain much of their ancient pastoral and simple character, and the songs which suited the peaceful avocations of their forefathers are still to be heard in the farmhouse and the cottage. . . . In printing the present volume the collector disclaims all feelings of musical or literary ambition. The songs are given as she obtained them, in their wild and original state; no embellishments of the melody have been attempted, and the accompanying words are those sung to the airs." Considering how seldom even professional musicians have succeeded in writing appropriate pianoforte accompaniments to national airs, the shortcomings in the present arrangements may be easily excused, especially as we are told that the more important task of rendering a faithful notation of the tunes has been carefully attended to. Several of the tunes are remarkably beautiful.

"Y Caniedydd Cymreig; the Cambrian Minstrel; being a collection of the melodies of Cambria, with original words in English and Welsh, together with several original airs," by John Thomas [Jeuan Ddu] (Merthyr Tydvil, 1845; 4to). "Pencerdd; Gems of Welsh Melody; a selection of popular Welsh songs, with English and Welsh words; specimens of Pennillion Singing, after the manner of North Wales; and Welsh national airs, ancient and modern, set in a familiar manner for the pianoforte or harp, with symphonies and accompaniments," by John Owen [Owain Alaw] (Ruthin, 1860; folio).

Here may also be noticed "The Mona Melodies; a collection of ancient and original airs of the Isle of Man, arranged for the voice with a pianoforte accompaniment by an Amateur; the words by Mr. J. B.," edited by C. St. George (London: Mitchell, 1820; folio.) The editor states in a preface that the melodies are genuine, but that "the words adapted to them are entirely new, as the subjects of the Manx ballads were not esteemed to be of sufficient general interest to warrant their translation," which is to be regretted.

It seems rather singular that England should not possess any printed collection of its national songs with the airs as they are sung at the present day; while almost every other European nation possesses several comprehensive works of this kind. One or two small publications, such as "The Cheshire Melodies; provincial airs of Cheshire," by Edward Jones (London, about the year 1803), and "A selection of the most popular Melodies of the Tyne and the Wear, consisting of twenty-four original airs

peculiar to the counties of Durham and Northumberland," published by Robert Topliff (London, folio), are too insignificant to supply the desideratum. Besides, they are too old to serve for illustrating the English national songs of the present time. Some musical inquirers have expressed the opinion that the country-people in England are not in the habit of singing while at their work in the fields, or when towards evening they are returning to their homes; and that those social gatherings during the long winter-evenings, in which the Germans and other continental nations delight in singing their favourite songs, are unknown to the English rustics. However, this opinion would probably be found to be only partially correct if search were made in the proper places. Large towns are not the nurseries for the growth and preservation of national songs; and the circumstance of England possessing many large towns may be the chief cause of the apparent dearth of such songs in this country. Still there are in some of the shires rather isolated districts, in which the exertions of a really musical collector would probably be not entirely resultless. We have indications of this in several of the descriptions of English counties which have been published during recent years, and in which some tunes of the country-people are given, with explanations of the peculiar manner in which they are sung on certain occasions. Likewise several collections of popular poetry relating to different English counties, which have appeared in print since about the middle of the present century —as, for instance, "The Popular Rhymes, &c., of the county of Berwick," by G. Henderson (Newcastle-on-Tyne, 1856; 8vo); "Ballads and Songs of Lancashire," by J. Harland (London, 1865; 8vo), &c.—suggest that there must be, belonging to the ditties, airs which have never been written down, and are only orally preserved by the people. We have seen that Miss Williams succeeded in bringing out a number of remarkably fine airs, hitherto unknown but to the villagers in the south of Wales, from whose singing she committed them to paper. The same might perhaps be accomplished in central and eastern England; and if the airs, as appears very likely, should prove less beautiful than those of Wales, they might be in every other respect equally interesting.

Of songs which were popular in former centuries, England possesses, as is well known, several old collections of considerable comprehensiveness. As they may be supposed to exist in the libraries of many English musicians, I shall not try the patience of the reader by enlarging upon them. Suffice it to point out two or three by way of example.

"The Dancing Master," a collection of dance-tunes, has already been alluded to. Its first edition was published by John Playford, in London, in the year 1651. Many of the tunes which it contains are airs of popular songs of the time when the book was brought out.

"Wit and Mirth: or Pills to purge Melancholy; being a collection of the best Merry Ballads and Songs, old and new; fitted to all humours, having each their proper tune for either voice or instrument; most of the songs being new set," by Thomas D'Urfey (London: 1719; 12mo, six vols.). An exact reprint of this work was published by Chatto and Windus, London, 1872. Not all the tunes which it contains are English, many are Scotch, others Irish, &c. Moreover, the original tunes are not unfrequently distorted to adapt them to the poetry written to them by D'Urfey.

"A Select Collection of English Songs," by Joseph Ritson (London, 1783, 8vo, three vols.); with an "Historical Essay on the Origin and Progress of National Song." The third volume contains the musical notation of the airs. There is also a second edition with additional songs and occasional notes by Thomas Park (London: 1813, 8vo, three vols.). However, the great majority of the airs printed in Ritson's "English Songs" can evidently not be regarded as national airs in a strict sense of the term, although the tunes may have been for some time in popular favour. The same remark applies to the airs in almost all the English collections of old songs. The difference between a national song (German, *Volkslied*) and a merely popular song (German, *Volksthümliches Lied*) is not always distinctly observed by the English musicians, and the two terms are often used indiscriminately.

"Musical Illustrations of Bishop's Percy's Reliques of Ancient English Poetry; a collection of old ballad tunes, &c., chiefly from rare MSS. and early printed books; deciphered from the obsolete notation, and harmonized and arranged according to modern usage," by Edward F. Rimbault (London: Cramer, Beale and Co., 1850; royal 8vo).

"Popular Music of the Olden Time; a Collection of ancient songs, ballads, and dance tunes, illustrative of the National Music of England. With short introductions to the different reigns, and notices of the airs from writers of the sixteenth and seventeenth centuries; also a short account of the Minstrels," by W. Chappell. The whole of the airs harmonised by G. A. Macfarren (London: Cramer, Beale, and Chappell, no date; royal 8vo, two vols.).

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. IV.—BEETHOVEN (*continued from page* 438).

Leaving still unexhausted that portion of Beethoven's letters through which we have so often travelled, I now ask the reader to examine with me those of a later date, for the purpose of seeing the master in one of the most touching and interesting phases of his life. Everybody who knows anything at all of Beethoven's career is acquainted more or less with the relation in which he stood to his nephew Carl, and the sore trouble brought upon him by the behaviour of that ingrate. Few, however, may have taken the pains to gather the entire history of the connection and its attendant events from the letters which, on this subject at least, Beethoven seemed never weary of writing. But that the pains are worth taking, not only on account of the intrinsic interest of the theme, but because of the light thrown upon the master's character, I shall have no difficulty in showing.

Writing to the Archduke Rudolph, on November 16, 1815, Beethoven said: "Since yesterday afternoon I have been lying in a state of exhaustion, owing to my great distress of mind caused by the sudden death of my unhappy brother." The brother referred to was not Johann, who figures so largely in the composer's biography, but Carl, a Vienna cashier, and a most unfortunate fellow—one of those who seem born to be the sport of a malicious Fate. From a subsequent letter to Ries, in London, principally about money matters, we gather more concerning him: "My poor unhappy brother is just dead; he had a bad wife. For some years past he has been suffering from consumption, and from my wish to make his life less irksome I may compute what I gave him at 10,000 florins. This indeed does not seem much to an Englishman, but it is a great deal for a poor German, or rather Austrian.

The unhappy man was lately much changed, and I must say I lament him from my heart, though I rejoice to think I left nothing undone that could contribute to his comfort." No doubt the abrupt and, from its connection, significant reference to Carl's "bad wife" strikes the reader as odd, but Beethoven knew the woman well, and may have had a prevision of future trouble in that quarter; besides, the feminine members of his family and household exercised his patience and temper a good deal. Johann's wife was his special aversion; Carl's widow he soon nicknamed the "Queen of Night," and as for his housekeeper, Nany, when not flinging books at her head, he was writing her down a "beast." For him, therefore, to say, after announcing his brother's death, "he had a bad wife," was the most natural thing in the world, and a perfect bit of character-painting. In a letter to Zmeskall (Jan., 1816), we have the first hint as regards the new relationship which at this time devolved upon the master: "The death of my brother two months ago, which, owing to the guardianship of my nephew having passed to me, has brought with it all sorts of annoyances and perplexities, has caused this delay in my answer." Not long after we find Beethoven in the active discharge of his new obligations. Young Carl had been sent to Czerny for pianoforte lessons, and thus the one master writes to the other concerning the attendant money arrangements: "Pray give the enclosed to your parents for the dinners the boy had recently at your house; I positively will not accept these *gratis*. Moreover, I am very far from wishing that your lessons should remain without remuneration—even those already given must be reckoned up and paid for; only I beg of you to have a little patience for a time, as nothing can be *demanded* from the widow, and I had and still have heavy expenses to defray; but I *borrow* from you for the moment only." Beethoven soon saw the need for removing Carl beyond his mother's influence. He was resolved to do his duty by the boy, and with what earnestness he entered into it may be gathered from a letter to Ries wherein he says, *inter alia*: "You can scarcely have had as much vexation from Salomon's death as I have had from that of my brother! But I have the sweet consolation of rescuing a poor innocent child from the hands of an unworthy mother." At this very time, indeed, Beethoven took his nephew from home and sent him to a school kept by one Giannatasio del Rio, whom the master thus addressed: "I have great pleasure in saying that at last I intend to-morrow to place under your care the dear pledge entrusted to me. But I must impress on you not to permit any influence on the mother's part to decide when and where she is to see her son. . . . You must keep a watchful eye on your servant, for mine was *bribed by her* on one occasion." In a second note we see him playing the new *rôle* of *pater familias* with most laudable attention to detail, and wanting to know "how many pairs of stockings, trowsers, shoes, and drawers are required, and how many yards of kerseymere to make a pair of black trowsers for my tall nephew." But the master could hardly have expected that his sister-in-law would tamely surrender her rights, and he was not surprised when she appealed to a court of justice. The verdict went against her, and then Beethoven spoke with the firmness of established power. Writing to G. del Rio, he said: "As regards his mother, I desire that *under the pretext* of the boy being *so busy*, you will not let her see him; no man on earth can know or judge of this matter better than myself; and by any other line of conduct all my well-matured plans for the good of the child might be materially injured. I will myself discuss with you when the mother is henceforth to have access to Carl." Later on he returned to this subject: "As to Carl's mother, I have now decided that your wish not to see her again in your house shall be acceded to. This course is far more safe and judicious for our dear Carl, experience having taught me that every visit from his mother leaves a root of bitterness in the boy's heart, which may injure but never can benefit him. I shall strive to arrange occasional meetings at my house, which is likely to result in everything being entirely broken off with her. As we thoroughly agree on the subject of Carl's mother, we can mutually decide on the mode of his education." But while thus addressing the schoolmaster, Beethoven had resolved, as appears from a letter to Ries, upon taking the boy from under his care. Again, discussing money matters, he wrote: "The entire maintenance of my young nephew devolves upon me. At present he is at school, which costs 1,100 florins, and is by no means a good one, so that I must arrange a proper household and have him with me." We soon find a first step taken towards this end, and it is worth while noting that Beethoven spares Del Rio's feelings at the expense of a fib. He writes: "Various circumstances compel me to take charge of Carl myself; with this view, permit me to enclose you the amount due at the approaching quarter, at the termination of which Carl is to leave you. Do not, I beg, ascribe this to anything derogatory either to yourself or your respected institution, but to other pressing motives connected with Carl's welfare. . . . With regard to the 'Queen of the Night' our system must continue the same; and as Carl is about to undergo an operation in your house which will cause him to feel indisposed, and consequently make him irritable and susceptible, you must be more careful than ever to prevent her having access to him, otherwise she might easily contrive to revive all those impressions in his mind which we are anxious to avoid." Carl underwent the operation, whatever it was, and then Beethoven expressed to Del Rio his almost motherly anxiety and thankfulness. But we know by this time what a tender heart beat beneath that rugged exterior. Thus the master wrote: "Certain things can never be fully expressed. Of this nature are my feelings, and especially my gratitude, on hearing the details of the operation on Carl from you. You will excuse my attempting even remotely to shape these into words. . . . You can easily imagine my anxiety to hear how my dear son is getting on. . . . You can well understand how much it grieves me not to be able to take part in the sufferings of my Carl, and that I at least wish to hear frequently of his progress." Beethoven was comprehensive as well as profuse in his thanks. "I wish you," said he, "to express to Smetana (the surgeon) my esteem and high consideration;" while, with regard to Del Rio's wife, he wrote: "I forgot, in my haste, to say that all the love and goodness which Madame A. G. showed my Carl during his illness are inscribed in the list of my obligations, and I hope one day to show that they are ever present in my mind." Meanwhile, Beethoven gave up the idea of educating his nephew at home, or, at all events, put off its realisation; and the boy remained under Del Rio's care.

Up to this point we have gathered nothing concerning the character of the lad. Now, however, a glimpse of his personality is vouchsafed. Still writing to the schoolmaster, Beethoven says: "I beg you will allow Carl to come to me to-morrow, as it is the anniversary of his father's death, and we wish to visit his grave together. . . . I wish to know the effect of my treatment of Carl after your recent complaints. In the meantime, it touched me exceedingly to find him so susceptible as to his honour.

Before we left your house I gave him some hints on his want of industry, and, while walking together in a graver mood than usual, he pressed my hand vehemently, but met with no response from me. At dinner he scarcely ate anything, and said that he felt very melancholy; the cause of which I could not extract from him. At last, in the course of our walk, he owned that he was *vexed because he had not been so industrious as usual.* I said what I ought on the subject, but in a kinder manner than before. This, however, proves a certain delicacy of feeling, and such traits lead me to augur all that is good." Alas, poor man! if he could have seen into the future! But even then he would have closed the letter saying: "I warmly commend my poor orphan to your good heart." That the boy continued to give trouble may be gathered from a subsequent letter, in which Beethoven says: "With respect to Carl, I beg you will enforce the strictest discipline on him, and if he refuses to obey your orders, or to do his duty, I trust you will at once *punish* him. Treat him as if he were your own child rather than a mere pupil, for I already told you that during his father's lifetime he only submitted to the discipline of blows, which was a bad system. Still, such was the fact, and we must not forget it." But if Carl annoyed his guardian, Carl's mother did so tenfold. Having discovered that the "Van" preceding Beethoven's name had been treated by the Court as equivalent to the German "Von," she pointed out the error, whereupon the master was duly cited to appear and explain. He complied, and then said, pointing to his head and heart, "My nobility is here and here." But, as the qualification could not be recognised by the judges, the whole matter was sent down for ultimate settlement to an inferior tribunal, and Beethoven once again found himself "afloat upon a sea of troubles." He felt it bitterly. Writing to Del Rio on a certain matter he said: "If you do not see me, attribute it to my distress of mind, for I am now only beginning to feel the full force of this terrible incident." And again: "The assertions of this wicked woman have made such a painful impression on me that I cannot possibly answer every point to-day; to-morrow you shall have a detailed account of it all; but on no pretext whatever allow her to have access to Carl, and adhere to your rule that she is only to see him once a month. As she has been once this month already, she cannot come again till next." Strangely enough, in the midst of his perplexity, Beethoven revived the idea of educating Carl at home, on the ground of dissatisfaction with the teacher, to whom he wrote so confidentially. In a letter to Frau von Streicher we read: "I do thank heaven that I everywhere find men who interest themselves in me. One of the most distinguished professors in this university has, in the kindest manner, undertaken all that concerns Carl's education. If you happen to meet any of the Giannastasios at Czerny's you had better know nothing of what is going on about Carl, and say that it is contrary to my usual habit to disclose my plans, as when a project is told to others it is no longer exclusively your own. They would like to interfere in the matter, and I do not choose that these commonplace people should do so, both for my own sake and Carl's. Over their portico is inscribed 'Educational Institution,' whereas 'Non-Educational Institution' would be more appropriate." But, despite these bitter words, we find Carl at the school long after, and Beethoven calling Del Rio his "dear friend," from which state of things let the reader draw his own conclusions. Moreover, when in January, 1818, the master took the lad out of Del Rio's hands, he wrote: "Pray accept my heartfelt thanks for the zeal, rectitude, and integrity with which you have conducted the education of my nephew." Not a bad testimonial, this, for a "commonplace" man keeping a "non-educational" school!

The letters make no reference to Carl for eighteen months, and then we learn from a communication to the Archduke Rudolph that, owing to Beethoven's absence from Vienna, an interim guardian had been appointed in association with the lad's mother. We learn also that he, as well as the solicitor in the case, had thrown up his post, leaving Beethoven in worse trouble than ever. "Thus," he exclaims, "these endless perplexities go on, and no help, no consolation. The whole fabric that I had reared is now blown away, as if by the wind. A pupil of Pestalozzi, at present an inmate of the institute where I have placed my nephew, seems to think that it will be a difficult matter for him and for my poor Carl to attain any desirable goal. But he is also of opinion that the most advisable step is the removal of my nephew to a foreign country." Some action at any rate was called for if, as Beethoven averred, the lad's moral character had been "almost totally ruined;" and at length the master resolved upon sending him to an institution at Landshut, where he would be free from his "abominable mother." This was to have been done through the influence of the Archduke Ludwig; and, lest the mother should prejudice that Prince against the step, Beethoven wrote to the Archduke Rudolph, asking him to caution his imperial relative about her character. In his letter he said: "As for the conduct of the mother of my nephew, it is easy to be inferred from the fact of her having been declared by the Court wholly incapable of undertaking the guardianship of her son. All that she plotted in order to ruin her poor child can only be credited from her own depravity, and thence arises the unanimous agreement about this affair, and the boy being entirely withdrawn from her influence. Such is the natural and unnatural state of the case. I therefore beg Y.R.H. to intercede with H.R.H. Archduke Ludwig, and to warn him against listening to the slanders of the mother, who would plunge her child into an abyss whence he could never be rescued." It does not appear from the letters that the Landshut scheme was carried out; but not long after we find Beethoven writing to a certain Herr Blöcklinger, who had obviously taken charge of the boy, and giving very precise and stern directions as to who should be permitted to see him and who not. How high a tone he assumed will appear from the subjoined extract: "My nephew must never leave your house without a written permission from me. From this you will at once plainly perceive your line of conduct towards Carl's mother. I must impress on you the necessity of those rules (proceeding from the magistrates and myself) being strictly enforced. You, dear sir, are too little experienced in these circumstances, however obvious your other merits are to me, to act on your own judgment in the matter as you have hitherto done. Credulity can, in the present instance, only lead to embarrassment, the result of which might prove injurious to you rather than beneficial, and this I wish to avoid for the sake of your own credit." The letter is signed "Beethoven, sole guardian of my nephew, Carl van Beethoven." But there is evidence to show that at this time the master was not a guardian at all, either sole or joint, for we find him a month later praying the magistrates to reinstate him in the position he had given up to a substitute. In the petition he said: "Being now finally settled here, and the welfare of the boy very precious to me, both love and duty demand that I should resume my rights, especially as this talented lad is coming

to an age (he was then sixteen) when greater care and expense must be bestowed on his education, on which his whole future prospects depend. This duty ought not to be confided to any woman, far less to his mother, who possesses neither the will nor the power to adopt those measures indispensable to a manly and suitable education. . . . I have hitherto taken a paternal charge of my nephew, and I intend to do the same in future at my own expense, being resolved that the hopes of his deceased father, and the expectations I have formed for this clever boy, shall be fulfilled by his becoming an able man and a good citizen. With this view I accordingly request that the highly respected magistrates whom I now address will be pleased to annul the Town Sequestrator Nussböck's interim office, and forthwith transfer me the sole guardianship of my nephew Carl van Beethoven." For some reason or other, perhaps respect for a mother's claims, the master's petition was rejected, and the previous arrangement sustained. Deeply troubled, Beethoven addressed a remonstrance to the authorities, but with no effect; and then, with characteristic obstinacy of purpose, he went to the High Court of Appeal. The petition he laid before this august tribunal is a remarkable document, full of earnestness and pathos. One cannot read it without intense sympathy for the love and zeal which animate every sentence. Here, for example, is an extract: "The welfare of my nephew is dearer to my heart than it can be to any one else. I am myself childless, and have no relations except this boy, who is full of talent, and I have good grounds to hope the best for him, if properly trained. . . . My efforts and wishes have no other aim than to give the boy the best possible education—his abilities justifying the brightest hopes—and to fulfil the trust placed in my brotherly love by his father. The shoot is still flexible, but if longer neglected it will become crooked, and outgrow the gardener's training hand, and upright bearing, intellect, and character be destroyed for ever. I know no duty more sacred than the training and education of a child." In response to this cogent appeal, and having regard to the fact that Carl's mother had just given birth to an illegitimate child (the second since her husband's death), the High Court annulled the decision of the Court below, and nominated Beethoven sole and responsible guardian.

For two and a half years from the date (January, 1820) of this settlement the letters, one excepted, are silent about Carl, but then the series addressed by the guardian to the ward himself begins. These must be reserved for future consideration. They are too important, alike in the measure of their interest and as indicative of character, to be passed over hastily. As to those already noticed, what do they show but a noble determination to discharge with faithfulness a sacred duty, and the existence in Beethoven's nature of a wealth of affection which, before restrained for want of an object, was lavished without stint upon the child intrusted to him by Providence. This, however, will appear later in forms than which nothing in universal biography is more pathetic.

(*To be continued.*)

"OVERPOWERING ORCHESTRAS."

Under the heading quoted above, and in the columns of the *Times*, public attention has recently been called to what we are taught to regard as the undue prominence of the modern orchestra. Not a few persons, amateur and professional, have had their say on the matter; and we are bound to add that not a little nonsense has been written concerning it. Taking up the subject here and now, when the voices elsewhere are hushed, our object is to undo the mischief possibly wrought by hasty generalisations on both sides, and to place the real facts and necessities of the case in a clear and simple light.

We want to show, first, that the expansion of the orchestra is inevitable, and that none of the disadvantages incidentally attendant thereupon can or ought to hinder it. The development in question is indeed but part and parcel of a movement affecting the whole domain of executive music, while that in turn is but one phase of a universal phenomenon. We make ourselves perfectly understood when, using an objectionable but handy term, we call the present a "sensational age." In nothing is the world now satisfied with the slow and sober procedure of the past. Our feelings, whether of attraction or repulsion, can only be engaged by powerful forces. Like the string of a slack bow, we vibrate only when touched by strength. We have no patience with that which is plodding and tame. We must be dazzled where there is light; or, if darkness be the object, we pooh-pooh it, unless it can be felt. Music no more than anything else can escape the prevailing influences of the age; indeed, more readily than anything else, it is touched by the dominant feeling. In what branch of human labour, for example, do we see reflected with greater strength the awakening of passion and the kindling of aspirations caused by the great moral, social, and political convulsion styled the French Revolution? It is certain that without the Revolution we should have had no Sinfonia Eroica. Is it as certain that we should have had a Beethoven—the Beethoven of actual reality? And how much of the peculiar character of modern German music may be due to the present chaotic transition state of German thought—a state characterised by the uprooting of social, philosophical, and religious landmarks before new ones had been laid down. But these considerations lead us far afield. Enough that the "sensationalism" of the age has entered into music. To it we owe our monster performances, with players by the hundred and singers by the thousand; and from it arises that constant feverish straining after "effect" which leads to results good and bad in almost infinite variety. Under such conditions the development of the orchestra is a matter of course, the more because the orchestra presents the most ample field for expansion. With the chorus you are working, so to speak, no more than four primitive colours, and are limited to whatever can be done by deepening and intensifying their hue. But the orchestra gives all shades, and not only makes possible endless combinations, but suggests actual discoveries in a region that opens wider the more it is explored. What marvel, therefore, that the modern composer exalts the orchestra, since he finds in it the readiest exponent of his thoughts, and the most powerful lever by which to lift himself to fame.

The facts above set forth must be looked in the face. They are inevitable, and he who leaves them out of his calculations upon the matter at issue is as silly as the schoolboy who labours on hoping to exhaust a recurring decimal. The power of the orchestra, like that of the House of Peers in the opinion of the Long Parliament, "has increased and is increasing." Whether it "ought to be diminished" is another question altogether, and one which we do not hesitate to answer in the negative. Experience goes to show that in the artistic world tendencies and developments which harmonise with the spirit of the age, and are general rather than local in their character, work for good rather than evil. So it is, beyond doubt, in the case under notice. Already the expansion of the orchestra in the direction of in-

creased resources and augmented strength has revolutionised the mode of its employment when conjoined with voices. Where it was once subordinate, it has become co-ordinate, if not more. Where the instruments once merely supported the voices, moved about them in conventional forms of ornament, or filled up with *rococo* passages the pauses given them for rest, they now act independently in the promotion of the general design, and even carry its expression further than words and voices can follow. Any fairly representative work of modern times—the more modern the better—will exemplify this. Take, in proof, the "Schicksalslied" of Brahms; and, among operas, the later works of Wagner, in which the orchestra far more than the voices illustrates both fact and feeling. Looking at all this, it is impossible to generalise about the use—"overpowering" or other—of the orchestra. No longer do instruments necessarily play the part of accompaniment; and there may arise occasions when, on perfectly legitimate grounds, they take precedence of the voices. Each case should, therefore, be judged upon its merits, and decided not with reference to a theory now antiquated and inapplicable, but from a point of view having regard to the plan and intention of the composer.

But while the foregoing considerations should have due weight and lead to careful discrimination, they stand wholly apart from the criticisms sometimes passed upon modern performances of music which is not modern. Nothing in them excuses or, even by distortion, can be made to excuse the wrong-headedness which treats works of a former day precisely as though they belonged to the present. When a writer of "additional accompaniments" (unless he be a Mozart, and have the genius which is a law unto itself) adds to the work of another features as incongruous as a Grecian portico and a Gothic church, he meets with and deserves universal reprobation. So should he who brings to the performance of an oratorio by Handel the gigantic resources and relative supremacy of the modern orchestra. Here the conditions under which the composer wrought and by which he was guided are reversed. The original intention was—since there could have been no other—that the vocal music should reign supreme, everything else being an adjunct, and carefully treated with regard to the measure of its subordination. But a Handelian oratorio with the "overpowering orchestra" now in vogue violates that intention and something more. It thrusts the voices into the background and hides them behind a mass of mere noise, while at the same time it employs the resources of instruments capable of and intended for specific and noble effects in mere hack-work—thickening chords and doubling parts. This is the grievance which underlay the sometimes blindly sweeping letters to the *Times;* and we are bound to say that it is one the more severely felt because in origin so opposed to common-sense and the elementary principles of art. There is no music in mere noise, which indeed may be and often is increased at music's sole expense; and there is supreme folly in applying to works of art a century old the conditions that suit only those of our own time. But while this fact should be recognised, we must not be led blindly into a crusade against big orchestras. They have their place, and the limit of their development has even yet not been reached.

OUTSIDE the circle of those accredited teachers of an art whose exertions contribute so materially to its healthy progress, we always find a number of persons who assist in an equal degree to its degradation by pretending to show how fame and even money can be obtained without the trouble or expense of study. Theatrical engagements, for example, are promised to ladies and gentlemen who know nothing whatever of acting, the only stipulation being that the former must be *bonâ fide* "blondes or brunettes," and the latter "good-looking." Adults of any age, by applying to the advertiser, can be, by some process entirely unknown to the most celebrated professors, made "brilliant performers" with but little practice, and at a very moderate cost; and now we find, by an advertisement in a morning paper, that a professor of the guitar undertakes to teach voice accompaniment to ladies "by ear, in six easy lessons. Knowledge of music not necessary." We remember that at the now extinct "Dramatic College Fêtes" those who entered the "Tent of Mystery" were politely shown out at the other end, without seeing anything, and particularly told—what was perhaps quite unnecessary—not to mention the trick outside. On the same principle we may conclude that the "blondes or brunettes" and "good-looking" gentlemen who hope to receive at once theatrical engagements, the "adults" who believe that they will become "brilliant performers," and the ladies who expect to accompany themselves in "six easy lessons," without possessing any knowledge of music, are too much ashamed of their failure to confess it in print. For the sake of the arts thus lowered, and to help in the exposure of those who lower them, we should be glad, however, if one of those tempted to take advantage of these advertisements would give the result of his or her experience; and freely offer the use of our columns to any who will boldly come forward as a champion in the cause.

THE ignorance of authors upon matters connected with music is so proverbial that it excites but little surprise when, in perusing the works of even the most eminent literary men, we light upon any decisive instances of the fact. Yet in articles presuming only to convey information we can scarcely be so forgiving; and it behoves those who desire to uphold the dignity of an art rapidly asserting its true place in the world to point out any erroneous statements put forward with a confidence which might carry conviction of their truth to the minds of those as ignorant of the subjects as the writers themselves. In a notice of the meeting of the British Association in Dublin, which appeared in the *Athenæum* of the 10th ult., after mentioning the appreciative reception of Handel, we read the following: "Dublin has since produced the composer Michael Balfe, while to Thomas Moore and Sir John Stevenson—both natives of that city—Ireland owes the 'Melodies,' still prized by the Irish race in every quarter of the globe." Now that Moore wrote words to melodies already deeply engraven in the hearts of the people, and that Sir John Stevenson arranged them with symphonies and accompaniments which completely disfigured their native beauty, is so patent a truth that its being unknown to the very person who undertakes to write about it seems almost incomprehensible. Supposing, for instance, that in speaking of the labours of a man well known, it were to be asserted that he made some extraordinary discoveries in chemistry, the fact being that he had never contributed anything at all to the science. Assuredly this would somewhat astonish the intelligent readers of a periodical presumed to hold high rank as an authority; but how would this astonishment be increased when—to put a parallel case to that respecting Moore—it was found that the person mentioned was not a chemist at all?

WE have a word of caution for all those whose position renders them liable to be called upon, with letters of introduction, by visitors from the United States. Some time during the past season a female

pianist arrived in London bearing, among others, a recommendation from an artist in America to the wife of a distinguished professor. She duly visited the lady in question, and being treated, as she thought, with incivility went home and wrote a savage letter to a friend across the Atlantic, who of course sent it to a musical paper, which equally of course printed the thing with nearly two columns of comment. The letter is one of the vilest productions conceivable. It speaks of having been ushered into a "dull and dirty-looking parlor" furnished with "a good deal of vulgar finery;" it refers to the lady of the house as "showily dressed;" describes another member of the family as "tall, thin, . . . powdered, painted, and made up badly," and criticises the bearing and conversation of both in the same complimentary spirit. It may have been that the female pianist was not received with open arms. About that we know nothing; but if American artists who come here bearing letters of introduction, and find themselves valued at a less figure than their own self-estimate, are to write letters for publication lampooning the homes and the families into which they obtain admittance, it will be necessary to take measures for keeping them on the door-step. It is bad enough for people of position in the musical world to be pestered, as they continually are, by strangers on the look-out for favours, but it is intolerable that they should run the risk of being held up to ridicule by name in American journals, and, worst of all, lectured upon through nearly two columns by an American editor.

THE vocal "star" of the Paris Conservatoire this year is a Mdlle. Vaillant, who has succeeded in carrying off the three highest rewards open to her. Mdlle. Vaillant may with special reason be called a surprising young lady, for, on what racing men call "public form," she ought to have come out of the competition at the tail-end. A student for some years, she was always classed among those without a future. Twelve months ago even, Mdlle. Vaillant took only a solitary and miserable *accessit*, and now she is laden with honours and eagerly sought by managers at her own terms. *A propos*, Mdlle. Vaillant has made the French *impresarii* and critics angry, by engaging herself to the Théâtre de la Monnaie of Brussels. The Grand-Opéra wanted her, and the Opéra-Comique was eager for her service, but both found that the Belgian had been first in the field. Upon this she is reproached with accepting a gratuitous education under the usual conditions, and then evading them by closing with the Brussels offer before knowing whether a French theatre would claim her. Mdlle. Vaillant's conduct, we are told, is inexcusable; while the assertion of her friends that she desires to perfect her dramatic education away from Paris is ironically pronounced "admirable." We can make some allowance for the anger excited by the young lady's behaviour. Paris has not too many singers of real worth to be able to spare even one. But, on the other hand, the French capital so often robs Brussels of her artists—as when, the other day, she took M. Bertin—that a reprisal should be accepted with equanimity as both natural and just.

A LETTER on some inaccuracies in Grove's "Dictionary of Music and Musicians" from a correspondent who signs himself "G. A. C.," which appears in our present number, draws attention to a matter upon which we have often commented in reviewing works intended for the reference of future musical historians—we mean the plan of confidingly following the account of the career of an eminent man in one book, instead of carefully sifting the evidence to be gleaned from many. Few persons not accustomed to collating facts can form an idea how a story affecting the artistic—if not the moral—character of one who has earned a world-wide fame passes current for years, simply because no biographer sees the absolute necessity of becoming assured of the truth before committing himself to print; in proof of which we might cite instances, not only where an almost universally accepted statement has been discovered to be utterly without foundation, but where one person has been actually confounded with another of the same name. It would, we think, be an excellent method were the authorities to be named for every fact mentioned in a biography; for, independently of thus drawing the attention of those interested in the subject to these sources of information, we certainly could not then be informed that a composer who had never exercised his talents upon the lyrical drama had produced two successful Operas, or that an artist living at the time of a so-called "Biographical Dictionary" being printed, died nine years previously, for the publication of both which glaring errors we can ourselves vouch.

EVERYBODY has heard of "moral pocket-handkerchiefs," the object of which is to convey words of wisdom to the young by means of a material which, like that used for the "indestructible toys," could not be wantonly pulled to pieces by the little hands for which they were especially manufactured. It must have been a clever person who first thought of applying this idea to musical publications. At first we had elaborately executed views of places, the names of which gave the titles to the compositions; and children became thus acquainted with some of the principal cities of the world during the hours of their musical study. But we have now gone beyond this, for on the "Great Globe Quadrilles" appears a coloured representation of one half of the earth; and to prove that music keeps pace with the times, the "Cyprus Galop" contains on its title-page a "clear and authentic map of the island." The notion of thus inculcating geographical knowledge to young scholars under pretence of giving them music is so good that it should be more universally carried out. The "Multiplication Table Polka," or the "Alphabet Waltz," for example, would be excellent school-pieces, as far as the illustrations are concerned, and would no doubt command an extensive sale. We would only suggest to those composers who feel inclined to lend themselves to this undertaking that—as in the case of the "moral pocket-handkerchiefs"—the title-pages should be printed on some substance more durable than paper; for as these would probably long survive the music, it seems a pity that they should become at all torn or defaced.

PROMENADE CONCERTS.

WE have never been warm friends of these Concerts, partly because, under the direction of refreshment contractors, a certain tone is necessarily given to them antagonistic with any high feeling for art, and partly because the cross between a concert-room and a promenade prevents our considering the arena in its present shape suitable for either. Since the opening of the Concerts for the present season on the 3rd ult., however, many excellent works have been given, under the able conductorship of Mr. Arthur Sullivan, who, with Mr. Alfred Cellier to assist him occasionally in his arduous duties, presides over a thoroughly efficient orchestra. On the first evening a selection from Mr. Sullivan's comic Opera, the "Sorcerer," was a successful item in the programme; and the Overtures to "Oberon" and "William Tell" showed the sterling quality of the band to the utmost advantage. Mdlle. Alma Verdini created a very decided impression;

her facile vocalisation in Verdi's "Ah fors' è lui" especially, eliciting the warmest applause; and Miss Josephine Lawrence's artistic rendering of Mendelssohn's Pianoforte Concerto in G minor deserves also to be mentioned in terms of high commendation. The announced plan of playing all Beethoven's Symphonies in regular order on the "classical nights" (with the exception of No. 9) has been strictly adhered to; and Mr. Sullivan may fairly be congratulated on the manner in which he has taken the *tempi* of the several movements. A new pianist, Madame Montigny-Rémaury, has won for herself a high reputation; her unexaggerated and intelligent interpretation of some of the standard and most exacting Concertos having won the good opinion of artists as well as of the general public. The vocalists have included Madame Rose Hersee, Miss Mary Davies, Miss Anna Williams, Mesdames Patey and Antoinette Sterling; Messrs. Barton McGuckin, E. Lloyd, and Maybrick; several others being promised during the season. The attendances have been very large, especially on the "classical nights."

The following paragraph, respecting a scheme of the utmost importance to those who desire to forward the cause of healthy musical education in this country, has been sent to us for publication:—"A meeting has recently been held at Marlborough House, under the presidency of the Prince of Wales, with the view of advancing the science and art of music and of founding a Royal and National College of Music. At present the Royal Academy of Music and the National Training School for Music have no connection. It is proposed, with the assent of the managers of both these institutions, to consider the best methods of bringing them into connection, so that they may co-operate in promoting higher education in the art of music, and form the basis for a new college on a more extended and permanent footing than any existing institution. An executive committee, under the presidency of Prince Christian, has been appointed, and will confer with representatives of both these institutions. It is hoped that the present scholarships given by public bodies throughout the country will be continued to the new college, and that the great city and municipal corporations, as well as individuals interested in music, will aid in founding new scholarships. In the autumn the Prince of Wales proposes to invite to a conference the chief representatives of the corporations interested in founding the new college. The following gentlemen attended the preliminary meeting at Marlborough House: His Royal Highness the Prince of Wales (in the chair), his Royal Highness Prince Christian, K.G., Earl Granville, K.G., Earl Spencer, K.G., Lord Hampton, Lord Clarence Paget, Sir Thomas Gladstone, Bart., Rev. Sir F. A. Gore Ouseley, Bart., Sir Wm. G. Anderson, K.C.B., Sir Henry Thring, K.C.B., Sir Julius Benedict, Sir Michael Costa, Right Hon. Lyon Playfair, M.P., Mr. Alderman Cotton, M.P., Mr. Samuel Morley, M.P., Major-General Scott, C.B., the Dean of St. Paul's, Mr. Thomas Chappell, Mr. C. J. Freake, Mr. Otto Goldschmidt, Mr. John Hullah, Mr. Henry Leslie, Mr. Charles Morley, Professor G. A. Macfarren, Mr. Kellow Pye, Rev. John Richardson, and Dr. A. S. Sullivan." We reserve our comments upon this undertaking until the detailed plan upon which the college is to be carried on—and, more especially, the names of the managing body—come officially before us.

The Dedication Festival of the church of St. James's, Curtain Road, Finsbury, was observed on St. James's Day and during the following week. On the evening of the 25th of July the choir was considerably augmented. The processional hymns were 164 and 136 ("Hymns Ancient and Modern," old edition); the responses, Tallis (Goss's festal arrangement). The psalms were sung to Gregorians from Helmore, the pointing being especially commendable. The Magnificat was one of a series of three *à faux bourdons*, arranged to first and second tones by the Rev. C. J. Ridsdale, the preacher of the evening. The Nunc dimittis was a setting of the second Parisian tone, composed for the occasion by Mr. E. Rumney Smith, the director of the choir. The anthem was H. Gadsby's fine chorus, "O Lord, our Governour," and the hymns during the service 257, 142 (part iii.), 320, 243, and 244. At mid-day on the following Sunday, the music was as follows: Introit, "Come ye blessed" (Barnby); service, Dykes in F; offertory sentences, Monk in C; Benedictus and Agnus Dei, Messe Solennelle; Paternoster (Hoyte). At Evensong a full orchestra, numbering twenty-four performers, assisted the organ in accompanying, and also in playing the voluntaries. The responses, psalms, and hymns, were the same as on St. James's Day. The service was Gadsby in C, which was sung in an efficient manner. The anthem was Shaw's "I will magnify Thee," the orchestral parts for which were written by the Conductor, Mr. E. R. Smith, to whom the success of the musical arrangements of the festival is mainly due. Mr. Walter Miller ably presided at the organ.

At the Tonic Sol-fa College a six weeks' term of musical study for precentors, teachers of singing in day and Sunday schools, reformatories, church choirs, &c., has been concluded during the past month in London. About forty students from various parts of England, Wales, and Scotland attended. There was daily practice in the art of teaching singing, voice-training, and in the special duties of precentors and choirmasters. Besides this, there were classes in composition, counterpoint, harmony, analysis, ear-training, and instruments. Evening lectures were given on instrumentation, musical form, elocution, and the art of conducting. The classes all afforded actual practice for the students; instead of lecturing to them, the teachers called upon them one by one to stand before their fellows and conduct a piece of music, give a model lesson, or sing or read a passage. Each performance was then criticised by the class and afterwards by the lecturer. The lecturers included Mr. Curwen, Rev. A. D'Orsey, B.D., Mr. H. Fisher, Mus. Doc., Mr. Proudman, Mr. McNaught, A.R.A.M., Mr. W. C. Harris, Mr. A. L. Cowley (of Dublin), Mr. L. C. Venables (conductor of the South London Choral Association), and Mr. Evans (music instructor to the London School Board). This is the third yearly session the College has held.

A Mendelssohn Concert was given at the Alexandra Palace on July 27, when Miss Anna Williams, Madame Antoinette Sterling, Mr. Vernon Rigby (who replaced Mr. Sims Reeves, absent from indisposition), and Mr. Thurley Beale appeared. The first part of the programme was devoted to Mendelssohn's works, and included the Overtures, "Marriage of Camacho" and "Ruy Blas," the Cantata "To the Sons of Art," "Infelice," "O rest in the Lord," "If with all your hearts," and a solo and chorus from the "First Walpurgis Night." The second part was miscellaneous, the Concert concluding with Weber's "Jubilee Overture." On the 1st ult. Sir Julius Benedict's Cantata "Undine" was given, and on each Saturday evening during the past month Operas in English have been performed in the theatre, under the conductorship of Mr. F. Archer, and have attracted large audiences. "Faust," "Fra Diavolo," "La Sonnambula," and "Maritana" have been amongst the Operas produced.

The St. George's Glee Union gave its usual monthly Concert at the Pimlico Rooms on Friday the 2nd ult., a feature in the programme being the pianoforte playing of Miss Julia Augarde, who selected for her solos Liszt's "Rigoletto" and Chopin's Grand Valse in A flat. Miss Clara F. Nash and Mr. R. Griffin were the vocalists. The remaining portion of the Concert was devoted to Part-songs, Glees, &c., amongst which may be specially mentioned "Here in cool grot" (Mornington), "Hear, holy power," "Masaniello" (Auber), and "Who shall win my lady fair" (Pearsall). Messrs. T. Garside and Joseph Monday conducted.

Mr. Pyatt has engaged for his autumn tour: Madame Christine Nilsson, Miss Orridge, Mr. Sims Reeves, Mr. Santley, Mr. H. Nicholson, and Mr. Sidney Naylor. The Concerts will take place at Liverpool, September 27; Glasgow, September 30; Edinburgh, October 2; Newcastle-on-Tyne, October 4; Manchester, October 8; Nottingham, October 11; Birmingham, October 15; Leeds, October 17; Bradford, October 22.

The marriage of Mdlle. Albani with Mr. Ernest Gye took place at the Bavarian Chapel, Warwick Street, on the 6th ult.

REVIEWS.

Die Musikgeschichte in zwölf Vorlesungen. Von W. Langhans. [Leipzig: F. E. C. Leuckart, 1878.]

THE publication of these lectures, which at the time of their delivery last winter at Berlin attracted a good deal of attention, will be welcomed by all who, like ourselves, recognise in the study of the historical development of music an essential element of musical education in general. Dr. Langhans is a professor at the New Academy of Music at Berlin, and his thoughtful writings upon topics connected with the art have brought his name deservedly into prominence among the younger generation of German musical *savants*. He attacks his subject with the confidence of one who has mastered its details, and with the determination to adhere strictly to the self-imposed limits of a "history of music in twelve lectures;" a resolution which, however, finally breaks down before the alluring name of Richard Wagner, to whose artistic importance an entire lecture has been devoted. We are not, however, prepared to find fault with this apparent inconsistency, which, moreover, may be justified by the maxim that the artistic efforts of a past generation are most clearly reflected by the more important strivings of the present. The result is, that in the volume before us we have at once something more and something less than an "abridgment" of musical history. The author does not pretend to supply a complete enumeration of all the important facts, but while judiciously selecting and grouping his material he has succeeded in placing before his readers a series of interesting pictures *en miniature* of the various epochs of musical culture, which are well calculated to stimulate further inquiry and to develop a taste here and there for original research. This is exactly what is needed for a subject the study of which may be said to have scarcely yet come of age, and which still presents whole tracts of virgin soil where even the mere amateur may venture to tread in the hope of rendering valuable service to the art. In his preface Dr. Langhans remarks: "To judge by the concert-programmes and operatic *répertoires* of the day one is almost led to believe that music as an art took its departure from Bach, Handel, and Gluck, and that the composers of more remote periods possessed merely an antiquarian interest." With the exception of some isolated efforts to revive the works of older masters which have been made in recent years, this remark is undoubtedly just; and the author's endeavour to show by these lectures "that the musical strivings of all ages are entitled to our consideration," and "to prepare the reader for the study of more comprehensive works on the subject," has been as well-timed as it has been successful. It would be scarcely fair on the part of the connoisseur to look for much new information in a book of such modest pretensions. In his cursory review of the progress of the art, from the earliest periods to the still fermenting art-principles of the present day, the author is to a great extent guided by the few standard works which musico-historical literature has to offer. Nor does he omit, whenever the occasion presents itself, to quote his authority; and here we are glad to notice the frequent reference to A. von Dommer's excellent "Handbuch der Musikgeschichte," a volume which we should like to see in the hands of all who desire to obtain concise, yet relatively complete and reliable, information in this direction. Nevertheless, Dr. Langhans's "Lectures" may claim a distinctive merit of their own, inasmuch as he presents his subject to the reader in an attractive and thoroughly well-digested form. Perhaps the most conclusive evidence of his qualification as a writer of history is furnished in the chapter headed "Richard Wagner," to which we have already referred, where the author's known predilections for the modern reformer have been successfully curbed by the objective view of the historian. The diction is throughout lucid and suggestive, and there is an enthusiasm underlying the author's necessarily brief exposition which gives promise of more ambitious work from the same pen at no distant future.

Primer of Pianoforte Playing. By Franklin Taylor. [Macmillan and Co.]

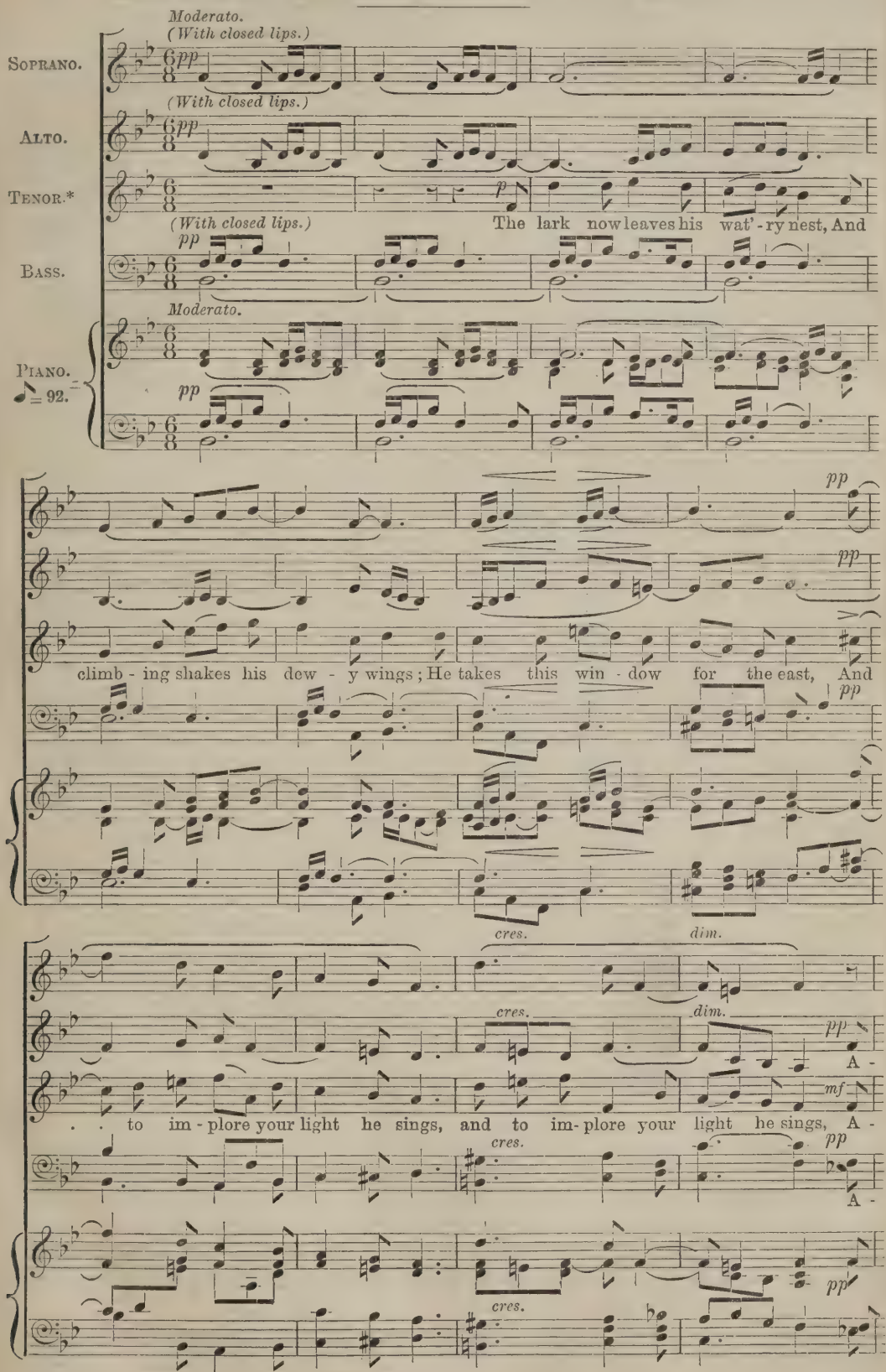
IT is a good sign when we find works explanatory of the rudiments of an art taken out of the hands of bookmakers and confided to men who have so mastered the principles of the subject upon which they write, that they can not only reproduce the opinions of others, but lay down some rules of their own. Modern pianoforte music has necessitated new laws of fingering; and we gladly welcome, therefore, a treatise by so able a pianist as Mr. Franklin Taylor, who—however some of his brother artists may differ from him in many of his views—has evidently thoroughly thought out the matter for himself. We cannot give too much praise to his remarks upon Touch and Phrasing—two of the most important, although perhaps two of the most neglected, points in what may be termed "fashionable teaching." Our author truly says, "Touch is to the pianist what a good management of the voice is to the vocalist, or a good action of the bow to a violinist—the means of producing agreeable sounds and of executing difficulties." Some very good examples are given in illustration of the *legato* touch, and also of the method which should be employed in playing melody and accompaniment with the same hand, especial stress being laid upon the necessity of exercising less pressure upon the subordinate part; although we cannot quite indorse the opinion that an occasional almost imperceptible breaking of the chord, where melody and accompaniment come together, can "by no means be allowed," for not only do many excellent pianists occasionally adopt this plan of bringing out the subject in their playing, but they also recommend it in their teaching. Many examples from classical music might be quoted where this method can be legitimately employed; but it will be sufficient to mention the commencement of the slow movement of Beethoven's "Sonata Pathétique." One of the most essential, and one of the most carefully considered, portions of the book is that devoted to the fingering of *arpeggios*, which is reduced to so perfect a system that few pupils who attentively study it can fail to grasp the whole subject. Admirable, too, are the exercises given for passing the third finger over the thumb, and the thumb under the fingers, Ex. 40 being especially valuable for the latter object. The observations upon phrasing, with the quotations from Mendelssohn's "Lieder ohne Worte," and other well-known works, evidence much knowledge of a matter too much disregarded; and we are certain that many who pass for "brilliant performers" will profit largely by attentively perusing Mr. Taylor's very sensible remarks. We cannot agree with our author in calling an *acciaccatura*, a short *appoggiatura*. An *appoggiatura* is a *leaning note;* and to say that a short *leaning note* is a note not *leant upon* is meaningless. "If the *appoggiatura* is long," he says, "it takes the accent; if short, the accent falls on the principal note." Precisely so, and therefore the latter is an *acciaccatura* (which comes from *acciaccare*, to crush), and the former is an *appoggiatura* (which comes from *appoggiare*, to lean, or dwell, upon). Again, it is laid down as a rule that a long *appoggiatura* is "made half the length of the principal note, which is consequently reduced to half its written value." Undoubtedly this is true in many cases; but we could cite one instance at least which occurs to us from Mozart in which an *appoggiatura* before a crotchet is written a semiquaver; this is certainly a *short appoggiatura*, but by no means an *acciaccatura*. Much more to the purpose is the description upon page 87, that "the *long appoggiatura* is written as a small note of the exact length which it ought to be made in playing, and the short one as a small quaver with a short stroke crossing the hook." The mode of performing the turn, trill, mordent, &c., is very clearly given, the latter grace, especially when combined with the turn, being dissected with praiseworthy minuteness, examples being selected from Bach's "Fantasia Cromatica" and Mozart's Sonata in F. The law, however, that "all ornaments are to be played during some portion of the value of their principal note, and are not to be introduced before it" is a dangerous one, we think, to give to students; for certainly we could add innumerable exceptions to the one quoted from Beethoven's Rondo in C by Mr. Taylor. But these are only minor objections to a very excellent little treatise; and the author is fully justified in expressing a hope that the student may find in his book "some grains of useful information, and may also by its perusal be led to think for himself, which is, after all, the surest road to excellence."

The Lark now leaves his watery nest.

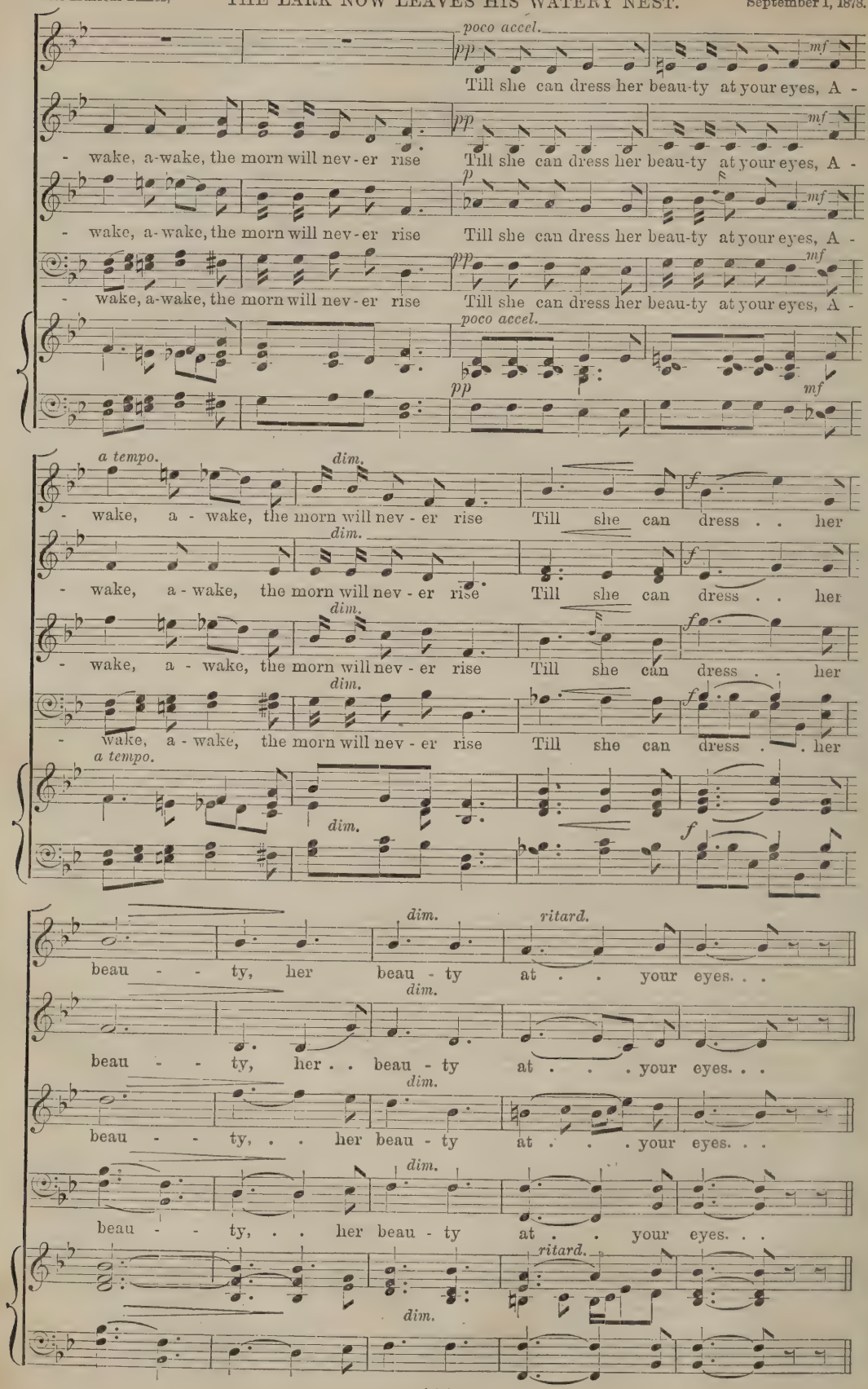
PART-SONG.

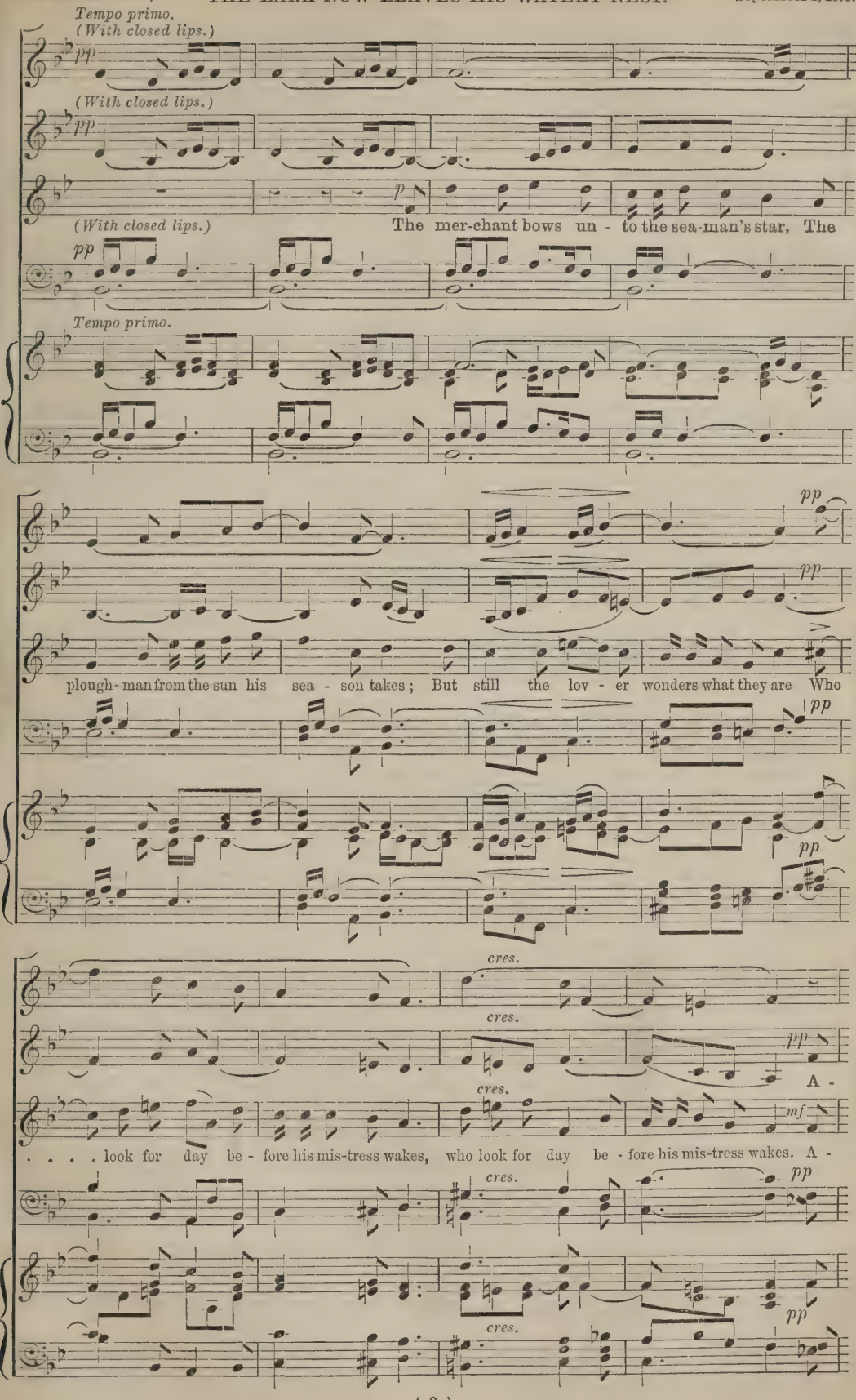
Words by Sir W. Davenant (1605-1668.) J. G. Callcott.

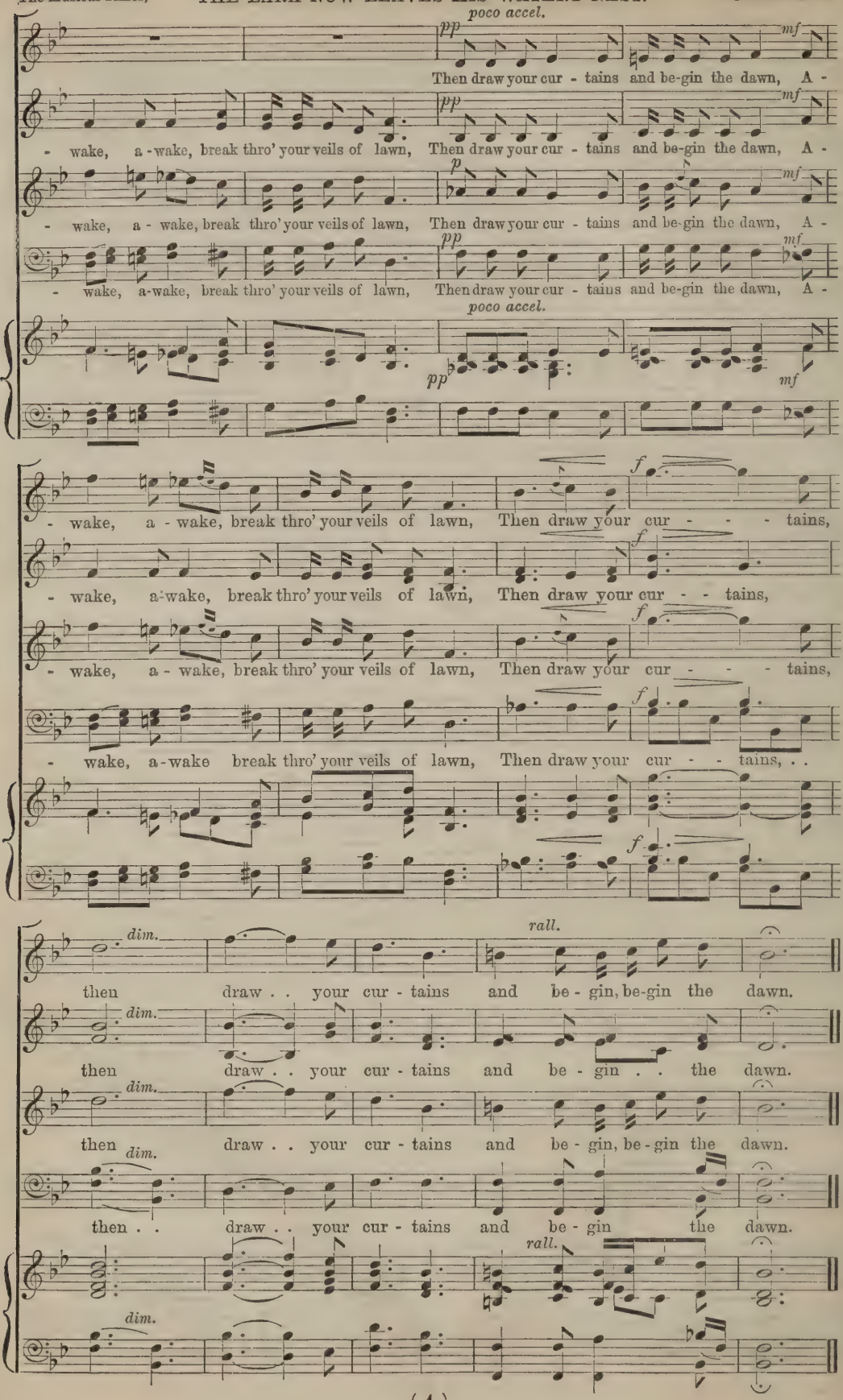
London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)



* May be sung by a Solo Tenor, in which case the Tenor Chorus would sing the upper Bass notes as far as "Awake," &c.


poco accel.
pp
mf
Till she can dress her beau-ty at your eyes, A -
- wake, a-wake, the morn will nev-er rise
p
a tempo.
dim.
f
Till she can dress . . her
ritard.
beau - - ty, her beau - ty at . . your eyes. . .


Tempo primo.
(With closed lips.)
pp
(With closed lips.)
pp
p
(With closed lips.)
The mer-chant bows un - to the sea-man's star, The
pp
Tempo primo.
pp
pp
plough-man from the sun his sea - son takes; But still the lov - er wonders what they are Who
pp
pp
cres.
cres.
pp
A -
cres.
mf
. . . . look for day be - fore his mis-tress wakes, who look for day be - fore his mis-tress wakes. A -
cres.
pp
pp
cres.


poco accel.
pp
mf
Then draw your cur - tains and be-gin the dawn, A -
- wake, a - wake, break thro' your veils of lawn,
p
- wake, a-wake, break thro' your veils of lawn,
poco accel.
f
Then draw your cur - - - tains,
Then draw your cur - - tains,
Then draw your cur - - - tains,
- wake, a-wake break thro' your veils of lawn, Then draw your cur - - tains, . .
dim.
rall.
then draw . . your cur - tains and be - gin, be-gin the dawn.
then draw . . your cur - tains and be - gin . . the dawn.
then draw . . your cur - tains and be - gin, be - gin the dawn.
then . . draw . . your cur - tains and be - gin the dawn.

Clergyman's Sore Throat, or Follicular Disease of the Pharynx: its Local, Constitutional, and Elocutionary Treatment. With a Special Chapter on Hygiene of the Voice. By E. B. Shuldham, M.D., Trin. Coll., Dublin, M.R.C.S., M.A., Oxon. [E. Gould and Son.]

FINDING that in his preface the author of this book expresses a hope that his "elocutionary suggestions may be of a practical character, and not clash with those that are purely medical," it may perhaps surprise the reader to find that he commences his first chapter by defining Clergyman's Sore Throat as an "Inflammatory enlargement and ulceration of the follicles embedded in the pharyngo-laryngeal mucous membrane." Those, however, who are tempted by the title to believe that this is a work especially addressed to sufferers from the disease upon which it treats, who wish rather to have plain and straightforward rules to guide them than to be lectured into placing themselves under a doctor's care, need not be frightened at this array of medical terms, for we can assure them that, although an M.D. himself, the writer of these "suggestions" is as free from professional pedantry as can possibly be desired; and that his little treatise, apart from its usefulness, may be recommended as a very agreeable gossiping book for all whose profession leads them to use their voice before a public audience. Many very valuable hints are given regarding the real causes of hoarseness, roughness, and scraping in the throat, and these are always conveyed in forcible and appropriately earnest language; but when speaking of remedies, good, bad, and indifferent, our author not only ceases to be "dry," but becomes amusing. "If the reader," he says, "wishes to read, sing, or speak well, he has simply to buy a box of Miles Doughty's lozenges, regardless of the musical suggestions of a Garcia or a Cummings. Has he a cough or hoarseness of voice, Brown's Bronchial Troche will extinguish the former and render the voice mellifluous. Then we have cayenne lozenges and cayenne jujubes, that sting the throat and bite the tongue, making us ask, amidst our medicated flames, for a finger tip of cold water. Besides this, we have astringent lozenges, with tannin and alum as a back-bone to them, that make the tongue rough and dry up the back of the throat as though we had been out in the woods and pic-nicked on acorns very old and very dry." And speaking of cod-liver oil, he truly says that it "only enters into serious competition with the milkman and butterman. The sphere of its usefulness is to fatten the lean, to warm those that shiver, and to soothe those that incessantly cough. To look upon it as the equivalent of beef and mutton, or of phosphorus and iodine, is to mistake its properties and misapply its powers." But although Dr. Shuldham treats at length, and with much ability, the general question of voice-production, the great merit of his book is the manner in which he handles the subject of what is popularly known as "Clergyman's Sore Throat." As all public speakers or singers are more or less liable to be impeded in their professional duties by temporary derangement either of the vocal organs or the throat, there can be no question that, as a clergyman is merely an orator, he should be no more subject to these attacks than vocalists, barristers, or lecturers. Our author, however, boldly asserts that the real reason of this is that, as a rule, the clergy do not study the "reader's art;" that they, therefore, take breath spasmodically and at random; that they usually choose too high or too low a pitch, speak in too constrained a fashion, and keep too exclusively to one unvarying tone. "We would advise," he says, "that before a single word is uttered in public, the art of breathing should be studied quietly at home. Let the elocutionary pupil take the sermon that is to be preached or the address that is to be delivered. Let him stand straight up, with head erect, shoulders thrown back, and chest well forward, and both feet firmly planted on the ground. . . . In this attitude of defence—defiance, if you will—let him take a quiet inspiration by the nose, and then let speech flow out of the mouth in quiet expirations." These are words of wisdom, and we feel confident that by adopting the method here given, a clergyman will acquire the habit of properly managing his breath; and if he also follow Mr. Hullah's suggestion of finding out the compass of his voice, and then taking a note as near the middle of this compass as possible, always pitching the voice to this note, allowing it to range above and below as occasion may require or inclination may direct, there can be no doubt that he would save himself much suffering, and materially mitigate the weariness of his congregation.

Musical Examination Cards. Packet 1, and Book 2. By Walter Spinney.
[Dudley: Walter Spinney. London: Weekes and Co.]

THESE Examination Cards are said to have been "submitted and dedicated to the Academical Board of Trinity College, London, by permission." How far the "Academical Board" may agree with the following answers to the questions propounded we cannot say; but certainly in *our* opinion they require some revision before they can be accepted as conveying accurate knowledge to tyros: "*Question:* What is meant by simple common time? *Answer:* Four crotchets in a bar.—*Question:* What is meant by simple triple time? *Answer:* Three crotchets in a bar.—*Question:* What is meant by compound common time? *Answer:* Two or four beats in a bar, either longer or shorter than four crotchets.—*Question:* What is meant by compound triple time? *Answer:* Three beats in a bar, either longer or shorter than three crotchets.—*Question:* Would a bar containing four quavers be in common time; also a bar containing four minims? *Answer:* No." After this explanation we cannot wonder that $\frac{3}{2}$ is termed "compound triple time." We should be glad to know also whether the examiners would be satisfied with this definition of a tone and semitone: "A tone is produced by passing over one note and the next." As some alterations in the papers sent to us are made in pencil, it is possible that the word *acciactura* may be one which has escaped correction by the author, but the replies we have quoted to the questions can of course not be misprints.

Mozart's Twelfth Mass.
Haydn's Second Mass.
Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. [Novello, Ewer and Co.]

THE object of this notice is not to descant upon the merits of the two works named above. One, especially, is common property. Every note of it is familiar to all who are in the slightest degree musical, and we are very sure that if the general public followed the lead of Herr von Köchel and struck the "Twelfth Mass" out of the Mozart catalogue as spurious, they would regard it none the less favourably as a work of art. Haydn's Mass cannot as yet boast of the same amount of favour. Nevertheless, to assume that even a casual reader of the MUSICAL TIMES needs telling what it is like, and where its beauties lie, would be an impertinence of which we shall not make ourselves guilty.

But while remarks upon the works themselves are superfluous, much may be said respecting the edition bearing the name of Mr. Berthold Tours. The special feature of this edition is not so much the accuracy of the vocal parts secured by careful comparison with the most authentic scores, as it is the entirely new and very valuable accompaniment. Everything has its day, and in the history of the most useful thing there surely comes a time when that which is better adapted to the changed conditions of life supersedes it. So in music. The accompaniment arranged by Mr. Vincent Novello for the classic works first issued in a popular form by the house bearing his name was admirably suited to meet the exigencies of the time then present. Mr. Novello had to keep two things in view, both arising from a comparatively low standard of executive skill. First, it was needful to avoid overtaxing the powers of the performer, and, next, the obligation was imperative so to arrange the accompaniment that it should give as much support as possible to the voices. Failure to meet either of these requirements inevitably meant non-success as regards making popular the works brought forward. Mr. Novello, as we all know, did not fail. He kept well within the means of any respectably endowed player, and never allowed himself to be tempted from the duty of prompting and sustaining the voices. In these respects his edition was, and to some extent always must remain, invaluable; but the fact cannot be denied that the advance of musical education among the people generally has removed no small part of

its *raison d'être*. The standard of popular skill among both vocalists and instrumentalists has gone up, and with this has arisen an opportunity for readapting the accompaniment of popular works so as to reproduce as many features of the full score as possible. This task, with reference to the Masses now before us, Mr. Berthold Tours undertook, bringing to it, we need not say, all the qualifications necessary for its complete discharge. Let us add, at once, that his success lies beyond the possibility of doubt. Yet that the work was not easy those who have attempted to do the like will be first to grant. It required great taste and judgment in deciding what to include and what to reject, having regard to the claims of the composition on the one hand and the genius of the instrument on the other; but we believe that a comparison of the new pianoforte accompaniment with the full score will show that, while Mr. Tours has added nothing, neither has he omitted anything essential to the author's design. More to the present purpose, however, is a comparison between the edition before us and that of Mr. Novello. We do not go too far when saying that those who know the two Masses simply by the old pianoforte score will scarcely recognise the effect produced by the later arrangement. To estimate the difference let the reader take Mozart's work and place the "Credo" and "Sanctus" of the old edition by the side of the same movements in the new, or contrast the "Qui tollis" of the one with the "Qui tollis" of the other. These examples suffice to show the immense gain accruing from Mr. Tours's labours—a gain not only of effect but of fidelity to the original. Illustrations of equal cogency might be found in Haydn's "Second Mass," but they need not take up our space. Enough that the principle which has guided Mr. Tours in the new edition is one which all lovers of music can appreciate, and that from its carrying out nothing but good has resulted. In conclusion we must congratulate the editor upon the result achieved, and trust that his skill and taste may be yet further exercised in the same direction.

This is the birthday of my love. Song. Words by Sir J. Bland Burgess, 1790. Music by Charles Gardner. [Ashdown and Parry.]

THERE is much refinement of style, as well as true feeling for the quaint poetry chosen for illustration, evidenced in this little song, which, without pedantic obtrusiveness of scholastic knowledge, is evidently the work of an accomplished artist. The flowing theme in $^{12}_{8}$ time, with the triplet accompaniment, is happily contrasted with the change of key, the alteration from compound to simple time, and the new figure in the accompaniment on the words "The lovely earth is once a year dressed out in Spring's array." A composition so unpretentious, and yet so obviously the result of mature thought, should find favour with vocalists, even in the present overstocked state of the song-market.

Asking. Song. Words by Mary Cowden Clarke.
Be true to my love. Song. Words by Mary Cowden Clarke. Composed by W. Borrow. [Metzler and Co.]

THE first of these songs has a subject scarcely of sufficient interest to bear being, without the slightest alteration, set for three verses. "Be true to my love" has a better theme; but melody and accompaniment must not walk up from dominant to key-note as we find them do between bars 1 and 2, page 3; and we should like to substitute a G for the B in the bass (bar 10, same page), for, apart from the leading-note leaping down to the third of the tonic harmony, the melody requires a fundamental bass. In other respects the song is melodious and vocal.

Stars. Song. Written and composed by Suchet Champion. [Howard and Co.]

IF composers will insist upon writing their own verses without possessing any special gift for the task, they ought not to complain if both words and music of their songs rise not beyond mediocrity; for there is really no more reason why a musician should be a poet than that a poet should be a musician. Our greatest song-writers have been inspired by the poetry existing around them; and the attempt to heighten by a sympathetic musical colouring the effect of words already eloquent in their simple beauty has produced some of our richest vocal treasures. It is certainly a proof of modesty when a man has but little to say in music, to say that little through verses of his own making; but the question, as a mere matter of art, is whether we want such manufacture at all; and believing that it is really only as an art-work—great or small—that an honest reviewer should consider a composition submitted for his judgment, composers who are content with the "line of endeavour" (as Mr. Carlyle calls it) of Mr. Suchet Champion must not be surprised if we either pass over their works altogether, or take them as themes upon which to express our general convictions upon a very important subject. The song before us is neither better nor worse than many of the same class forwarded to us; but, as might be expected, the music is superior to the poetry. The harmonies are carefully written; but the author's attention should be drawn to the omission of the ♯ before the Gs in the voice part, where the melody commences in A, an error which, curiously enough, again occurs in the second verse.

Spring Flowers. Trio for Female Voices. Words by Knight Summers. Music by Theodore Drew. [Novello, Ewer and Co.]

A MELODIOUS and smoothly harmonised Trio, well adapted for drawing-room singing. For the due expression of the words we think that the composer clings too much to his original key, especially as he does not hesitate to give variety of rhythm; but amateurs will no doubt be grateful for a composition which will enable them to give pleasure to their listeners at the expenditure of so little trouble to themselves.

Collection of Elementary and Progressive Pieces for the Pianoforte. In Two Books. By A. Ehmant. [Stanley Lucas, Weber and Co.]

WE have never endorsed the opinion that the study of music should be considered an amusement, and consequently can conscientiously do no more than award that praise due to ingenuity and industry to those who invent "games" by which children in the hours which should be devoted to play are supposed to gain a thorough knowledge of notation, time, and accent. But, on the other hand, there can be no possible reason why the little lessons which are placed before beginners should be dry and uninteresting. That this fact is now beginning to be admitted may be proved by the number of small pieces for children by modern composers, and also by the republication of many in the classical form by the older writers, intended to replace the dreary arrangements of antiquated airs in the conventional "Instruction-Book," or (what may perhaps be considered still worse) easy transcriptions of "Royalty songs," the melodies of which are presumed to have made their way from the drawing-room into the nursery. The collection of progressive pieces now before us we can most decidedly recommend as admirably suited for their intended purpose. The early lessons are carefully considered, and the little sketches which follow—all of which have titles—are melodious and full of character. The Second Book contains some more important compositions, amongst the best of which may be mentioned "Undine," "Valse Mélancolique," and "Dance round the Maypole."

Modern Classics for the Pianoforte. Edited, revised, and fingered, by C. Wilhelm. No. 15, Promenade—Heller. [Wood and Co.]

ALL who know that this piece forms one of a set of sketches by Stephen Heller, called "Promenades d'un Solitaire," must be astonished to find it published in a detached form under the unmeaning title of "Promenade." The fingering is, of course, to amateurs, a boon; and the editing means, we presume, correcting the proofs; but in what manner has the composition been "revised"? Surely the accredited editions of these charming pieces have been before the public long enough to let us know what the composer meant; and although we may wish, for the sake of the art, that they should be from time to time republished, we care not that their original form shall be in the slightest degree disguised. As we see that these "Modern Classics" are to be continued, we venture to hope that in future the "revision" of the works included in the series will be conducted with a due reverence for their composers.

FOREIGN NOTES.

THE congress periodically convened by the Allgemeine Deutsche Musikverein invariably presents some features eminently characteristic of German musical life and of modern art-consciousness in general which render it one of the most interesting events of the year. On these occasions debates and lectures on prominent musical questions are alternated by the performance of works chiefly by contemporary composers, and the consequent personal interchange of ideas forms not the least important item in the net result produced by these gatherings. It will be remembered that at the congress held last year at Hanover special attractions were offered to the assembled musicians in the performance of Byron's "Manfred," with Schumann's music, and of an opera by Peter Cornelius. The programme of this year's meeting, which took place some few weeks ago at Erfurt, included no operatic performances, but the proceedings were nevertheless of the highest interest, including moreover the active co-operation of Franz Liszt. During the six concerts given in connection with the Erfurt meeting, the performances consisted for the greater part of new works by members of the association, among which we will only instance the following: Te Deum (Friedrich Kiel); Symphony in G (Felix Dräseke); 13th Psalm, for Tenor solo, chorus, and orchestra (Liszt); "Phæton," symphonic poem (Saint-Saëns); Notturno and Allegro risoluto (H. von Bülow); 130th Psalm (Joachim Raff); Trio for pianoforte, violin, and violoncello (H. von Bronsart); Quintett for pianoforte and stringed quartett (Sgambati, an Italian pupil of Liszt); two Episodes from Lenau's "Faust," for orchestra (Liszt); Symphonic poem, "Hungaria" (Liszt). In the course of the congress, lectures on technical and educational subjects connected with the art were delivered by Herren A. Hahn (the energetic editor of *Tonkunst*), R. Krause, and Dr. Langhans; and the meeting generally is described as having been one of exceptional interest.

The operatic season is about to recommence on the Continent. The Royal Opera-house at Berlin was announced to reopen its doors on the 23rd ult., with a performance of Weber's "Oberon," to be succeeded by Cherubini's "Water-Carrier," and Wagner's "Lohengrin." The Imperial Opera at Vienna resumed its performances on the 15th ult., with a revival of Meyerbeer's "Le Prophète." At the same establishment first representations of Herr Wagner's "Siegfried" and M. Gounod's "Philémon et Baucis" are in sight for the coming autumn. It is stated that the previous season has left a deficit of 300,000 florins to the imperial institution.

"Meister Martin der Küfer" is the title of a new opera by W. Weissheimer, founded upon the well-known tale of C. T. A. Hoffman, which is shortly to be produced on the Carlsruhe stage. At Frankfort a new operatic work from the pen of A. Dietrich, entitled "Robin Hood," has likewise been accepted for representation during the coming campaign.

Madame Adelina Patti and Signor Nicolini have, it is stated, accepted engagements for the ensuing season, both at the Kroll'sche Theater at Berlin and at the Stadt Theater of Hamburg.

Mr. Sebastian Bach-Mills, an American pianist, who has already gained considerable reputation on the other side of the Atlantic, has recently made a very successful *début* at a concert held at Wiesbaden. He has been a pupil of the Leipzig Conservatorium.

The *Deutsche Bade-Zeitung* vouches for the accuracy of the following anecdote emanating from Kissingen: "Since the arrival here of Prince Bismarck the town is swarming with enterprising concert-speculators. One of their number, a certain Herr Julius Grauer, petitioned the prince on the very first day of his stay here to accept the patronage of an orchestral body which he was about to organise for the sole purpose of producing at the Kurhaus on four successive evenings a 'Sinfonia attentatica' (*sic*), of which Herr Grauer confessed himself the author. The 'symphony' in question is composed of three movements only, of which the opening one embodies the murderous attempt of Kullmann at Kissingen as the 'Leitmotiv,' while the two remaining parts, with the device of 'Unter den Linden,' illustrate in tones the two subsequent attempts made upon the life of the Chancellor at Berlin. It need scarcely be added that some pistol-shooting is likewise included in the score of this interesting work." Prince Bismarck has, it is added, "not yet vouchsafed a reply to the petition," being probably already sufficiently well acquainted with the original "leading motive" of the pistol-shooting alluded to in the above "symphony" to be able to dispense with its artistic interpretation at the Kurhaus.

The experiment recently tried at the Cologne Theater of sinking the orchestra below the floor of the house, after the model of the Bayreuth arrangements, is said to have been attended with complete success.

An interesting festival was recently celebrated by the eminent music-publishing firm of Breitkopf and Härtel, of Leipzig, the occasion being the fiftieth anniversary of the entry of the present senior partner, Herr Raimond Härtel, into the business. Among the numerous commemorative gifts of which Herr Härtel was the recipient, one of the most interesting was that presented by the *personnel* of his office, consisting of a handsome portfolio, adorned with the crest of the firm, and containing a photographic copy of the first official document written by the veteran member of the house, viz., a letter directed to the still flourishing firm of F. Lucca, at Milan. Congratulatory addresses (delivered either personally or through the medium of the telegraph) continued to arrive from all parts during the festive proceedings of the day.

Notices of the concerts of all nations, incidental to the Paris International Exhibition, continue to fill the columns of French music journals, but we must again limit ourselves to the selection of a few programmes which will be found, as usual, at the conclusion of these notes. Just now the vocal entertainments given by some 150 Swedish and Norwegian Students are creating a *furore* at the French capital, similar to that elicited by the Spanish *Estudiantina* some few months ago during the Carnival, with this difference, however, that the performances of the Scandinavian rivals of the latter possess a real musical value. They are the representatives of the exceedingly well-trained vocal societies of the Universities of Upsala and Christiania, led by Herren Hedenblad and Behrens.

The very interesting collection of manuscripts of great composers now being exhibited in Paris includes—besides numerous specimens from the pen of Haydn, Mozart (above all the original score of "Don Giovanni"), Gluck, Lulli, Rameau, Grétry, and others—the original score of Cherubini's "Les Deux Journées," a Cantata by J. S. Bach, and fragments from Handel's "Acis and Galatea."

The success of Verdi's "Aïda," in the French version of the libretto, has been such that the contemplated closing of the Théâtre-Lyrique had to be postponed. At the same establishment a new opera by the Marquis d'Ivry, entitled "Les Amants de Vérone," in which M. Capoul is to sing the principal *rôle*, is in course of preparation. The *sujet* of the new work is founded on Shakespeare's comedy of the "Two Gentlemen of Verona."

M. Victor Massé, the composer of "Paul et Virginie," has been relieved from his duties as *chef des chœurs* at the Grand-Opéra. He retires from his post on the small pension of 1,275 francs.

After an absence of six weeks Mdlle. Krauss made her reappearance at the Paris Opéra at the beginning of last month as *Valentine* in Meyerbeer's "Les Huguenots."

Recent numbers of *Le Ménestrel* contain a series of interesting explanatory articles relative to the new double-keyboard pianoforte of Messrs. Mangeot Frères, to which we have already referred in these columns. The articles are written by M. Zarebski, the able artistic exponent of the distinctive advantages possessed by this remarkable instrument.

The Paris correspondent of the *Times*, writing under date 22nd ult., says: "An acoustic experiment was made yesterday with the captive balloon. Twenty musicians went up in it and played Bilse's 'Storm,' while the other half of the band responded from below. The ruins of the Tuileries gave back a decided echo, and people in the street were surprised at hearing the 'music of the spheres after this fashion. The experiment is to be repeated under more favourable atmospheric conditions."

On the 7th ult. died at Vienna the only surviving sister of Franz Schubert, Madame Therese Schneider, at an advanced age. Of the eighteen brothers and sisters of the great composer only two brothers now remain alive.

The death is announced at Madrid of Don Hilarion Eslava, one of the most talented of Spanish composers, and for many years director of the Conservatorio of the Spanish capital. His compositions for the church, especially, are held in great estimation among his countrymen, but he was also the successful composer of several operas, as well as author of some theoretical works of merit. His publication entitled "Lira Sacro Hispaña"—a very interesting collection of religious music, including numerous compositions by old Spanish masters—reflects great credit also upon his critical knowledge. Eslava died on July 23, at the age of seventy-one.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Exhibition Concert, Sweden and Norway (July 24): Sonata for pianoforte and violin (Grieg); Octett for strings (Svendsen); Trio in E flat (Berwald). Concert Officiel of Chamber Music (August 2): Trio for pianoforte, violin, and violoncello (Lacombe); Quintett, D minor, (Onslow); Quartett, Op. 41 (Saint-Saëns). Grand Concert Officiel (August 8): Overture, "La Muette" (Auber); Fragments from a Mass (Ambroise Thomas); Symphony Romantique (Joncières); Marche Nuptiale (Wider); 6th Psalm (Lefèbvre); Andante and Finale from "Carnaval" (Guirand). Concert Officiel of Chamber Music (August 9): Trio (Op. 1) for pianoforte, violin, and violoncello (Auber); Stringed Quartett in A minor (Boély); Quintett in D minor for pianoforte and strings (Boisdeffre). Concert Officiel of Chamber Music (August 16): Quartett, Op. 15 (Léon Kreutzer); Concerto capriccioso for pianoforte (Dubois); Intermezzo for stringed quintett (Taudon); Trio (Op. 41) for pianoforte, violin, and violoncello (Lacombe). Grand Concert Officiel (August 22): Fragments from Symphonie Gothique (B. Godard); Scène Fantastique for orchestra and chorus, "Le Rêve d'Hoffman" (H. Salomon); Symphony for organ and orchestra (Guilmant); Airs de danse d'"Herculanum" (F. David); Fragments from "Sept Paroles du Christ," for chorus and soli, orchestra and organ (Dubois). Concert Officiel of Chamber Music (August 23): Quartett, Op. 5 (A. Luigini); Quintett No. 3 in G for wind instruments (Reicha); Andante in F for stringed quartett (Altés); Quartett for pianoforte and strings (Chaine).

Leipzig.—Concert in memory of F. von Holstein (July 12): Trio for pianoforte, violin, and violoncello; Scene from Schiller's "Braut von Messina;" Sonata (Op. 28) for pianoforte; Airs from "Rattenfänger von Hameln" and "Haideschacht;" Songs for mixed chorus (Holstein).

Dresden.—Conservatorium Concerts (July 4): Motett "Jesu meine Freude" (Bach); Overture "Freischütz;" Concerto for violin, No 6 (Spohr); Rondo for clarinet; Concerto in F minor (Weber); Concerto in G minor (Mendelssohn); Vocal soli. July 13: Jubilate (Handel); Concerto for pianoforte in D minor (Mozart); Air from "Mitrane" (Rossi, 1648); Hungarian Fantasia for violoncello (Grützmacher); Romances for chorus (Schumann); Choral Fantasia (Beethoven).

Baden Baden.—Concert of the Curcomité (August 20): Overture "Ruy Blas" (Mendelssohn); Violin concerto (No. 2), with orchestra, unpublished (Joachim Raff); Violin solos (Bach and Rubinstein); March from "Die Folkunger" (Kretschmer); Vocal soli.

Kissingen.—Concert of A. Eichhorn (July 17): "Faust" overture (Wagner); Tonbilder, from the "Nibelungen," for violin and orchestra (Eichhorn); "Danse macâbre" (Saint-Saëns); Gipsy melodies (Sarasate); Concert Fantasia for bass violoncello (Eichhorn).

CORRESPONDENCE.

GROVE'S "DICTIONARY OF MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On looking through the third part of Mr. Grove's "Dictionary of Music," I noted a few memoranda which perhaps you may like to publish.

CARTER, THOMAS, was the elder son of Timothy Carter, who was appointed a member of the choir of Christ Church Cathedral, Dublin, in 1740. His younger brother was Sampson Carter, Mus. D., for many years a professor of music in Dublin. The date of Thomas Carter's birth has been sometimes incorrectly stated. Mr. Husk's date, "cir. 1735," is right. But Mr. Husk implies, following probably the article on Carter in that very untrustworthy book, the "Dictionary of Musicians," published by Sainsbury, 1825, that Carter went to Italy at an early age, under the patronage of Lord Inchiquin, to complete his musical education. This, so far as the date is concerned, cannot be the case. Carter was appointed organist of St. Werburgh's Church, Dublin,* in December, 1751, and held the appointment till 1769, when he was about thirty-four years of age, and it was then that he visited Italy. This is confirmed by the statement in Sainsbury's "Dictionary" that when at Naples he was noticed by Sir William Hamilton,† Sir William not having been appointed ambassador to the Court of Naples till 1764. On his return from Italy Carter went to India, where he did not remain long, and finally settled in London about 1773. It may be well to notice here a doubt recently raised respecting the date of Carter's death, which is recorded in the *Gentleman's Magazine* for 1804 as having taken place on the 12th of October in that year. In looking through the records of the Irish Musical Fund Society Sir Robert Stewart discovered the name of Thomas Carter, and was at first led to think that it was that of the composer, no other member of the musical profession of the name being known in connection with Dublin. Sir Robert kindly sent me copies of all entries in the records relating to this person, from which it appeared that on June 6, 1803, "Mr. Thomas Carter, professor," was proposed as a member of the Society, and was elected on July 4 following. Dr. Sampson Carter was then president of the Society, and was present at the meeting in July. Thomas Carter attended various meetings of the Society until 1808, on July 18 in which year he was ordered to be expelled for non-payment of his subscription. This order was, however, rescinded. In 1809 Carter was fined for non-attendance at the commemoration concert on May 7, but the fine was remitted in the following month on the production of a certificate of illness. Carter may have died soon afterwards; at any rate his name disappears from the records from that time.

All this looked as if the composer might have returned to Dublin in his old age, and that the notice of his death in the London journals was premature. But on further investigation I found that the statement in the *Gentleman's Magazine* was perfectly correct. A notice of Carter (quoted in Nichols's "Literary Illustrations," vol. vii., p. 594) appeared also in the London *Evening Post* of the 18th of October, and this notice was copied verbatim into the *Dublin Journal* for October 25, with the addition that Carter died in London. The Thomas Carter of the Musical Fund Society was therefore a different person.

I may take this opportunity of clearing Carter's character from an imputation brought against it of plagiarism, or worse, in connection with his most popular ballad, "O Nanny, wilt thou go with me?" In 1847, a Mr. Williams, a grandson of Joseph Baildon, the composer, wrote a letter to the *Gentleman's Magazine*, in which he claimed this song for his grandfather. His story was as follows: That early in 1774 Baildon composed the air in question, and gave it to his daughter (afterwards Mrs. Williams) to copy; that on Baildon's death on May 7 following, his house and effects were sold by auction, when the manuscript was purchased by Carter, and immediately published by him as his own composition; that Miss Baildon, having married in the same year and left England, had no opportunity at the time of exposing the fraud; and that long afterwards she related the circumstances to her son, who about 1833 went to Sir George Smart and informed him of what he had learned. Mr. Williams also states that the first line of the song originally commenced "O Betsy, wilt," and that Baildon altered the name to Nanny, "as being more accented."

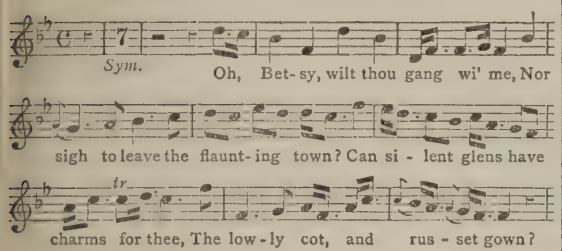
What Sir George Smart thought of the story does not appear, and the question seems to have slumbered for fourteen years more. Under any circumstances it seems strange that Mrs. Williams should never have said anything of the

* Parish Registers of St. Werburgh's.—GILBERT, "Hist. Dublin," i. 34.

† Sainsbury's "Dictionary" says, "Sir William and Lady Hamilton," but Sir William was not married till 1789.

matter till 1833, when she must have been nearly eighty years of age, a time of life when the memory of past events is seldom trustworthy; but while her son no doubt wrote his letter in good faith, it is a signal example of the danger of trusting to "recollections," as well as of the impropriety of bringing charges against any one without substantial facts to support them. There was, however, a substratum of truth in the story, and this Mr. Williams might have ascertained had he been as well acquainted with his grandfather's works as in duty he ought to have been. The facts are these: Baildon did compose music to Percy's ballad, his daughter no doubt copied the manuscript, and the auction took place as stated; but the rest of the story is a mere baseless assumption. In place of having been sold to Carter or to any one else, Baildon's composition is to be found in print in a collection of his songs entitled "The Laurel," in two books, and published by Harrison and Co., 18, Paternoster Row. This collection bears no date, but was probably published in Baildon's lifetime, and if so the song must have been composed before 1774. It is headed, "A Song in the Scotch manner, sung by Mr. Beard," and there is not a shadow of resemblance between it and Carter's setting. I subjoin a quotation of part of the melody:—

A SONG IN THE SCOTCH MANNER.


Sym.
Oh, Bet- sy, wilt thou gang wi' me, Nor
sigh to leave the flaunt- ing town? Can si - lent glens have
tr
charms for thee, The low - ly cot, and rus - set gown?

As regards the change of the name, Mr. Williams has exactly inverted the fact. The words as written by Percy commenced "O Nancy," but in Baildon's song they begin "O Betsy." This change therefore is due to Baildon, and I cannot think it creditable to his judgment.

Before dismissing the subject I may remark that in the *Gentlemen's Magazine* for 1847 a discussion arose as to whether the English or the Scottish form of the words is the original. The lines are said to have been addressed by Percy (afterwards Bishop of Dromore) to Anne, daughter of Barten Goodriche, Esq., of Desborough, whom he married in 1759. This gives us an approximate date for their composition and accounts for the name Nancy. Now, *à priori*, one would say that an Englishman addressing an English lady would write in modern English; but it may, perhaps, be suggested that, had the fancy taken him, the editor of the "Reliques" was not an unlikely man to have clothed his thoughts in either an archaic or a Scottish dress, as being more picturesque, though the song contains nothing Scottish either in thought or expression. In Nichols's "Literary Illustrations," vol. vii., p. 247, is a letter to Percy from his friend Dr. Grainger, dated February, 1758, in which Grainger, speaking of the *Grand Magazine*, then lately started, requests Percy to contribute some poetry to it; and adds that "they (the proprietors) were especially urgent with me for your Scotch song." The name of the song is not given, but the date of Grainger's letter, coupled with the fact of Percy's marriage to Miss Goodriche in the following year, gives colour to the belief that "O Nancy," was meant. If this be so, it would seem that the song was originally a pseudo-Scotch one, so far at least as the spelling is concerned. There is not a single *word* in it that is peculiar to Scotland. Whatever the "Scotch song" to which Grainger refers may have been, it did not appear in the *Grand Magazine*;* but in the same year, 1758, "O Nancy," was inserted in the sixth volume of Dodsley's "Collection" in a purely English form. This then is the form in which it was first *published*. May we suppose that Percy was unable to comply with his friend's request, in consequence of having already promised or given the song to Dodsley, and that on its publication in the "Collection" (and perhaps by Dodsley's advice) he stripped Nancy of her Scottish masquerade dress. Between the Scottish and English texts a solitary difference of reading is found, but it is one which seems to me worthy of notice. In the Scottish form the second stanza begins thus—

O Nancy, when thou'rt far awa',
Wilt thou not cast a wish behind?
Say, canst thou face the flaky snaw,
Nor shrink before the warping wind?

Now the expressions "flaky snaw" and "warping wind" go well together. They are suitable to a supposed residence in a highland cottage, and harmonise with the "silent glens" spoken of in the first stanza; but in giving the words an English form, "snow" would not rhyme to "away," and a change was therefore necessary. Accordingly, in Dodsley, for "flaky snaw" we find "parching ray," which is rather suggestive of a journey to India, and somewhat inconsistent with the expressions employed in the preceding stanza. In Baildon's setting of the song, which no doubt is older than Carter's, the words preserve the Scottish character *throughout*, and the composer has given the same to his music. This Carter has not attempted to do, and it is likely that he adopted the words as he found them in Dodsley's "Collection." His melody was probably published about 1775, and was sung by Joseph Vernon at Vauxhall. In an old copy of the song in score for instruments I find it headed "Sung by Mr. Vernon," and the words purely English.

Some confusion has been caused by the absurd practice which some publishers adopted of printing the words in a mixed form, by Scotticising the first line only. The song ought to be in either Scotch or English from beginning to end. I have only to add that the change of the name from "Nancy" to "Nanny" was probably made for the purpose of avoiding the sibilant in singing. The success of "O Nanny" induced Carter, some years afterwards, to publish another song as an answer to it, entitled "Oh William, I will gang with thee," but, like most answers, it is inferior to the original.

Catley, Ann.—Without any wish to rake up old scandals, and still less to say a word in favour of a man of the character of Sir Francis Delaval, I may add that the action brought against him by Miss Catley's father has very much the appearance of an attempt to extort money, and that when Lord Mansfield commented on the case he was not fully informed of the young lady's previous history.

It is a common error to connect the tune to the Advent Hymn, now commonly known as "Helmsley," with either Miss Catley or the "Golden Pippin." The hymn-tune was published by John Wesley in 1765, under the name of "Olivers," when Miss Catley was in Ireland, and long before the "Golden Pippin" was written. Its *first strain*, however, seems to have been suggested by a popular song of the day entitled "Guardian angels, now protect me," and the melody of this song, adapted to the words "Where's the mortal can resist me," was introduced into the "Golden Pippin" in 1776. It was not in the burletta as first produced in 1773. A hornpipe constructed from the same tune appears also to have been danced by Miss Catley in the "Golden Pippin," but this was several years after the publication of the hymn-tune.

Parke, in his "Musical Memoirs" (ii. 252), has the following reference to Miss Catley: "The staccato style of singing, hitherto ridiculed by the Italians, first introduced on the opera stage by Mdlle. Sontag, was practised with equal success fifty years ago by Miss Catley. That lady, who was a prodigious favourite with the public, sung the whole of Fischer's minuet staccato in the burlesque opera of 'Tom Thumb,' first performed 1780, with most extraordinary power of voice and articulation, and in it was at all times vehemently encored."

Clarke-Whitfeld, John.—The statement that Dr. Clarke removed to Dublin shortly after his appointment as organist of Armagh Cathedral is incorrect. He succeeded Richard Langdon at Armagh in 1794, and held the appointment for three years. He states this himself in a preface to the second volume of his "Cathedral Music," 1805.* He

* To the number of this magazine for March, 1758, Percy contributed a sonnet, also addressed to Miss Goodriche, beginning, "While you, fair Anna, innocently gay."

* I am indebted for this reference to Dr. Marks, the present organist of Armagh Cathedral.

was succeeded by Dr. Jones in 1797. Whether he became connected with the Dublin Cathedrals in that year I do not know, but it appears from the Chapter Acts of St. Patrick's Cathedral that, on March 17, 1798, "by concurrence of the Chapters of Christ Church and St. Patrick's, Dr. John Clarke was appointed master of the boys."* Soon afterwards the rebellion which broke out in that year was probably the cause of his leaving Ireland, and he became organist of Trinity and St. John's Colleges, Cambridge. It should also be added that Clarke's degree of Doctor was conferred by the University of Dublin in 1795. The Cambridge degree, which he received on December 14, 1799, was *ad eundem*.†

Yours faithfully,

G. A. C.

"ELIJAH" IN NEW YORK.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I notice in the MUSICAL TIMES for July a note to the effect that Mendelssohn's "Elijah" was performed in New York for the *first* time, complete, during the past season. This is a mistake. On referring to my book of programmes, in which I preserve a programme of every opera and concert at which I attend or sing, I find record of the complete performance of "Elijah" on the following occasions: November 29, 1875, by the Centennial Choral Union, under the direction of George F. Bristow; June 7, 1867, by the New York Harmonic Society, directed by F. L. Ritter; Oct. 31, 1871, by the New York Harmonic Society, directed by Dr. James Pech. On this occasion the soloists were Miss Edith Wynne, Madame Patey, Mr. W. H. Cummings, Mr. J. G. Patey, and Mr. Charles Santley. The chorus numbered 300, and the orchestra 62.

"Elijah" has been performed on other occasions also of which I have no record. Selections from this Oratorio have frequently been given.

Very truly yours,

ALFRETON HERVEY.

Newark, N.J., July 14, 1878.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DOMINANT SEVENTH.—*Apply to the Registrar, National Training School of Music, South Kensington.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBURY.—An Organ Recital was given at the Parish Church by Mr. G. A. Hardacre on the 17th ult., when a collection was made in aid of the Pulpit Fund. The programme was exceedingly interesting, including the Sonata in B flat No. 4 (Mendelssohn), Toccata in F (Bach), Overture in F (Thorne), &c.

BARBADOS, WEST INDIES.—A Concert, in aid of the "Goodridge Home," an institution founded by Mrs. Hinds Howell, of Norwich, England, for the relief of ladies who have fallen in circumstances, was given by Mr. J. S. Bowen, Organist of St. Ambrose, at the Albert Hall, on Tuesday evening, July 23. The programme included instrumental extracts from the works of Beethoven, Mendelssohn, Ketterer, and Schmidt, and vocal selections from Haydn, Blumenthal, Weber, Gounod, and Pinsuti. The audience was large and appreciative. Encores were accorded to songs by Mrs. Lawrence and Mrs. Greaves; a selection from Beethoven's Septett, arranged for clarinet, violoncello, and piano, played by Mr. Doorly, Mr. Clarke (of the Army Control Department), and Mrs. Trowbridge; Galop de Concert (Ketterer), for piano, by Miss Nightingale; and Gounod's "Serenade," sung by Miss Shute. Mr. Bowen's solos were much appreciated by the audience, and his efforts have realised about £36 for the deserving Charity.

BRADFORD.—An Inauguration Service in connection with the organ recently erected in the Wesleyan Chapel, Otley Road, was held on Thursday evening, the 1st ult. The Rev. W. O. Simpson, of Horton, preached a most impressive sermon, prior to which Mr. J. H. Rooks, of Richmond, performed the Fantasia, with Choral (Henry Smart), and Sonata No. 2 (Mendelssohn), and, after the sermon, "Hommage à Beethoven," adapted for the Organ by J. H. Rooks; Andante No. 2 in F (Sir F. A. G. Ouseley); "Triumphal March," *Naaman* (Costa). The new organ reflects great credit upon Messrs. Conacher and Co., the builders, and its beauties were most effectively brought out by the organist. The chapel choir sang several hymns and anthems in a very creditable manner.

BRIGHOUSE.—On Tuesday evening, the 5th ult., the Brighouse branch of the Church of England Temperance Society held its first Festival in the parish church. A procession of members and choir formed at the school and, preceded by four brass instruments, marched to the church singing "Brightly gleams," &c., to Sullivan's tune. Arriving in the church the organist played the Andante from Mozart's Quartett, which was followed by a hymn. The prayers were monotoned by the Rev. G. Oldacres, M.A., curate. The psalms were chanted to Patten and Jacobs, the Magnificat to Hackett, and the Nunc dimittis to Roberts. The anthem, "The Lord is loving" (Garrett), was well rendered by the choir, augmented by that of St. James's. After singing a few special hymns the service was brought to a close by the Organist, Mr. J. H. Pearson, playing "Marche Triomphale" (Moscheles).

BRISBANE, AUSTRALIA.—The large attendance at the School of Arts on the occasion of Mr. Jefferies' farewell Benefit Concert was a decisive recognition of the value of his services as Conductor—and, indeed, founder—of the Brisbane Musical Union. The compositions chosen for performance were Handel's *Acis and Galatea* and Mendelssohn's *Athalie*, both of which were excellently rendered, the choral portions, especially, evidencing the care with which the works had been prepared. At the conclusion, Mr. Jefferies received from performers and audience a burst of applause as warm as it was well deserved. At the *conversazione*, held at the School of Arts for the purpose of wishing a pleasant voyage and safe return to Mr. and Mrs. Jefferies, various musical selections were given by members of the Union, and a most enjoyable evening was spent.

BUXTON.—An extra Concert was given by Mr. Julian Adams at the Pavilion on the 1st ult., the principal vocalists being Madame Sinico, Mdlle. Ronayne, and Mr. Lascelles (who replaced Signor Campobello, absent from indisposition). The solo violin playing of Mr. Carrodus was a conspicuous feature in the programme; and in his Concertante duet with Mr. Julian Adams (pianoforte) both performers received warm and well deserved applause. Madame Sinico's singing was thoroughly appreciated; and Mdlle. Ronayne (who has a fine contralto voice) made an excellent impression upon the audience. The orchestral pieces were most effectively rendered under the intelligent conductorship of Mr. Julian Adams.

CHARD.—Mr. L. N. Parker, Associate of the Royal Academy of Music, recently gave his second annual Lecture on behalf of the Musical Union, a Society established about three years ago through his instrumentality and exertions, and of which he has since been the hardworking and zealous honorary Conductor. The subject chosen was "Mozart," that on the first occasion being "Beethoven." Dr. Williams occupied the chair. Mr. Parker treated the subject in his usual free and effective style, and his illustrations on the pianoforte were excellent. The chairman at the close warmly thanked Mr. Parker, and said that the members of the Sherborne Vocal Union could not sufficiently testify to the untiring energy, persevering zeal, and self-denial, which had always been shown by him in conducting with such success the efforts of the Society. He then handed to Mr. Parker, in the name of the Union, a handsome drawing-room timepiece. In returning thanks for the present, Mr. Parker said that when he came into the town some few years ago he found it full of strangers; now he ventured to think it was full of friends. The timepiece was supplied by Messrs. Cole and Son, and on a plate in the front the following inscription was very neatly engraved:—"Presented, together with a purse of gold, to L. N. Parker, Esq., A.R.A.M., on his marriage, by the Sherborne Musical Union, Aug. 7, 1878."

GUELPH, ONTARIO.—Mr. Philp recently gave an excellent Concert of Sacred Music at the Dublin Street Methodist Church, when the organ playing of Miss Cossitt, Miss Goodfellow, and Mrs. James Clarke were conspicuous features in the programme. The vocal solos of Miss Willoughby and Mrs. Caldwell were also much admired; and the choir gave ample evidence of Mr. Philp's careful training in several pieces. No admission fee was charged; but a voluntary collection at the door realised a handsome sum.

LEEDS.—The arrangements are now nearly complete for the re-opening of the Victoria Hall (after complete redecoration, the addition of new electric sunlights, cleaning and repairs of the organ, &c.) with two grand Festival Concerts on Friday and Saturday evenings, the 20th and 21st inst. The principal vocalists already engaged are Miss Rose Hersee, Madame Enriquez, Mr. Vernon Rigby, and Signor Federici, who will take the solo parts in Rossini's *Stabat Mater*, which will occupy the first part of Friday evening's Concert. The band will number between sixty and seventy performers, selected from the first orchestras in London, Liverpool, Manchester, Leeds, &c., and the chorus will include most of the best and most experienced singers in the town and neighbourhood, forming altogether a grand orchestra of three or four hundred voices. The Organist is Mr. J. K. Pyne, of the Cathedral and Town Hall, Manchester, and the Conductor, Dr. Spark, Borough Organist. The arrangements are being carried out with great spirit and liberality by a large and influential committee of aldermen, councillors, and private gentlemen—the honorary secretaries being the Town Clerk and Alderman Gaunt. The proceeds of the festival will be devoted in aid of the medical charities of the

* At that time there was but one set of boys for the two Cathedrals.

† "Cambridge University Calendar."

town, and the prices of admission will, we understand, be extremely moderate.

OTLEY.—The twelfth Annual Festival of the Choirs belonging to the Choral Union connected with the rural deanery of Otley was held on Saturday afternoon, the 27th of July, in the Parish Church. The service, which was full choral, commenced at three o'clock, and may be chronicled as a musical success. The total number of singers was 204, and, with the exception of four, all were surpliced. The Rev. W. E. Seaton, of Cleckheaton, officiated as Precentor; Mr. W. Stables, Kirkstall, conducted; and Mr. A. Longfield presided at the organ. Sir John Goss was present, and was not only delighted with the manner in which the music was rendered, but expressed his surprise at the volume and richness of tone possessed by the united choirs. The processional, which was perhaps the most effective hymn sung, commenced with the words, "To God, ye choir above, begin" (Tallis). The responses, which were taken up with promptitude, were creditably sung; and the chanting of the Psalms was extremely good, the pointing being faultless. The anthem, "Sing praises unto the Lord," was by Gounod, taken from the 4th, 5th, and 13th verses of the 30th Psalm. The hymn before the sermon was "The roseate hues of early dawn" (E. J. Hopkins), that after the sermon "Thou art coming, O my Saviour," which was certainly the favourite tune, as it was taken up with so much heartiness by the vast assemblage. The Te Deum was next sung to a composition by Dr. Dykes. The recessional, "See the Conqueror mounts in triumph" (H. Smart), was rather unsteady, but the fact of the choir being extended from one end of the church to the other will in part account for this, as it renders strict time almost impossible. The sermon, which was a very impressive one, was preached by the Rev. W. E. Dutton. A collection was made at the close of the sermon, and upwards of £9 realised.

PENMAENMAWR.—The tenth annual Concert in aid of the National School took place on the 19th ult., when an excellent programme was performed. The Rev. W. Randall, M.A., rector of Handsworth, presided. The singing of Alaw Llechid, Eos Idwal, and Eos Eliden was very good, and the audience encored every piece they sang. The Penmaenmawr glee party sang exceedingly well, and Miss and Masters Ralli and Mr. Burrowes proved themselves excellent instrumentalists.

RHYL.—On Saturday the 9th ult. a Concert was given in the Town Hall. The performers were Madame Edith Wynne, Miss Cordelia Edwards, Mr. E. M. Rowland (Eos Maelor), of Bangor Cathedral, Mr. S. J. Hughes, and the Rhyl glee party. Mr. J. L. Hughes was the accompanist. There was a large attendance.

SHERBORNE.—The forty-fourth Concert of the Musical Society was given on Tuesday evening, the 30th of July. The music-hall was found not sufficiently large to accommodate the scholars and a number of visitors, and so it was arranged to hold the Concert in the schoolroom. The Society numbered about its usual strength—100 voices—and the orchestra was highly efficient. The programme was interesting, Mr. Parker, who conducted, gaining well deserved applause in his pianoforte solos. At the conclusion of the Concert, Mr. Young said their heartiest thanks were due to Mr. Parker for so successfully carrying out the musical arrangements. During the day the members of the Musical Society presented to their Conductor a set of silver *entrée* dishes as a token of their esteem and regard, and with their best wishes on his approaching marriage. They are very handsome, and were supplied by Mr. Adams, and nicely engraved.

TEIGNMOUTH.—Miss C. E. Linter, Organist of St. Michael's, gave her annual Concert at the Assembly Rooms on the 13th ult., when she was assisted by the members of her Madrigal Society and lady and gentlemen amateurs. The programme was well selected, and the part-music, carefully and correctly rendered, reflecting much credit on the performers. In Mendelssohn's *Hear my Prayer* the solos were taken by Mrs. Templer, Miss Brine, Miss Stamp, Miss Tickell, Mr. T. Pedrick, and Mr. Wills, who acquitted themselves admirably, and were enthusiastically applauded. The instrumental selections were artistically performed, especially a Duet for two pianos, by Saint-Saëns (Miss C. E. Linter and Miss Cleminshaw), and the Overture, *Die Lustigen Weiber von Windsor* (Nicolai), for eight hands (Miss C. E. Linter, Mrs. Arnold, Miss Cleminshaw, and Miss D. Saul). Mr. Arnold presided at the piano, and Miss C. E. Linter conducted.

TEWKESBURY.—A new organ has just been erected by Sweetland, of Bath, in the Wesleyan Chapel, the funds for which were raised as a memorial to Mr. J. Priestley, a former member of the congregation. The instrument was opened on the 11th ult. by Mr. C. J. Frost, Mus. Bac., of London, who played a selection of pieces by Mendelssohn, Hiles, Guilmant, Merkel, Smart, Handel, and Frost.

TIMARU, NEW ZEALAND.—The first Annual Meeting of the Harmonic Society took place in the Oddfellows' Hall on the evening of June 12, when the report read by the Secretary, Mr. C. S. Fraser, showed that the Association was prospering as much as its most enthusiastic well-wishers could desire. At the Concert given on the 6th of September last Mendelssohn's *Athalie* was performed; and at Christmas Handel's *Messiah*. Two representations of Barnett's Cantata, the *Ancient Mariner*, have also been given, under the able direction of Mr. Ziesler, who, as a token of esteem, was presented at the meeting with a handsome clock.

WARMINSTER.—A Morning Concert was given at the Town Hall on the 8th ult. in aid of the Rev. W. Hickman's Mission School, when the following artists generously gave their services:—Miss Lottie Cowen, Miss Agnes Fielding, Mr. Alfred Foley, Mr. W. F. Fussell, Mr. Barnett, and Mr. W. Chalke. The Concert, which was under the patronage of Prince Leopold, was fashionably attended and thoroughly appreciated.

WEST HARTLEPOOL.—A Concert was given in the Athenæum on July 29 in aid of the fund for sending three detachments of the Fourth Durham Volunteers to Shoeburyness. The principal vocalists were Miss Esther Ferry, Mr. Thompson, and Mr. Hunter. The Volunteer band was also present. One of Mr. J. H. Lewis's popular glees was sung by the parish church choir. Mons. Reidal played a violin solo, and other artists of note rendered their services. Mr. J. H. Lewis was the pianist and Conductor. The Concert was a decided success, and a handsome balance was realised.

ORGAN APPOINTMENTS.—Mr. Wm. Johnson, Organist and Choirmaster to the Parish Church, Grappenhall, Cheshire.—Mr. J. W. Honneyman, Organist and Choirmaster to the Parish Church, Brampton, Cumberland.—Dr. W. T. Belcher, Organist and Choirmaster to Handsworth Parish Church, Birmingham.—Mr. Charles Freeman, to the Episcopal Church of St. Andrew's, Fife, Scotland.—Mr. A. J. H. Barber, to Reading School.

CHOIR APPOINTMENTS.—Mr. Walter Taylor (Principal Alto) to the Cathedral Church, Ripon.

OBITUARY.

On the 9th ult., EDWARD MURRAY, formerly acting-manager at Covent Garden, and other London theatres, also for thirty years a member of the choir at St. George's Cathedral, Southwark, aged 49.

On the 25th ult., at Hampstead Road, JOSEPH LIDEL, aged 75.

BEDFORD COLLEGE, LONDON (for LADIES), 8 and 9, York Place, Portman Square, W.—The PROFESSORSHIPS of HARMONY and CLASS-SINGING, lately held by Mr. Hullah, are now VACANT. Applications and testimonials to be sent to the Hon. Sec., at the College, not later than September 20.
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For yonder tow'r 's my lady's bow'r,
And there she waits for me!"

She rowed him o'er the water wide,
She saw him leap to land;
He left a piece of red, red gold
Within her lily hand.
And many a time she ferried him
Across the water wide,
And ev'ry time she dropt the gold
Adown into the tide.

"O row us o'er the tide, lassie,
O row us o'er the tide;
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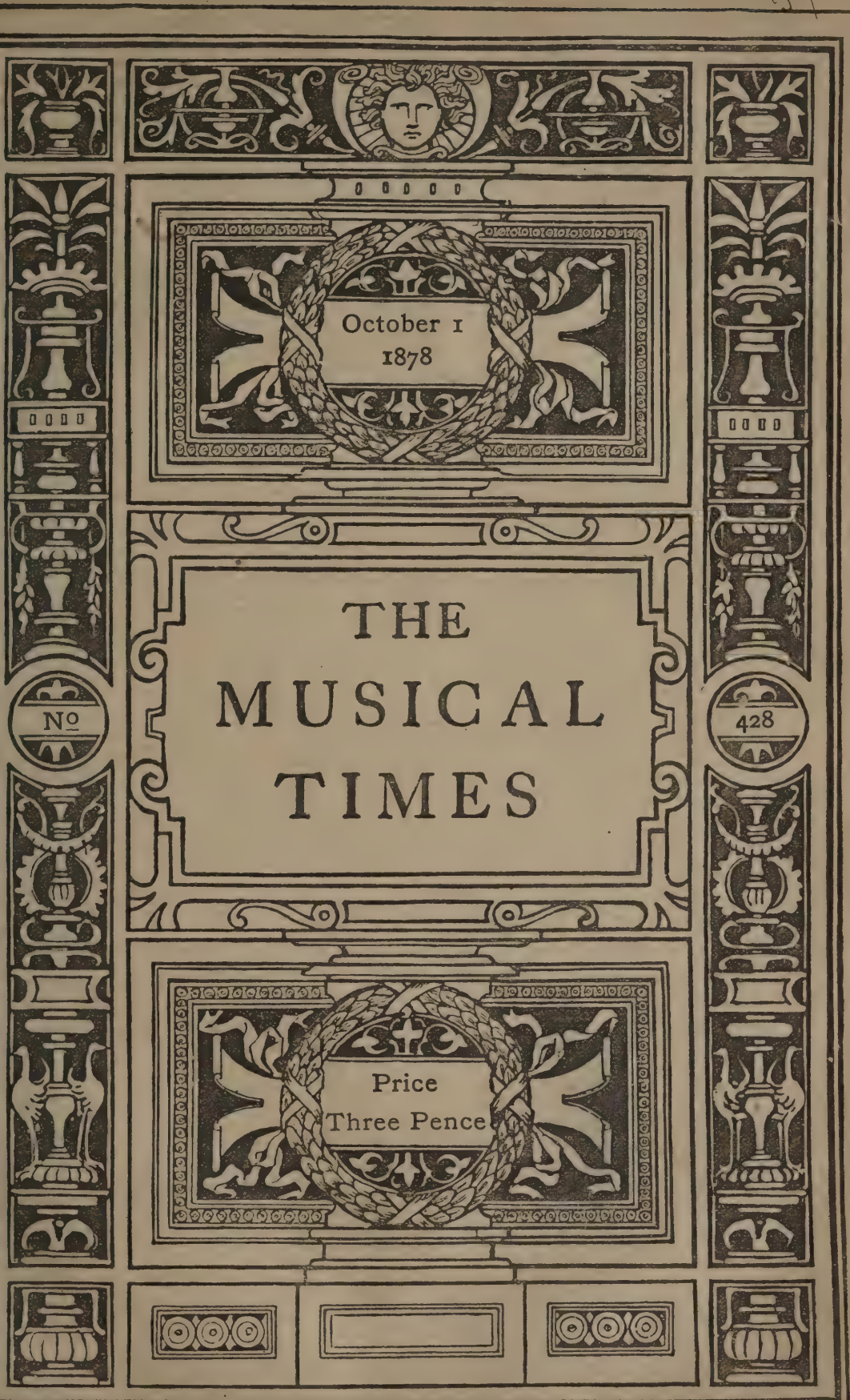
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1878.

MEDIOCRITY.

By Joseph Green.

During the month attention has been directed to a communication from the composer Richard Wagner, which appeared in a Bayreuth paper. It has pleased him to rail at the sluggishness and stupidity of the German public in receiving the seed of the musical gospel he has been preaching. The communication may have possibly been inspired by that irritable vanity which in many distinguished men seems to chafe at a momentary eclipse of notoriety; or it may have been the genuine outcome of the impatience of the intuitive mind at some sudden reminder of the general dulness and mediocrity of the world.

It is not perhaps very agreeable to many of us to find ourselves glanced at as an atom in a mass of mediocrity, which for an instant, may have attracted the disdainful gaze of the eye of genius. The flout of the composer has already been resented; and some have solaced themselves in the contemplation that if individually they are miserable petrifactions, yet in the aggregate they form a highly respectable mass, which has stood for almost a geological period, and is not likely to be easily moved by Herr Wagner. Mediocrity is perfectly safe in that position. It is the old question between the practical and the ideal. The idea must be submitted to the tedious tests of experience before it is sufficiently incarnate to be made visible and tangible to the vulgar; and it is easy to conjecture how painful it must be to the originator to await the process, with the constant fear, too often realised, that he may never live to see the embodiment of his conception.

Generation after generation we have the same complaint of the stupidity, not only of a particular public, but of the age. We may feel pretty well assured that cerebral developments are more or less the same in at least all historic periods. If in art or learning the reproaches of a "Dunciad" are considered appropriate to certain decades or countries, there must be causes at work, independently of distinctions of race, of the general state of education, or of propinquity to the great centres of intellectual activity.

To secure the highest appreciation of music as an art or science, no condition seems wanting at the present moment in Germany. Yet it is the Germans, —the fellow-countrymen of Bach and Beethoven, Schubert and Schumann, and of Wagner himself—the irate composer stigmatises as sluggish, indolent, stupid, and debased by a press which lives on degrading itself to the same level of mediocrity and commonplace.

Supposing that after all there may be some truth in Wagner's complaints, whether they be addressed to a German or a British public, where are we to look for the specific causes which would justify them at this epoch? We are sometimes told that in Germany the breaking up of the old political and social organisation, after the late war with France, gave rise to new ambitions more material in their objects than the pleasures of the intellect and the imagination, which in Germany once annihilated, and nobly annihilated, that sense of humiliation a more vulgar-minded people might experience in comparative poverty. Again, as regards civilised Europe in general, we are asked to believe that the present-day eagerness in the pursuit of the physical sciences has a tendency to consign art and artists to an inferior position. That can scarcely be true; because the pursuit of science, when not a mere pottering with facts, utilises the imagination, and is itself only a species of intellectual indulgence not unlike what we all enjoy in the serious study and practice of an art. Moreover, science, only in a little less violent language, makes on her own account precisely the same complaints Herr Wagner has recently addressed to the German people. Not long ago the scientific world was startled by a little discovery known as the "liquefaction of oxygen." It was understood to be, in its way, remarkable; yet probably there was not one in a hundred amongst us to whom it had the slightest significance without a considerable amount of elementary explanation. The inventor himself, in imparting to us the details of his successful experiment, says: "Still the scientific world is not the world. A suppressed titter has rippled on the faces of the ignorant, followed by the query, *What's the use of it?* Well, it is perhaps the fault of the scientific world if so grovelling an exclamation is all but universal. Books, and especially manuals treating of physics, chemistry, and other sciences lay more stress on tangible results than on the workings of the creative mind."

Of course they do, and it is the same in "manuals of music," if they are intended to sell. They are written for immediate and practical use. In the next generation what is valuable in the discovery of the liquefaction of oxygen or in its results to science will be duly incorporated in manuals of chemistry. In the same way Herr Wagner may be persuaded that his cogitations are not wholly lost to the world, even if his poetic ideal is not instantly realised by the aid of some all but impossible stage accessories he may have had in view when writing or composing in the seclusion of his own study.

In the direction of general conditions we fail to see any specific reason why in the present day the power of appreciation of music or of art with the public should be a subject of lamentation. Nor can we comprehend why Herr Wagner, of all composers—many of whom have before now lived and died without due recognition—should exhibit himself in the light of a "blighted being;" and thus imitate deserving mediocrities who convey to the sympathising ears of wives and families complaints of the same nature Wagner has addressed to a hard-hearted public. There is nothing more ludicrous than the unsuccessful composer's whimper that "the public don't understand good music." The fact is that the public does understand it, and in many cases better than the musicians themselves, who frequently take a cramped and prejudiced view of their art.

For a very brilliant summary of what Wagner has written to the *Bayreuth Blätter* we are indebted to a leading article in the *Daily Telegraph*. We find in the composer's communication the usual characteristics of his literary style and tone of thought, a curious medley of the feminine and the virile, the philosopher and the critic, the musician and the *littérateur*. We have little bits of Schopenhauer, some now rather antique Germanisms about the "good," and a sneer at the notion of a man imagining himself a virtuoso in language when that language is German.

We think we are not mistaken in the assertion that, in regard either to language or music, it is the word virtuoso, which instantly inflames the anger of the great music-dramatist. The mediocrity he rails at is not the innocent mass of stupidity we have always around us. We can quite comprehend that with the lofty, if occasionally extravagant, ideas Wagner seems to entertain as to the possibility of blending the common attributes of the musical art

with what we must admit to be the higher aims of poetry, he looks with jealous contempt on the disproportionate amount of favour absorbed in our time by mere "virtuosity" in music. The virtuososhiip of the present day is all the more dangerous in affecting to despise its own specialty; and arriving almost unconsciously at the delusive notion that high executive skill must necessarily be accompanied by creative power. That delusion has been mainly assisted, as we all know, by the facilities the improved keyboard instruments have afforded us in our harmony wanderings and day-dreams in extemporisation. Pianist and composer are nowadays convertible terms. Nearly all the great German composers have been skilled performers on keyed instruments. Nine-tenths of the development of modern music is perhaps due to that simple fact. Whilst old traditions, principally Italian, still existed, the result was a happy and wondrous advance even in orchestration. But in the scores of Beethoven there are one or two pages, and in the scores of some who pass for great composers in our time there are a great many, in which the pictorial effect at least is that of a pianoforte fantasia. The "too many notes" of the German Emperor may have been rightly snubbed by Mozart, but the Emperor was shrewd enough in his way. What is bright and limpid and pearly on the piano, is apt to become meaningless buzz when transferred to the orchestra. The acoustician will tell us that the unpleasant "buzz" he hears in the orchestra is owing to the want of "just intonation." There may be something in that; but the acoustician will admit that there are certain orchestral passages played in good equal temperament in which there is little to offend his sensations. Czerny, who naturally speaks from the virtuoso point of view, tells us in his "Pianoforte School," that a mere general knowledge of music is of little avail; and that the main object is to play well. No doubt, if we are to improve our style by the study of the works of great masters in pianoforte transcriptions, we must have sufficient mechanical skill to interpret them properly; and, moreover, accuracy in playing generates accuracy of thought. We can even trace that fact in the cleverness of detail in the rhythmic divisions in symphony or overture by a modern virtuoso. His polyphonic *mosaïques* please him. His rests and disjointed semiquavers in the figuration look original. They delight even the artist in the orchestra who, if he is not at the triangle or drum, is apt to judge of the beauty of a composition by the difficulty or pictorial effect of his own part. The connoisseur in the auditorium, who listens for the music, is not so easily deceived. In chamber music, in the string quartett, such things are well enough as adornments in a work of genius; but they are sorry substitutes for ideas in the confections of talent.

There is something of Berliozism—of the "orchestral virtuoso"—even in the music of Wagner; but its "poetical basis," gothically romantic and unclassical as it may be, is essentially sculpturesque. That is precisely the quality which is wanting in modern art; and we can appreciate the disdain, we can honour even the wounded vanity and jealousy of Wagner, as in the silence of Bayreuth he mentally listens to the fiddling of the virtuosi at the Gewandhaus in Leipzig. The critics themselves, delighted as they or any of us might be with the charm of well-written music in any shape, will tell us of this or that concerto or symphony that it is delicate, that it is artistic, that it is pleasant, that in workmanship it is admirable, but as music it is disappointing and without vitality. In short, it is "mediocrity," the outcome of virtuosity. Were it even light music—were it Wieland or Weber, Watteau or Offenbach—we could worship it. But a great deal of it is pretentious and striving, illustrating the startling reminder of the Frenchman, that there is a certain resemblance between profundity and vacuity.

A practical question at the present moment is in what way and to what extent does a conservatorium or State subsidy promote the advancement of art? The more obvious advantages of such aids need not be touched upon here; it is more consistent with our immediate object to simply suggest the inquiry whether the particular organisation of subsidised institutions has not intensified the virtuosity and mediocrity complained of. Even if it be so, the fact is not necessarily a condemnation of the principle of State aid, upon which subject the mind of the public is undergoing a remarkable change, pregnant with perhaps rather unlooked-for results. Excepting in one or two places in Italy the conservatorium is a recent introduction. European experience has proved that musical genius is as likely to issue from the monastic cell or parish choir as from the State or municipal schools. The old German philosophy, which had a tendency to look under the fact—and in many instances to remain there—is curiously opposed to the practical necessities of our age, even in the working of musical institutions. The whinings of Schumann anent the "orphanism" of music, as well as the Schopenhauerisms of Wagner, seem to be based on the notion that musical ideas are permanent contradictions to an old aphorism—the *ex nihilo*. Surely the philosophers overlook the circumstance that if the musician does not draw his inspirations directly from external facts he does so from memory, which is after all only the reflection of externals. Many a Bach and Beethoven may be born in an African jungle, and if they are bred there they will write for the tam-tam, and will only get beyond it in proportion as they receive new impressions. The French have perhaps been the most successful in applying the engine of the State to art progress. If in music they have not attained all that could have been expected, and if the recent demand for a further grant in favour of "symphonic music" indicates some previous error of omission, what they have done is due to the principle of universalism they have followed and their liberality, at one time at least, in nominating to professorships the best men from all countries. It is not easy to define the difference between a "music-school" and a "conservatorium." We arrive, however, at something like a distinction when we assume that the "music-school" is for the purpose of teaching the student, and the "conservatorium" is intended to give him, when taught, fair play and opportunity. It presupposes, or should do, the existence of orchestra, choir, and theatre on the grandest scale, and in some degree self-sustaining and apart from the teaching institution. It is under the supreme direction of a minister of State, or not necessarily of a musician. It should in short be a State university, with endowments or scholarships for the encouragement of music-schools, public or private, in all parts of the kingdom. It is not essential to the principle of centralisation that individual efforts should be discouraged. The object of a conservatorium is not to suppress but to focus individual efforts.

A conservatorium should have no idols, no creed; it should be a temple open to the world, and where every style and every idea would soon find its own level. Anything less than that in England would be only another training-school, fruitful enough in what M. Raoul Pictet, whom we have quoted, calls "tangible results," but contributing little to the "workings of the creative mind," and perhaps a great deal to local vanity and general mediocrity.

Far better than that in this country would be to attack the question at the other end, and agitate for a complete revision of the licensing system, or of the branch of legislation which is more or less in the same category. It is perverseness to preach in favour of self-government or self-help and volunteer paternalism and protection where they are not wanted. We abuse the music-halls for their inanities whilst we bar their improvement. There may be economical reasons, but there is no moral, no musical reason, why we should not have fifty "Sorcerers" or fifty "Pinafores" going at the same time, and providing increased employment for artists, authors, and composers. The Café Chantant and our vulgar imitations of that institution are unsuited to our habits as well as our climate. Remove restrictions and the entertainment will adapt itself to both, and to the desires of thousands who do not choose to be cooped up in a hot theatre for a whole evening. Only the unimaginative mediocrity will rant about debasing the public taste by light music. It is the glory of the art that the public taste is not debased by music of any description so long as it be good of its kind. The rest is a question of police.

In music or morals the over-worship of "the correct" has the same evil tendency—it makes one and the other artificial. In music, at all events, it is the artificiality that is born of the adoration of the form rather than the spirit, of the interpretation and even of the interpreter rather than of the thing interpreted, which is one element in the genesis of mediocrity in all epochs and countries wherein a high state of culture makes people disposed to be amused, but not taught, or unsettled in their self-composure by novelties the critics are apt to call "crudities." Material civilisation itself is calculated to foster mediocrity by promoting a self-consciousness in the creative artist, who will not wait for fame when a world-wide notoriety and its recompense are so easily attained. It is curious that the authorship of some of the greatest works, modern as well as ancient, is contested; as if they were more the sum of the opinions of a generation than the reflex of one individuality. In our times we have often more of the author than anything else in his book. Hence, in music, the school once called the "Monotone," including amongst other celebrities the names of Mendelssohn and Chopin.

There is another possible cause for present-day mediocrity in music which possesses a melancholy interest. We allude to the natural exhaustion of the materials of the art. It is useless for arithmeticians to comfort us with simple problems in permutation, because the musician knows too well that all his materials are not of the same value. It is not exactly a question of things that are like or unlike as in permutation, but of things that have any particular meaning. For example there are literally only one or two successions of chords which have very distinct meanings. By distribution and the aid of chromatics, we can get some variety, but we soon fall into "crudities," if not into the unintelligible, except to the composer himself, whose meaning may have depended on associations unknown to us and not capable of being interpreted. It is marvellous to think of the lapse of time it takes to popularise an innovation in harmony; to make current a mauve or magenta, which in the sister art is at once made appreciable. To those accustomed to analyse harmony, the history of the art from the Middle Ages to the last thing at this day, by Rheinberger, Grieg, or Scharwenka, is the history of some half-dozen innovations in the way of added sounds, and augmented and diminished intervals. In spite of the obvious objection that the same thing has been said at all periods, and particularly at the moment when some great luminary was about to appear, there does seem a natural limit to new harmony combinations which is now about reached. In our opinion, Schumann, Wagner, and the rest, so far from marking a new era, are signs of exhaustion. It is not the business of any of us to say what the music of the future may be, but it will certainly not be "chord music," of which the latest subtleties begin to pall on cultivated or, it may be, jaded auditors.

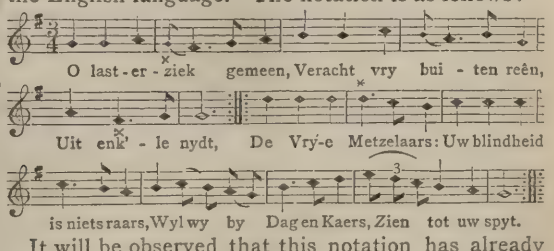
THE LITERATURE OF NATIONAL MUSIC.

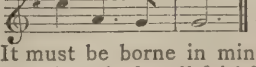
By Carl Engel.

(*Continued from page* 487.)

If I purpose to introduce here a tune, the patient reader will perhaps surmise that I do it with the intention of somewhat relieving the unavoidable monotony of a long survey. I candidly admit that I should be glad if thereby I could render the survey more entertaining. This is, however, not my only reason for inserting the tune; if it were, should I choose the air of "God save the Queen," which every English musician may be supposed to know by heart, and most unmusical Englishmen too? But, it may interest the reader to learn a few facts respecting the adoption of the tune on the Continent, which, as far as I am aware, have not been noticed in any of the discussions and disputes on the origin of the famous song. It is in itself interesting to trace the introduction of a national air into a foreign country where it has taken root, and blossoms like a tree transplanted into a new soil; and the interest in tracing its growth is, of course, the greater the more highly the air is appreciated in its native country.

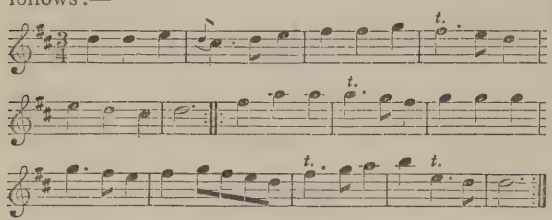
The earliest notation of the tune in question printed on the Continent occurs, as far as I am aware, in a song-book for Freemasons, published in Holland. The book contains songs in French and in Dutch, and is entitled "La Lire Maçonne, ou Recueil de Chansons des Franc-Maçons; revu, corrigé, mis dans un nouvel ordre, et augmenté de quantité de Chansons qui n'avoient point encore paru; par les frères De Vignoles et Du Bois. Avec les Airs Notés, mis sur la bonne Clef, tant pour le Chant que pour le Violon et la Flute. Nouvelle Edition" (A la Haye, Van Laak, 1766; sm. 8vo). In this book the tune is given to a Dutch poem entitled *D'Ongeveindsheid* ("Sincerity"), on page 166. According to an indication in the index the same song occurs also in the first edition of the work, which appeared three years previously to the present one; the tune was therefore printed in the year 1763. Under the Dutch heading are the words, "*Stem*, God seav' great George our King," which, to judge from the odd spelling of *save*, was evidently written by a foreigner unacquainted with the English language. The notation is as follows:—


O last-er-ziek gemeen, Veracht vry bui-ten reên,
Uit enk'-le nydt, De Vry-e Metzelaars: Uw blindheid
is niets raars, Wyl wy by Dag en Kaers, Zien tot uw spyt.

It will be observed that this notation has already the triplet in the last bar but one, which, by filling up the step of a fifth, recorded to have been at first in the melody thus,  renders the singing easier. It must be borne in mind that this air is intended pre-eminently for all faithful subjects, be they musical or not; and, in order to be effectively

sung in a grand unison, its steps of intervals require to be as convenient for the uncultivated voice as possible. It is interesting to see how the untutored people have unpremeditatedly smoothed over the original wide steps.

The air occurs also in an old Dutch collection of dance-tunes, which is perhaps of an earlier date than the first edition of the Freemasons' song-book. The collection alluded to is published in six small oblong octavo volumes, the first of which is entitled "De Nieuwe Hollandsche Schouwburg, zynde een Verzameling van verscheyden vrolyke en serieuse Danssen, nevens enige van de nieuwste Zang Airen, die voor de Viool, Dwarsfluyt, en anderen Instrumenten gebruykt kunnen worden; Eerste Deel; te Amsterdam, by Johannes Smit, boek en muziek verkoper op de Fluweele Burgwal by de Halsteeg." The fifth volume professes to contain only dance-tunes. Its title is "De Nieuwe Hollandsche Schouwburg, zynde een Verzameling van verscheyden vrolyke en serieuse Danssen, Menuetten, &c." There is no date of publication to the collection; however, to judge from the notation of the tune in question, which is printed in the fifth volume, and is headed "*God bles* (*sic*) *the King*," it is probably a very early importation from England. The notation is as follows:—



I am not aware that it was ever called in England "God bless the King;" but English musicians will probably be better informed about this, and may perhaps even be able to determine from the peculiar heading the age of the Dutch notation. That the Dutch should have used the air as a dance-tune is not surprising, considering that they had, as the title of the present collection intimates, serious dances. Nay, it is recorded that in olden time they danced, or shuffled about, to sacred tunes. The French, about the end of the sixteenth century, danced to psalm-tunes. The favourite dance-tune of King Charles IX. was the melody of Psalm cxxix: "Many a time have they afflicted me from my youth; yet they have not prevailed against me." It is therefore not so singular as it may appear, that in the eighteenth century the Dutch should have used the English National Anthem as a dance-tune.

In the year 1790, Heinrich Harries, a clergyman in Schleswig, made a free translation into German of the English hymn of "God save the King," retaining the original air. The version was intended for the celebration of the birthday of King Christian of Denmark. From this hymn, Balthasar Gerhard Schumacher, a native of Holstein, and a Doctor of Law, constructed, in the year 1793, the hymn for Prussia, commencing "Heil dir im Siegerkranz," ("Hail to thee in victor's wreath!") And thus the famous English air became naturalised in Germany. According to Hoffmann von Fallersleben ("Unsere Volksthümlichen Lieder," Leipzig, 1869, page 182) the second verse of the Prussian hymn—

Nicht Ross' und Reisige	Not horse and rider bold
Sichern die stolze Höh'	The lofty height may hold
Wo Fürsten stehn;	Where princes stand:
Liebe des Vaterlands,	Love of the fatherland,
Liebe des freien Manns	Love of the patriot band,
Gründet den Herrscherthron	Our royal throne shall keep
Wie Fels im Meer.	As sea-girt rock.

has often been objected to, and was actually suppressed on various solemn occasions, even as recently as in the year 1863, in many places. This, he says, induced a certain public singer of celebrity to substitute for its first word *Nicht* the word *Nur*, and to sing the obnoxious verse thus:—

Nur Ross' nur Reisige	True! horse and rider bold
Sichern die stolze Höh'	Alone the height may hold
Wo Fürsten stehn;	Where princes stand:
Liebe des Vaterlands,	Love of the fatherland,
Liebe des Burgermanns	Love of the patriot band,
Thun es allein nicht mehr	Is nought—an empty word,
Ohne das Heer.	But for the sword.

However, at the present day, every patriotic German may sing the proper verse from the bottom of his heart.

After this digression, which is perhaps longer than many readers care for, it is time to resume our survey. There are still the collections of songs of extra-European nations to be enumerated. This task will soon be accomplished, since there are comparatively but few publications of the kind worthy of consideration. The specimens of airs given in some treatises, which will later be mentioned, are the most reliable, and are certainly worthy of careful perusal. For instance, useful specimens of songs of the Arabs are given in an elaborate essay on the musical system of the Arabs, written by G. A. Villoteau, and printed in "Description de l'Egypte." Villoteau was a member of the scientific expedition which accompanied Napoleon Bonaparte to Egypt, in the year 1798. As regards separate collections, the student ought to make himself acquainted with the following:—

"The Oriental Miscellany; being a collection of the most favourite Airs of Hindustan, compiled and adapted for the Harpsichord, &c," by William Hamilton Bird (Calcutta: printed by Joseph Cooper, 1789; folio). This interesting publication, which is scarce, contains thirty tunes, preceded by a short introduction in which the editor explains the characteristics of the different kinds of songs of Hindustan. To some of the tunes the editor has added variations of his own composition; nevertheless, the work deserves the special attention of the collector of Hindu music. Similar, but less important collections are: "Hindoostanee Songs, dedicated to Mrs. Bristow," by C. Trinks, organist of St. John's Church (Calcutta; folio); contains fifteen tunes. "Twelve Original Hindoostanee Airs, compiled and harmonised" by T. G. Williamson (London, about 1797; folio). "Second Collection of Twelve Original Hindoostanee Airs, compiled and harmonised" by T. G. Williamson (London, 1798; folio). "Twelve Hindoo Airs with English words adapted to them" (London: Birchall; folio), &c.

"The Hindustani Choral Book, or Swar Sangrah; containing the Tunes of those Hymns in the Gít Sangrah which are in Native Metres"; compiled by John Parsons (Benares: printed and published by E. J. Lazarus and Co, 1861; 8vo). In the instructive preface the editor remarks: "This collection of tunes has been made in the hope that it may render the collection of hymns entitled Gít Sangrah, to which it is adapted, more generally useful to the native congregations where those hymns are usually sung. The natives of Hindustan having no system of musical notation current among them, the native Christians are only able to learn the tunes of the hymns published for them by hearing them sung. In this volume melodies for the hymns in native metres in the Gít Sangrah are given in the usual musical notes; and if missionaries or others, who have the requisite skill, will acquire these tunes from the notes, and then sing them to the native congregations, they will find that they will learn them with much greater facility than English tunes, and sing them with particular pleasure. The air only of the tunes has been given, because it is not customary

with the natives to sing more than one part. Almost all the melodies have been taken down as they are sung by the persons who either composed them or first sang them to Christian hymns, and no attempt has been made to improve or modify them, Those tunes which are distinguished by an asterisk are standard Hindu tunes taken down from professional singers."

The Chinese airs which have been brought to Europe are not published in a separate collection. The same remark applies to the airs of the Siamese and Burmese. A number of Japanese airs, which P. F. von Siebold noted down during his sojourn in Japan, have been arranged for the pianoforte by J. Küffner (Leyden, 1836; oblong 8vo). Persian airs are contained in "Specimens of the Popular Poetry of Persia," by Alexander Chodzko (London: Allen and Co., 1842; 8vo). Airs of songs from Tunis and Algeria have been collected, and arranged for the pianoforte, by Salvador-Daniel (Paris: Richault; folio).

In America we have to notice the songs of the Canadian boatmen, who are hunters and fur-traders, and are of French extraction. Several collections of these songs have been published in Canada and in the United States, such as "La Lyre Canadienne," "Chants de Voyageur Canadien," "Chansons Canadiennes," &c. Many of the airs are old; some, which were brought to Canada by the French settlers about three hundred years ago, are still sung to the original French words. A selection of them which has appeared in England is entitled "Canadian Airs, collected by Lieutenant Back, R.N., during the late Arctic Expedition under Captain Franklin; with Symphonies and Accompaniments," by Edward Knight (London: J. Power, 1823; folio, two vols.). These airs have English poetry substituted for the original French poetry of the *voyageurs*.

In the United States we find among the popular songs several which evidently were imported into the western hemisphere by the German immigrants. The country is too young to possess old tunes of its own growth, if we except the airs of the Indian aborigines. No doubt, the ultimate characteristics of the national airs of the United States will depend much upon the songs which the children at the present time are taught to sing. A melody which we have learnt in early childhood, and with which pleasant recollections are associated, remains to us endeared through lifetime. The song-books for children, of which many have appeared in the United States, are therefore suggestive to the student of national music. As a curious specimen may be noticed "School Melodies; containing a choice Collection of Popular Airs, with original and appropriate words," by J. W. Greene (Boston, 1852; oblong 12mo). In the preface the editor says: "The leading characteristics of the present work are that the airs are almost exclusively popular;" and of one of the songs he remarks: "It has long been a favourite in the Boston schools." This little song, called "John Brown," is evidently intended to teach little children to count as far as ten. The tune to which it is sung is almost identical with the air of "O, dear! what can the matter be?" which was rather in vogue in London towards the end of the last century. However, the words are the most characteristic feature of the American ditty; for the children, before they have learnt to count their ten fingers, are led by it to regard an Indian child as if it were a puppy:—

John Brown had a little Indian—
Had a little Indian boy.
One, two, three little Indian—
Four, five, six little Indian—
Seven, eight, nine little Indian—
Ten little Indian boys.
John Brown had ten little Indian—
Ten little Indian boys.

The initiatory lesson embodied in this song perhaps explains certain conceptions which occur in a particularly noteworthy book entitled "Slave Songs in the United States" (New York: Simpson and Co., 1867; royal 8vo), which affords an insight into Negro music. The greater number of the songs in this book were written down from the lips of the coloured people by its editors, W. F. Allen, C. P. Ware, and L. M. Garrison. A few of the songs were composed since the emancipation of the slaves; all the others are old. Most of them are sacred songs, the poetry being in the Negro dialect. Funny as this corrupted English may appear in certain humorous songs which one occasionally hears by so-called Negro minstrels in England, the impression it produces in the touching hymns and sacred songs is very different; there will probably be but few readers among those who peruse these artless and sincere effusions who will not be deeply impressed with the words as well as with the airs. In an annotation to the touching song called "Nobody knows de trouble I've had," we are told by the editors: "Once, when there had been a good deal of ill-feeling excited, and trouble was apprehended, owing to the uncertain action of the Government in regard to the confiscated land on the Sea Islands, General Howard was called upon to address the coloured people earnestly and even severely. Sympathising with them, however, he could not speak to his own satisfaction; and to relieve their minds of the ever-present sense of injustice, and prepare them to listen, he asked them to sing. Immediately an old woman on the outskirts of the meeting began 'Nobody knows de trouble I've had,' and the whole audience joined in. The General was so affected by the plaintive words and melody, that he found himself melting into tears, and quite unable to maintain his official sternness."

Turning to Mexico, we have especially to notice: "Coleccion de 24 Canciones y Jarabes Mexicanos, arreglados para Piano" (Hamburg: Böhme; folio), a publication which contains interesting specimens of those little Mexican airs in which an unaccented note of the bar is emphasised. To appreciate fully these charming melodies, one must imagine them sung, with the accompaniment of the guitar, by a sentimental serenader on a serene Mexican night. An attention to such associations is indispensable in order to ascertain exactly the true spirit of national songs. An inquirer who has no lively imagination, and is deficient in poetical conception, probably will not experience a high degree of enjoyment in the examination of these treasures.

In "Zwölf Brasilianische Volkslieder, herausgegeben von J. H. Clasing" (Hamburg: Cranz; oblong folio), we have a selection of Brazilian airs resembling the Portuguese *modinha*, from which they are evidently an offspring. The "Alyra Pernambucana," by M. J. R. Vieira (Pernambuco; folio), consists of a series of popular pieces. Here may also be mentioned: "Seis Canciones Españoles del Perú y Chile," edited by G. de la Perdiz (London: Peck, 1846; folio), which contains an English translation of the original words. Airs of the Indian aborigines in South America have been published in a Supplement to "Reise in Brasilien," by Spix and Martius (Munich, 1823; 4to), and in "Voyage dans l'Amérique Méridionale," by Alcide d'Orbigny (Paris, 1839-43). Twelve songs of the South American Indians, arranged for the pianoforte by C. E. Södling, have been published in Sweden (Stockholm: A. Hirsch; folio).

There remains a word to be said concerning the so-called transcriptions of national airs by eminent pianists. Some of these are very interesting. F. Liszt, for instance, has rendered the characteristics of the Hungarian music most faithfully; perhaps he

succeeded in this all the better since he is himself a native of Hungary. However, the present division of our research is already so long, that I am loth to enter upon any topic which is of secondary importance for the object in view.

Poetry.

National poetry is so closely associated with national music that it must not be entirely ignored here. In the books of poetry the musician will often find the words to those airs of songs which have been printed separately; and without an acquaintance with the words it is generally impossible to form a correct opinion of the air. Besides, many of the books of poetry contain introductory essays or annotations, in which an account is given of the music and manner of singing of the people whose poetry is discussed.

Carefully edited publications of this kind are of earlier date, and are more numerous, than carefully edited publications of national tunes. Musicians have been in this respect rather behind the poets and scientific men. In Germany, it was especially J. G. von Herder, during the latter half of the eighteenth century, who gave an impulse to a more universal research by his German translation of songs of different nations (Leipzig, 1778), of which a new edition by Johannes Falk appeared in the year 1825, and again another in 1840. Among subsequent German compilers of similar works deserves to be particularly named O. L. B. Wolff, whose "Halle der Völker" (Frankfurt a/M., 1837) and "Hausschatz der Volkspoesie" (Leipzig, 1853, fourth edition) contain metrical translations of national songs from many countries. Moreover, to the musician perhaps the most useful publication of this kind written in German is a dissertation entitled "Versuch einer geschichtlichen Charakteristik der Volkslieder germanischer Nationen," by Talvj (Leipzig, 1840; 8vo), which contains specimens of songs of uncivilised races as well as of European nations. Talvj is the wife of the well-known American scholar, Edward Robinson; her maiden name was Therese Amalie Louise von Jacob, from the initials of which she formed the *nom de plume* Talvj. It would require much space, and would probably interest but few musicians, were I to insert here the titles of even only the most important collections of national poetry which have been printed in different countries. I shall, however, give the names of some of the principal editors, and the date of publication of their works; thus the student will be enabled easily to find any book he desires to consult on the subject under consideration:—

Denmark.—Adam Oehlenschläger (Copenhagen, 1841). Svend Grundtvig (Copenhagen, 1853).

Faroe Isles.—H. C. Lyngbye (Randers, 1822).

Germany.—Arnim and Brentano, "Des Knaben Wunderhorn" (Heidelberg, 1806; second edition, 1846; third edition, Berlin, 1857). J. G. Meinert (Vienna and Hamburg, 1817). F. K. von Erlach (Mannheim, 1834). L. von Soltau (Leipzig, 1836). J. Görres (Frankfurt a/M., 1817). L. Uhland (Stuttgart and Tübingen, 1844). P. M. Körner (Stuttgart, 1840).

The Netherlands.—Le Jeune (The Hague, 1828). J. A. A. Thijm (Amsterdam, 1850).

France.—Lerous de Lincy (Paris, 1841). Silvestre (Paris, 1840). P. Paris (Paris, 1833). "La Fleur des Chansons Nouvelles" (Lyons, 1586; new edition, Paris, 1830). C. Nisard (Paris, 1867).

Italy.—N. Tommaseo (Venice, 1841). A. Alverà (Venice, 1844). C. Nigra (Turin, 1858). E. S. Righi (Verona, 1863). Marcoaldi (Genoa, 1855). G. Tigri (Florence, 1860). L. Vigo (Catania, 1857). Visconti (Rome, 1830). Dalmedico (Venice, 1857). G. Pitrè (Palermo, 1870). E. Rubieri (Florence, 1877).

Spain.—D. Preciso (Madrid, 1799). A. Duran (Madrid, 1832). Don T. Segarra (Leipzig, 1862). F. del Castillo (Valencia, 1511). F. del Castillo (Amberes, 1555). D. L. de Fortajada (Valencia, about 1600). L. de Sepulveda (Amberes, 1566). A. de Villalta (Valencia, 1595). M. de Madrigal (Valladolid, 1605). Böhl de Faber (Hamburg, 1821). J. Grimm (Vienna, 1831).

Portugal.—Almeida-Garrett (Lisbon, 1851).

Peru.—José Toribio Polo (Lima, 1862).

Greece.—C. Fauriel (Paris, 1824). Lemercier (Paris, 1824). Marcellus (Paris, 1860). The three works here alluded to contain French metrical translations of popular songs of the modern Greeks.

Servia.—S. K. Vuk (Leipzig, 1823; and Vienna, 1833). Simeon Milutinowitch (Leipzig, 1826).

Montenegro and Herzegovina.—T. Tshoikowitch (Leipzig, 1837). J. Milownk (Ofen, 1833).

Dalmatia.—O. A. Kacic-Miosic (Zara, 1861).

Illyria.—A. Mickievicz (Zara, 1860).

Roumania.—B. Alexandri (Jassy, 1853). A. Marienesen (Pesth, 1858).

Hungary.—J. Kollar (Buda, 1834). J. Erdély (Pesth, 1846).

Transylvania.—J. K. Schuller (Hermannstadt, 1840). F. W. Schuster (Hermannstadt, 1865).

The national songs of Little-Russia (including the Ukraine, Volhynia, and Podolia) are in a peculiar Russian dialect. Collections of them have been published by the following editors: Tzertelef, 1819; Maximovitch, three books, 1827, 1837, 1843; Sreznefski, 1833 and 1838; Metlinski, 1857; Kostomarof, 1859; Zakrefski, 1860.

The Chumaks are wandering carriers who, with their carts drawn by oxen, travel to the Crimea to fetch salt, and to the Black Sea and the Sea of Azof to fetch fish for sale in the villages of the Ukraine. These carriers have peculiar songs of their own, a collection of which has recently been published, in Kief, edited by J. Y. Rudchenko, and entitled "Chumatskiya Narodnuiya Pyesni."

Several of the collections in languages little cultivated in England, or selections from them, have been translated into German; and, as these may be found preferable, the most important of them shall be indicated here:—

"Altdänische Heldenlieder, Balladen und Märchen, übersetzt von W. C. Grimm" (Heidelberg, 1811; 8vo).

"Volkslieder der Schweden, von G. Mohnike" (Berlin, 1830; 8vo). "Altschwedische Balladen, von G. Mohnike" (Stuttgart, 1836; 8vo).

"Schwedische Volksharfe, von J. L. Studach" (Stockholm, 1826; sm. 8vo). This interesting book contains also some airs in notation.

"Schwedische Volkslieder der Vorzeit, von Rosa Warrens" (Leipzig, 1857; 12mo). Contains some airs. "Norwegische Islandische, Färöische Volkslieder, &c., von Rosa Warrens" (Hamburg, 1866; sm. 8vo).

"Alt-islandische Volks-Balladen und Heldenlieder der Färinger, von P. P. Willatzen" (Bremen, 1865; sm. 8vo). Most of the old Icelandic ballads in this work are translated from "Islenzk Fornkvädi ved Svend Grundtvig og Jón Sigurdsson" (Copenhagen, 1854).

"Niederländische Volkslieder, von Hoffman von Fallersleben" (Hanover, 1856; 8vo).

"Altfranzösische Volkslieder, mit Anmerkungen von O. L. B. Wolff" (Leipzig, 1831; 12mo).

"Volkslieder und Romanzen der Spanier, von Emanual Geibel" (Berlin, 1840; sm. 8vo).

"Portugiesische Volkslieder von C. F. Bellermann" (Leipzig, 1854; 12mo). "Die alten Liederbücher der Portugiesen, von C. F. Bellermann" (Berlin, 1840; 4to).

"Proben Portugiesischer und Catalanischer Volksromanzen, von F. Wolf" (Vienna, 1856; 8vo).

"Anthologie neugriechischer Volkslieder, von Theodor Kind" (Leipzig, 1861; 12mo).

"Neugriechische Volksgesänge, von J. M. Firmenich" (Berlin, 1840; 8vo).

"Liebes-und Klagelieder des neugriechischen Volkes, von A. Passow" (Magdeburg, 1861; 8vo).

"Stimmen des russischen Volks, von P. von Goetze" (Stuttgart, 1828; 8vo).

"Die Balalaika; Russische Volkslieder, von Julius Altmann" (Berlin, 1863; 12mo).

"Die poetische Ukraine, ein Sammlung Kleinrussischer Volkslieder, von F. Bodenstedt" (Stuttgart, 1845; 8vo).

"Ehstnische Volkslieder, von H. Neus" (Reval, 1850; 8vo). Esthonian popular songs, in the original and with a German translation, published by the Esthonian Literary Society.

"Runen finnischer Volkspoesie, von Julius Altmann" (Leipzig, 1856; sm. 8vo).

"Volkslieder der Serben, von Talvj" (Leipzig, 1853; sm. 8vo, two vols.).

"Die Gesänge der Serben, von S. Kapper" (Leipzig, 1852; sm. 8vo, two vols.).

"Serbische Hochzeitslieder, von E. E. Wesely" (Pesth, 1826; 8vo).

"Gusle; Serbische Nationallieder, von L. A. Frankl" (Vienna, 1852; 8vo).

"Romänische Volkslieder, von J. K. Schuller" (Hermannstadt, 1859; 12mo).

"Ungarische Volkslieder, von M. A. Greguss" (Leipzig, 1846; sm. 8vo).

"Slawische Volkslieder, von J. Wenzig" (Halle, 1830; 12mo).

"Altcechische Leiche, Lieder und Sprüche, von Julius Feifalik" (Vienna, 1862; 8vo).

"Sammlung altböhmischer lyrisch-epischer Gesänge, von W. A. Swaboda" (Prague, 1829; 8vo).

"Böhmische Granaten, von Alfred Waldau" (Prague, 1858; 12mo, two vols.).

"Agrumi; volksthümliche Poesien aus allen Mundarten Italiens, von A. Kopisch" (Berlin, 1838; sm. 8vo).

"Volkslieder aus Venetien, von A. Wolf" (Vienna, 1864; 8vo).

"Italienisches Liederbuch, von Paul Heyse" (Berlin, 1860; 8vo).

"Proben der Volkslitteratur der Türkischen Stämme Süd-Sibiriens, von W. Radloff" (St. Petersburg, 1866; 8vo).

"Die Wüstenharfe; eine Sammlung arabischer Volkslieder, von J. Altmann" (Leipzig, 1856; 8vo).

"Hamâsa; oder die ältesten arabischen Volkslieder, von F. Rückert" (Stuttgart, 1846; 8vo, two vols.).

"Schi-King, Chinesisches Liederbuch, von F. Rückert" (Altona, 1833; 8vo).

"Schi-King, für's Deutsche Volk, herausgegeben von J. Cramer" (Crefeld, 1844; 8vo.)

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. IV.—BEETHOVEN (*continued from page 490*).

Having traced the connection between Beethoven and his nephew as far as is permitted by the master's letters to others, I now ask the reader to accompany me through the series addressed to the lad himself. If he do not find the way more than commonly interesting, the fault will be that of his guide alone.

Beethoven's first published letter to Carl is dated August, 1823, and was written from Baden, the pleasant village near Vienna whither the great composer often went to spend his holiday. At this time he was beginning to more than ever occupy himself and his epistles with personal ailments or the petty troubles of his small household; and here we read a good deal about catarrh, rheumatic constitutions, digestive organs, medicines, and such like. Poverty, however, is only hinted at. "Send your linen here at once," he writes; "your grey trousers must still be wearable, at all events at home; for, my dear son, you are indeed very *dear* to me." We can fancy the grim chuckle with which the master underscored the italicised word lest the point of his joke should be lost. But, in the midst of all, his paternal affection for the owner of the still serviceable grey trousers is plain. "Get on, and make every preparation for your examination, and be unassuming, so that you may prove yourself higher and better than people expect." This is his advice, and adding, "I wish a certain Carl may prove worthy of all my love and unwearied care, and learn fully to appreciate it," he signs himself "Your faithful and true father." A year later he writes again from Baden, making more complaints about bad digestion, a discoloured tongue, a poor appetite, and a stupid doctor who could find little the matter. "Continue to love me, my dear boy," pleads the poor man in his yearning for affection; "if ever I cause you pain it is not from a wish to grieve you, but for your eventual benefit. . . . I embrace you cordially. All I wish is that you should be loving, industrious, and upright. Write to me, my dear son." It is not difficult to gather from this that the master had felt called upon to exert his authority over Carl in some unpleasant fashion; nor are we at loss to divine the character of his interference, judging from a lettter written not long after to the person under whose immediate charge the lad was placed. "It strikes me as very remarkable," urges Beethoven, "that Carl cannot be persuaded to go into good society, where he might amuse himself in a creditable manner. This almost leads me to suspect that he finds recreation, both in the evening and at night, in less respectable company. I entreat you to be on your guard as to this, and on no pretext whatever to allow him to leave the house at night, unless you receive a written request from me to that effect." Already coming events were casting their shadows before, and it is about this time we find Carl relaxing in attention to his devoted, if somewhat *exigeant*, relative. Here is evidence on the point: "I daily become thinner, and feel far from well, and no physician, no sympathising friends! If you can possibly come on Sunday, pray do so; but I have no wish to deprive you of any pleasure, were I only sure that you would spend your Sunday properly away from me. . . . I must strive to wean myself from everything. If I were only sure that my great sacrifices would bring forth worthy fruits." Shortly after, we find Beethoven again begging for marks of confidence and affection: "Study assiduously and rise early, as various things may occur to you in the morning which you could do for me. It cannot be otherwise than becoming in a youth, now in his nineteenth year, to combine his duties towards his benefactor and foster-father with those of his education and progress. I fulfilled my obligations towards my own parents." To supplement his suspicions with reference to Carl's moral character came a report that the lad was in communication with his erring mother. The perfect naturalness of this does not seem to have qualified in any degree Beethoven's intense indignation. His passion blazed up like a fire of thorns, and one can see the flashings of it even now, between the lines of the furious epistle he straightway wrote to the youth. "I have been assured, though as yet it

is only a matter of conjecture, that a clandestine intercourse has been renewed between your mother and yourself. Am I doomed again to experience such detestable ingratitude? No! if the tie is to be severed, so be it. By such conduct you will incur the hatred of all impartial persons. . . . If you find the *pactum* oppressive, then, in God's name, I resign you to His holy keeping. I have done my part, and on this score I do not dread appearing before the Highest of all Judges. Do not be afraid to come to me to-morrow, for as yet I only suspect; God grant my suspicions may not prove true, for to you it would be an incalculable misfortune, with whatever levity my rascally brother, and perhaps your mother also, may treat the matter." There is reason to believe that Beethoven's fears were only too true, inasmuch as he wrote a few days later in a style which, if less passionate, is more touching, because more despairing. The truth was being borne in upon the master that his cherished boy was the true son of his mother. "Misled as you have been," he argues, "it would be no bad thing were you at length to cultivate *simplicity and truth*, for my heart has been so deeply wounded by your deceitful conduct that it was difficult to forget it. Even were I disposed to submit like an ox to so hard a yoke without murmuring, if you pursue the same course towards others you will never succeed in gaining the love of any one. As God is my witness, I can think of nothing but you, and my contemptible brother, and the detestable family that I am afflicted with. May God vouchsafe to listen to my prayer, for *never* again can I trust you!" This letter is subscribed, "Your Father, alas! yet, fortunately, not your Father." A few days passed and then the master wrote more briefly, but quite as despairingly: "I wish you at least to come here on Sundays. In vain do I ask for an answer. God help you and me." This was all he at first intended to say, but, as though fearful that the breach would be widened by such curtness, the master added a long postscript, in the course of which he remarks, half apologetically, "Farewell. If I reproach you it is not without good cause, and it would be hard to have sacrificed so much merely to bestow a *common-place man* on the world." Then follows a complaint of his lonely and suffering state, concluding with, "Oh! do not further grieve me, for the scythe of Death will grant me no long delay." Carl seems to have obtained pardon with ease, and was probably induced to be civil for the sake of a new suit. At any rate, the next letter inclosed a sum of money to be spent at the tailor's, and administered a characteristic bit of advice: "Give me an exact account of how you spend the money, for it was hard to earn; still it is not worth while for the sake of a florin a yard not to select the best material; so choose, or get some one to choose for you, the best of the two at twenty-one florins. Order the highest quality for your trousers; also remember you ought never to wear your best clothes at home; no matter who comes, you need never be well-dressed in the house. The moment you come home change your good clothes, and be at your ease in those set aside for the purpose." Let me remark here, in passing, that Beethoven's precept and example coincided to a hair's breadth. *He* most assuredly did not wear his best clothes in the house. In a second letter the master further conciliated the young man by giving him leave to order not one but two pairs of trousers. Whether Carl cared as much for the endearment of the final paragraph is open to doubt, though it might have touched even his degenerate nature. Thus it ran: "Now, farewell, my darling; deserve this name. . . . I embrace you, and hope you will ever be my good, studious, noble son."

Several of the letters written at this time by the uncle to the nephew have chiefly to do with household matters, but in all of them we find additional evidence of Beethoven's parental solicitude. The composer is never weary of pouring his love and his counsel together into the young man's ear. At one time he says, "Do not involve yourself in any clandestine doings with my brother; above all do nothing clandestine towards me—towards your attached father." At another, writing from Baden, and longing to see his boy, "If it is too hard a task for you to come here, give it up; but if you can by any possibility do so, I shall rejoice in my desert home to have a feeling heart near me." At a third, he sends money, remarking, "As in this heat you may perhaps wish to bathe, I send you two more florins;" and at a fourth he pleads, "Be good and honest. . . . Be my own dear, precious son, and imitate my virtues but not my faults; still, though man is frail, do not, at least, have worse defects than those of your sincere and fondly attached father." Sometimes the man's love seems too intense to find adequate expression in the serious language natural to him, and he becomes actually playful under its influence, as thus: "Farewell again, my good fellow; we are well affected towards you. . . . Ah! au diable avec ces grands coquins de neveux; allez-vous en, soyez mon fils, mon fils bien-aimé. Adieu! je vous baise, votre père sincère comme toujours." In another instance, after asserting that his end was near, he burst out with "Good-bye, you scamp;" and in another he closed a lesson on economy by exclaiming, "Thriftless boy, farewell." Carl had now determined, as far as he ever determined anything, upon a commercial life, and entered the Polytechnic Institution with that object in view. The effect was redoubled solicitude on the part of his uncle, especially as regards money matters, concerning which the lad displayed the full carelessness of youth. "Only observe *moderation*," urged Beethoven. "Fortune crowns my efforts, but do not lay the foundation of misery by mistaken notions; be truthful and exact in the account of your expenses, and give up the theatre for the present. Follow the advice of your guide and father; be counselled by him whose exertions and aspirations have always been directed to your moral welfare, though without neglecting your temporal benefit." Nothing is more pathetic in this most touching series of letters than the constant yearning the master had for the companionship of his nephew, and the tone of apology in which he often begged for the pleasure. So much did he love Carl that he shrank from putting him to what he mournfully suspected was the trouble of a visit. At the close of one epistle we find him writing: "I impress my affection, as with a seal, on your attachment to me. If you are likely to miss your work by coming here, stay where you are." Then, as though fearful lest Carl should avail himself of the excuse put within reach, he adds: "Come soon. Come soon. Come soon"—all the desire of his heart bursting out in passionate repetition. But it is clear that even intense attachment could not rid Beethoven of doubt with regard to its object. His love was perfect, but it failed to cast out fear. Hence the nervous injunctions which almost every letter contains. "Spend your money on good objects alone," urges the master in one case. "Be my dear son. What a frightful discord would it be, were you to prove *false* to me, as many persons maintain that you already are. May God bless you." These words seem to have been dictated by presentiment, for shortly after they were written the master's affection received a cruel shock. His graceless nephew, who had before borrowed money

from the "old witch" of a housekeeper and had incurred great displeasure in consequence, committed the same offence again. The amount obtained was only one florin fifteen kreutzers, but Beethoven did not care for the sum so much as for Carl's disobedience and want of principle. Bitter mortification and almost despair appear throughout the letter in which his feelings were expressed: "I do not wish now that you should come to me on September 19. It is better to finish your studies. God has never yet forsaken me, and no doubt some one will be found to close my eyes. . . . I also know that you have no pleasure now in coming to me, which is only natural, for my atmosphere is too pure for you. Last Sunday you again borrowed one florin fifteen kreutzers from the housekeeper, from a mean old kitchen wench; this was already forbidden; and it is the same in all things. I could have gone on wearing the out-of-doors coat for two years—to be sure I have the shabby custom of putting on an old coat at home—but Herr Carl! What a disgrace it would be! and why should he do so? Herr Ludwig van Beethoven's money-bags were expressly for this purpose. You had better not come next Sunday, for true harmony and concord can never exist with conduct such as yours. Why such hypocrisy? Avoid it, and then you will become a better man, and not require to be deceitful or untruthful, which will eventually benefit your moral character. Such is the impression you have made on my mind; for what avail even the most gentle reproofs? They merely serve to embitter you. But do not be uneasy; I shall continue to *care for you* as much as ever. . . . Farewell. He, who though he did not give you life has certainly provided for it, and above all striven to perfect your mental culture, and been more than a father to you, earnestly implores you to pursue steadily the only true path to all that is good and right." Now mark the inconsistency of affection. "You had better not come on Sunday," said the first part of the letter, and "Bring back the letter with you on Sunday" are the words with which it closes. There is reason to believe that Carl, who knew very well how to bring his uncle down from the "high horse," did not take the hint conveyed in the words last quoted, for, some days later, we find Beethoven again writing: "I hope . . . to see you positively on Saturday. I wish you never may have cause to feel ashamed of your want of love for me; if I alone suffer, what matters it? . . . Rest assured that you may at all times expect every possible kindness from me, but can I hope for the same from you? When you see me irritable, ascribe it solely to my great anxiety on your account, for you are exposed to many dangers. I hope, at all events, to get a letter from you to-morrow; do not cause me uneasiness, but think of my sufferings. I ought not properly to have any such apprehensions, but what sorrow have I not already experienced?" As though these words were not thought sufficient to touch the young man's feelings, Beethoven added in a postscript: "Remember that I am all alone here and subject to sudden illness." At last Carl broke silence, and appears to have threatened some desperate deed. Anyhow, the fond uncle, thinking of nothing but his love, went down in the dust before the young scamp and begged to be forgiven. "Say no more!" he exclaimed, "only come to my arms; not one harsh word shall you hear. For God's sake do not bring misery on your own head. You shall be received as lovingly as ever. We can discuss in a friendly manner what is to be done and settled as to the future. I pledge you my word of honour you shall meet with no reproaches from me, which indeed could no longer avail. You need expect only the most affectionate care and assistance from me. Only come. Come to the faithful heart of your father." But even this was not enough. Writing at the bottom of the page, "*Volti sub.*," he begins again on the next leaf: "Set off the moment you receive this letter. Si vous ne viendrez pas, vous me tuerez sûrement. Lisez la lettre et restez à la maison chez vous. Venez embrassez votre père, vous vraiment adonné. Soyez assuré que tout cela restera entre nous. For God's sake come home to day, for we cannot tell what risks you run—hasten, hasten to me." This passionate appeal, quite maternal in its utter denial of self, satisfied Carl of triumph, and the youth accordingly wrote to his uncle in reassuring terms. Straightway the old man breathed freely again, and felt all the joy of the father of the Prodigal. "Dear and much-loved son," he wrote, "I have just received your letter. I was a prey to anguish, and resolved to hurry into Vienna myself this very day. God be praised, this is not necessary. Follow my advice, and love and peace of mind, as well as worldly happiness, will attend us; and you can then combine an inward and spiritual existence with your outer life. But it is well that the former should be esteemed superior to the latter. So I am to see you on Saturday. Write to say whether you come early or in the evening, that I may hasten to meet you. I embrace and kiss you a thousand times over, not my lost but my new-born son. . . . Live, and my care of the son I have found again will show only love on the part of your father." Carl went out to Baden and saw his uncle, but not on Saturday. On the Sunday, as late as the young man could conveniently make it, the two met to part again as soon as he could decently get away. What took place during the short interview can only be guessed from a letter written a few days later, in which we read: "I rejoice at the thought of seeing you again, and if you detect any heavy clouds lowering, do not attribute them to deliberate anger, for they will be wholly chased away by your promise to strive more earnestly after the true and pure happiness based on active exertion. Something hovered before me in my last letter, which, though perhaps not quite justly, called forth a dark mood. This, after all that has passed, was indeed very possible; still, who would not rejoice when a transgressor returns to the right path? And this I hope I shall live to see. I was especially pained by your coming so late on Sunday, and hurrying away again so early." With these words of complaint the last published letter of Beethoven to his nephew closes, and they are typical of the whole unfortunate connection. Carl went his own way utterly aimless; gave the poor master more and more trouble, and at last, three months before Beethoven's death, joined the army as a cadet. This, however, did not hinder the devoted "father," as he loved to call himself, from appointing the young man his sole heir.

Reading the extracts quoted above without any previous knowledge of the writer, we should have no difficulty in concluding them to be the sentiments of a man conspicuous for the tenderness of his nature. It is hard indeed to associate them with the stern, morose, and well-nigh "impossible" Beethoven; into whose presence men ventured with fear and trembling. But here, I make bold to think, we have the true man revealed. And a grand man he is; animated alike by a noble regard for truth and honour, and a not less noble purity and strength of affection. We may regret that he lavished his love upon an unworthy object—that the wealth of feeling squandered upon a heartless youth was not possessed by some good woman who might have beautified his life. But none the less—rather, all the more—must we admire the faithful

devotion shown by Beethoven to his adopted son; a devotion that endured to the end unaffected by the folly, and worse, of him whose undeserved fortune it was to possess it.

(*To be continued.*)

A SECOND MUSICAL RETROSPECT.

By Henry C. Lunn.

Diving once more into the musical records of the past, in addition to some interesting matter from the volumes of the *Harmonicon*—which, from want of space, I was compelled to omit from my former "Musical Retrospect"—I have now also to extract a few curious passages from a work on the art published in 1762, by C. Henderson, "Under the Royal Exchange." The picture of the time is so faithfully reflected in the pages of the *Harmonicon*—which, in spite of its defects, must have been in advance of its day—that I will commence with some quotations from this periodical, telling my readers, however, to bear in mind that, as far as the criticisms are concerned, many of the compositions now stamped with the public approval were at the time this journal was published "music of the future." In 1831 Mr. Thomas Monck Mason opened the "King's Theatre" as an avowed "corrector of abuses;" and in his prospectus we are told that all the Operas acted must be in the Italian language, and that to some of the works of the "authors of the elder schools" the director, with the assistance of composers of the first ability, has "replenished the orchestral accompaniments;" citing as a precedent that Mozart had done the same thing. "A variety of new ballets shall be presented," it is said, "and a novel species of comic ballet introduced. Full dress for gentlemen will alone ensure admission, and ladies are requested not to come in toques, hats, or bonnets." It is also announced that "none but *bonâ fide* subscribers will of right be admitted behind the scenes." We have no list of prices in this prospectus; but as a specimen of the amount sometimes demanded for admission at musical entertainments, we give the following scale of charges at Paganini's Concert. "Boxes, pit tier, eight guineas; ground tier, ten guineas; one pair, nine guineas; two pair, six guineas; three pair, four guineas; stalls, two guineas; orchestra, one and half guineas; admission to the pit, one guinea; ditto to the gallery, half-guinea."

Perhaps our readers, in perusing the following announcement, may be reminded of a similar gigantic undertaking promulgated, but not yet accomplished, in the present day. "A new Institution is projected which is to combine in itself a lyric theatre, a grand assembly and concert-room, reading-rooms, and refectories; a grand panorama, and an ornamented garden, with bridges, fountains, cascades, temples, &c. The theatre to be devoted to two distinct purposes: first, as an academy for young professors and pupils for the stage; secondly, as an elegant subscription theatre for evening entertainments, comprehending Opera and Ballet performances. Every Monday and Thursday it is proposed to perform an English Opera; on Tuesdays and Fridays, a grand Concert; and on Wednesdays and Saturdays, an Italian Opera by English candidates for the Italian stage. This institution, which is to be called 'The Royal Panarmonion,' is to be situated *at the top of Gray's Inn Lane.*" Whether this building was ever commenced, or, being completed, was applied to some other purpose, we cannot tell; but the above is the only record we can find respecting the "Royal Panarmonion." Amongst the interesting items of news we light on a paragraph noticing Weber's Concert at the Argyll Rooms, on Friday the 26th of May, 1826, where his "Jubilee Cantata," with English words by Hampden Napier, was given, and at the end of the performance the composer was so exhausted that he threw himself upon a sofa and created "a considerable alarm in the by-standers." Ten days after this event he died. At his funeral the singing is criticised as if it were at a concert, for we are told that Miss Cubitt was "heard to peculiar advantage in music of this description," and that "Braham and Phillips were in fine voice." Even in those days the price of music appeared to be a subject agitating the public mind, for it is said that "if the public do not soon open their eyes to the state of the music trade as it is now carried on, and take measures for reforming it, why then we hope that the present prices, enormous as in most instances they are, will be doubled; for if people have a passion for paying a hundred per cent. more than necessary, let them, in the name of justice and freedom, indulge so singular a passion." The high "pitch" too is also debated in a number of letters; and it is said that this evil, which has gradually crept in, is steadily increasing, and it must cease therefore to be a matter of wonder "either that the voices of the Opera should be spoiled, or that screaming should take the place of singing." In 1824 appeared a "Biographical and Historical Dictionary of Musicians," and in this it was asserted that Samuel Wesley "died about the year 1815." Shortly after the publication of the Dictionary an amusing letter from the composer who had been thus unceremoniously disposed of was inserted in a newspaper, in which he says that he would feel much obliged if the publishers of the work will give a minute detail of his funeral and also a description of the "present place of sepulture." A lengthened correspondence then took place, for extracts of which I cannot at present find room. Innumerable announcements of coming musical prodigies appear, some of whom were certain to create astounding effects; but one of the most singular of these is a one-armed flute-player, and a young lady from Bordeaux, with neither arms nor feet, who played the pianoforte *with her nose.* Amongst the criticisms many are found which, as I have already said, must be considered according to the light of the time in which they were written. Beethoven's "Eroica" Symphony is spoken of generally in an encouraging but patronising spirit, although it is said that "in spite of its merit, the termination of it is wished for some minutes before it arrives." The same composer's Symphony in F is said to have "but few striking points," but another critique affirms that it bears many marks of the composer's genius in all the movements save the first, "which might have been written by any one skilled in the mechanism of a score." The notices of Madame Malibran's singing are curiously contradictory; for in one we are told that her shake is "one of the most imperfect we ever heard;" that she is an imitator of Madame Pasta although she "has not reached the excellence of the original, being inferior to her in pathos and discrimination, both in acting and singing;" and in another (which appears very shortly afterwards) that "to great flexibility of voice she adds a delicacy of expression we have seldom heard equalled, and her lower tones are as soft and melodious as the upper notes of her voice; nor is there any apparent effort or strain in producing that articulation by which every one of them is distinctly heard. When to these perfections we add great feeling, we think we have said enough." Modern readers would think that they had said too much, without some preliminary apology for the previous criticism. But it is evident that the writers in the *Harmonicon* were tolerably outspoken; for of

Signor Rubini's appearance at the Philharmonic Concerts it is said "a worse specimen of singing we never witnessed than Signor Rubini's 'Il mio tesoro;' it was so bad as to be quite comic." Those in the habit of attending the Italian Opera at that time will remember that the vocalist's fame survived this critique. All this however is at least musical opinion, although time has proved its fallacy; but what can be thought of the notices in some of the leading newspapers when in one we read—speaking of a *prima donna*—that "the exact compass of her voice was from E below the lines *to F in the upper key;*" in another that Miss Stephens "led off the Hailstone Chorus in fine style;" and in a third that a Duet by Rossini "was executed by Mdlle. Sontag and Madame Garcia in the most *delightful unison*"?

Leaving now the interesting pages of the *Harmonicon*, I come to the book I have already mentioned, which although upwards of a century old, contains many remarks upon the art which might be read with much profit in the present day. It is entitled "Observations on the present state of Music and Musicians," and is written by John Potter, who says in his preface that most of the "observations" in the work were interspersed in his lectures read at Gresham College. Commencing by deploring the fact of so few good treatises on the science being written, he boldly says that this must arise from one of two reasons—either that "the practical part of music is more pleasing than the theory, and therefore is too apt to draw us off from it," or that there is a desire amongst professors "to conceal its mysteries, in order to reap the greater advantage from it;" and in support of the probability of this last reason being the true one, he says that when Geminiani published his Treatise "some musicians complained to him that he had explained too much; and added that such things ought to be kept secret for their advantage." And here follows a bit of plain-speaking, the truth of which has been repeatedly proved during the hundred and fifteen years which have elapsed since it was written: "It cannot be denied but we sometimes meet with music compos'd in a pretty taste, tho' not strictly agreeable to principles; which discovers the author to have been directed by a taste he has acquir'd from the works of others; and some compose from a knowledge of the principles without any taste at all, either natural or acquir'd: yet tho' the compositions of the latter are seldom elegant, they are generally more correct. Now if those who understand the practical part of music can compose by having a taste only and no judgment; and they that have judgment are capable of it without a taste, what a figure must he make that has both." His analysis of the music of various countries contains much good sense; but the manner in which his remarks are tinged with the prejudices of the time may be gathered from the following sentence: "As to the music of our inveterate enemies the *French*, I need not attempt to characterize it, as it will not be serviceable to my present design; it being universally known to have little taste or merit." Our author has a very commendable love for the compositions of his countrymen; but readers will smile when, after praising Handel and Dr. Arne, he alludes in the highest terms to the "ingenious Mr. Stanley," and naively asks, "Why will not the *English* Operas composed by Mr. *Smith* please as well as the *Italian?*" The book concludes with "A Scheme for erecting and supporting a Musical Academy in this Kingdom;" and as it is proposed to establish such an Institution by authority of the Government, that public subscriptions should be solicited, that the first masters should be selected as teachers, and that "they should make choice of proper compositions to be made use of by the pupils, so that they might from the very beginning be grounded in a true taste"—it may be inferred that the author had well thought out his subject. But we cannot close our article without quoting the most important proposition of all: "An authority should be granted by the legislative power to the masters of this Academy to have a right to command the sight of all musical compositions intended to be made public by all, even out of the Academy; and to make such alterations and corrections as they should think necessary, without which, and a licence from the Academy, no music should be suffered to be printed. By this means nothing would hereafter be made public but what is correct and compleat, and fit to be left for the use of posterity." Were it possible for Mr. Potter to visit his "posterity," he would find that up to the year 1878 we are still looking forward to the establishment of some such musical tribunal as he suggests.

We quote the following from the *Times* of the 24th ult. The Bishop of Gloucester, from his position in a city so long associated with sacred music through the Three Choir Festivals, can exercise a highly beneficial influence upon the art both by precept and example; and we have much gratification therefore in drawing the attention of our readers to his recent speech on distributing the prizes gained by the Gloucester students at the musical examinations in connection with Trinity College, London; his warm tribute to the power of music being perhaps even more forcible from the fact of his declaring his entire ignorance of the science. "In addressing the competitors his lordship said nature had denied him the gift of what is called 'an ear for music;' and while he could feel the pleasure that flowed from hearing a melody he could not penetrate into the mysteries of harmony, and therefore he was a singular specimen of one who respected, though he did not thoroughly love, music. In answering the question, What is music? he reviewed the progress of musical art since the Renaissance age, and pointed out that from the middle of the sixteenth to the end of the seventeenth centuries musical composers endeavoured not only to please the ear, but also to touch the sensibilities. At the beginning of the present century the power of music to express sentiment began to be clearly recognised. Every one hearing very fine music must have felt that it expressed some inward feeling, something hardly to be analysed, expressing a realm of thought in part felt and in part lying beyond. A distinguished German, addressing music, said: 'Away, away, thou speakest to me unutterable things that I have lifelong sought for and never, never found.' That was saying in highly poetic language that music had powers of expression that went beyond even the power of words. Some of our composers had made this a subject of very careful study. Haydn had done this in the first movement of his first Symphony. But music was something more than a means of expressing sentiment and feeling. There was a power in music to call out the emotions, the nobler and the better feelings. It was in touching the inner life, in penetrating the inner chambers of the soul, and in awaking nobler feelings, that music showed its greatest and its noblest power; and no music deserved to be thoroughly admired and honoured except in a great measure it expressed that power. If music only appealed to his ear he should not care to hear any more; if it only expressed his inner feelings he should not care to hear much more; but if he could sit in the concert-room or in the spacious minster, and listen to music which called his better emotions and feelings to the surface, then he began to say to himself, 'This is truly a divine art,' and,

imperfectly constituted as he might be, he uncovered his head and honoured and revered the great, the divine art of music."

We look for singular doings at an Eisteddfod. They are in harmony with the Gorsedd, and accord with one's sense of the fitness of things. But we did not expect that, at an Eisteddfod held out of Wales, and therefore subject in some measure to the influences of common sense, it would be held criminal for a singer to catch cold. At the first of the Birkenhead Evening Concerts, "Mr. Councillor John Hughes" came forward, and said, "I am very sorry to have to announce to you, but I am afraid it is an old story, that Mr. Sims Reeves as usual has disappointed us." Hearing these words the audience burst out with "hisses and groans," at which we do not complain further than is necessary to deprecate the uncharitable conclusions evidently at once formed. No doubt many present made up their minds *sur-le-champ*, as our neighbours say, that Mr. Reeves, having engaged to appear, deliberately stayed away. In that case inarticulate noises were, perhaps, natural. But Mr. Councillor John Hughes went on: "We have received this telegram: 'Since my return to England have taken cold, which will positively prevent my appearing for ten days or a week at least. Extremely sorry.'" How are we to interpret the roars of laughter with which the assembled Welshmen greeted these words? It could not have been an expression of scornful unbelief, because our Cambrian friends would find it hard to compass the thought of a man telling lies to avoid earning some hundreds of pounds in four days. Then it must have been an expression of surprise and wrath at the fact of the great tenor catching cold. But the matter did not end here. Mr. Councillor John Hughes was ingenious enough to see in Mr. Reeves's behaviour a mark of disrespect to the Eisteddfod, and, through it, to the sensitive Welsh nation. Hence, he added, when the people before him had stopped laughing: "Now, ladies and gentlemen, having regard to the fact that the Eisteddfod is a national meeting in connection with Wales, I think it shows very little respect on the part of Mr. Reeves to send us at the last moment this intimation, when everybody was expecting that the great tenor of England would present himself." To this the audience said, "Hear, hear." It follows that not only must a singer engaged by Welshmen keep clear of colds, but that, having sinfully neglected to do so, he must assume at the earliest possible moment that his cold will disable him, or put up with the consequences of showing "very little respect." This is hard on Mr. Reeves, who, with the best intentions, waited till the *last* moment. But our famous singer can find comfort in the happy fact that by not going to the Eisteddfod he escaped being made a bard.

We never interfere with the opinions of "special correspondents" who attend at the Festivals to report the proceedings for our contemporaries; but when they relate circumstances which never took place, a slur is thrown upon the veracity of those who differ with them, and we therefore believe it our duty to set them right. In a notice of the late Worcester Festival a weekly musical journal tells us, speaking of the morning when "Elijah" was given, "Mr. Santley was manifestly unwell, and retired during the performance, his place being taken by Mr. Wadmore;" although it was evident, we should have thought, to any person in the Cathedral that Mr. Santley sang every note throughout the part of *Elijah*, and never quitted the orchestra save between the parts. In the same journal we are told that at the first evening concert Mr. Santley appeared "in good form;" the truth being that he did not sing at all, Mr. Lloyd giving a song in place of that set down for Signor Foli. In another contemporary, the smart musical critic of which prides himself upon supplying "exclusive information," an excellent notice of the singing of Mr. Santley in "Elijah," copied from a daily contemporary, is held up to ridicule because (relying upon the account to which we have drawn attention above), he says, "Mr. Santley's voice was so hopelessly choked by illness that he was compelled to withdraw during the performance." But as this writer knows nothing about the subject upon which he is informing us—avowedly penning his remarks upon the Festival in London, instead of at Worcester—he is resolved to be circumstantial, and triumphantly says, "One 'daily' gave us a description of how Mr. Santley sang 'The trumpet shall sound,' when, as a matter of fact, it was sung by Mr. Wadmore." Now we affirm that, "as a matter of fact," this piece was sung by Mr. Santley; and we trust therefore that if the critic of this journal prefer to remain at home during a Three Choir Festival, he should at least make sure of the truth of the news he may pick up before he flatly contradicts the assertions of those who journey to Worcester in the performance of their duties.

"How fortunate it is," said Rossini, after hearing some of the works of Berlioz, "that this man did not become a musician." We confess to have made some such remark after perusing a paper which has been forwarded to us, headed "Illustrations of the Compositions of the Great German Masters in Music;" for insane and Quixotic as the idea of improving what is perfect may be, there would at least have been a method in the madness of an individual who holds up to ridicule the music of Beethoven and Handel if he could have brought any amount of knowledge to his task. "The High Priest of the abomination of desolation will be surprised," he says in his prefatory remarks, "if the regions so long held closed against intellect and natural emotion are penetrated by the enemy;" and then he gives the "Amen" from the "Quoniam Tu Solus," in Beethoven's Mass in C, Handel's song from the "Messiah," "I know that my Redeemer liveth," and a portion of the same composer's chorus, "Worthy is the Lamb." Beethoven, he asserts, has in his "Amen" written "a very short passage, but what a tale it discloses of the degradation and corruption of music;" in Handel's quoted song he says, "the progressions are frightful from beginning to end," and if the vocal score in the chorus be lawful and pure, he affirms boldly that "such an accompaniment would be appropriately rendered by incurable maniacs." Unfortunately for his case, however, as we have already said, he "corrects" these compositions, putting them, according to his jargon, "in comparative form, and in lawful and natural progression;" and then we have a succession of harmonies—including the most glaring consecutive fifths—which would frighten a musician out of any neighbourhood where he had once heard them. "When the whole subject," it is said—"the 'Quoniam Tu Solus'—of the Mass in C is published in comparative form, the great facts here involved will be better understood; it will be a very painful disclosure." Undoubtedly it will, but scarcely more painful than the "disclosure" already made.

"Lothair, by the Right Honourable B. Disraeli" is a novel reflecting the experience of a man who moves in the circle of society which he pictures; and yet, vividly as the scenes are coloured, and truthful as is the language employed in describing the life around

him, whenever music is mentioned the author unmistakably proves not only that he is unacquainted with the rudiments of the art, but that he does not hesitate to use terms of which he cares not to inquire the signification. When he writes that "two fair sisters burst into melody as they tried the passages of a new air," and that the "Duke sometimes took a second," we have little doubt that, musically speaking, he does not mean at all what he says; but the remark that "many things were said and done amid accompanying melodies, that animated without distracting even a whist player," we fear that he gives too accurate a description of the manner in which music is often treated in the drawing-rooms of the aristocracy. Occasionally, however, he becomes more minute, as, for example, when he seems to infer that a "fine Mass of Mozart" is sung by a single vocalist, who must possess "skill as well as power to render it;" but the climax seems reached when he thus relates the effect produced upon him by the voice of Theodora: "Deeper and richer, and richer and deeper, it seemed to become, as it wound with exquisite facility through a symphony of delicious sound, until it ended in a passionate burst, which made Lothair's heart beat so tumultuously that for a moment he thought he should be overpowered." Apart from the important fact that we are extracting from the work of one of our most prominent legislators, we cannot but wonder whether upon any other art or science writing like this would be hazarded by a person of such general culture as the author of "Lothair."

The many pressing demands upon our space have hitherto prevented our doing as much justice as we could wish to the efforts of those who have so zealously laboured to establish and place on a permanent footing an Academy exclusively devoted to the musical education of the blind. The success of these efforts may be estimated by the fact that at Westow Street, Upper Norwood, an institution termed "The Royal Normal College and Academy of Music for the Blind," accommodating eighty-two pupils, has been for some time in operation. Dr. Armitage, at the recent annual festival, asserted that of those trained in the College seventy or eighty per cent were enabled to maintain themselves, and that they earned from £50 to £100 a year. Music, when properly taught, absorbs so much time and attention that it becomes an impossibility to combine its study with any manual labour—basket-making, for instance—and, as the speaker already mentioned truly observed, the attempt to do so must inevitably result in producing "bad basket-makers and bad musicians." The cost for each pupil is £60 a year, which certainly does not exceed that at other institutions where the pupils are rendered less fit for success in life. Of course in the ordinary exercise of the musical profession, however clever an artist may be, blindness must to a certain extent act as a bar to his progress; but as a pianoforte-tuner he should find ample employment; and we earnestly hope that the zealous promoters of the College to which we have called attention will be effectually seconded by those who have the power to place its duly qualified pupils in such positions as will enable them to feel that their natural affliction has not been deepened by the world's neglect.

"Mr. Mapleson is not P. T. Barnum, and his opera-company is no cattle-show." In these words the New York *Music Trade Review* closes an article headed "Beware of your Friends," which may be read with edification by a good many persons on our side of the Atlantic. It appears that the well-wishers of Mr. Mapleson's American enterprise are doing it all the harm they can through the means of fulsome eulogies. Among them the *New York Herald* is the most mischievous. It tells the public that Madame Gerster is not surpassed even by Patti or Nilsson; praises the other artists in proportion; avers that American amateurs are, at last, to know what an operatic chorus is, and finishes by contrasting the excellences of the English manager with the demerits of the rivals against whom he will have to contend. In view of all this our contemporary hints that Mr. Mapleson ought to "gag his friends." "He ought to forbid them to meddle with his business; he ought to prevent them from hurting his cause by publishing hyper-eulogistic articles which make Col. Mapleson actually appear a charlatan in the eyes of those who do not know him sufficiently to be sure of the contrary." This is very true, but the *Music Trade Review* takes no account of the fact that some managers like to be injured in this fashion. Their press friends cannot invent terms too laudatory nor, in prospect of a fresh venture, go too far beyond the utmost possibility of realisation. They have been known to write their own paragraphs; and this is, probably, how we were able to read in a London weekly not long ago that a certain choral body was next to perfection, and in another column of the same paper to learn that it "wretchedly butchered" its share of a classical work.

We sincerely hope that, however the residents of Worcester and its neighbourhood may allow themselves to be guided by the criticisms of the local papers upon the recent Festival, they do not rely too securely upon the facts put forward by some of them respecting the works performed. We have no desire to point out all the errors; but one piece of information, in the *Worcester Herald*, is too good to be lost. Speaking of "Elijah" it is stated that "the first interpreter of the chief character in it—*Elijah*—was Mr. Weiss, who was succeeded by Lockey." It has often been sarcastically said that when a man volunteers to tell you all about a thing he usually knows less of the subject than you do yourself, and here is a notable illustration of the fact. Many persons who meet with this paragraph will doubtless be able to correct the writer of it; but when we tell those who are ignorant of the matter that the "first interpreter" of *Elijah* was Herr Staudigl, and that "Lockey" was a tenor, who sang in the Oratorio on its production at Birmingham, we are certain that they will not only be grateful for the information, but fully agree with us that this double mistake is almost unique.

THE WORCESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

Not only those who feel with us how powerfully the highest music enforces the true meaning of the sacred words with which it is allied, but all who have experienced the effects of its important aid in the cause of charity, must rejoice at the fact of Worcester once more uniting with Gloucester and Hereford in the noble mission of helping, by means of its time-honoured Musical Festival, the widows and orphans of those who have devoted their lives to the service of the Church. Although we have felt strongly, we have dealt tenderly with the circumstances causing that temporary estrangement which is now happily a thing of the past, because we know that those who opposed the Festival in its present form, and those who upheld it, were actuated by the same good feeling towards the Charity; and that the difference of opinion which existed as to the method of contributing to its support, although it might be modified if met with calm consideration, would certainly be deepened by uncompromising opposition. The Three Choir Festivals effect a benefit to art apart from that of mere large musical meetings; for not only are the great works then heard amidst surroundings which materially heighten their effect, but many residents in the neighbourhood who, notwithstanding the modern facilities in travelling,

rarely visit the metropolis, become thus acquainted with compositions which perhaps before they only knew by name, or by the imperfect local performances they were enabled to attend. We care not, therefore, here to discuss the details of a compromise by which a feud threatening at one time positively to uproot these Festivals has been healed. If religious scruples which enter not into our creed are appeased by the fact of tickets being "subscribed for," instead of "bought," and by a few other minor alterations in the general plan of the Festival, we see no reason for offering a shadow of objection to such arrangements. In deference to public opinion the Dean and Chapter have this year granted the use of the Cathedral, and it would serve no good purpose to throw a slur upon such a concession by too strictly criticising its not very exacting conditions.

The opening day of the 155th Festival of the Three Choirs—the 10th ult.—it might be supposed was marked by an unusual demonstration. The morning was devoted to a Choral Service; and as the Mayor had invited the Mayors and Corporations of the sister cities, with many of the leading families of the neighbourhood, to breakfast with him at the Town Hall before the Service, quite an imposing procession was formed, the bustling entrance of which into the Cathedral caused the whole congregation to rise; and it might be said that although the frantic attempts to catch a glimpse of the show would not have been so out of place had a performance of an Oratorio been about to commence, such a scene scarcely accorded with the solemnity which we expect at a Church Service. As admission was on this occasion free, under regulations issued by the Dean and Chapter, it is almost unnecessary to say that every seat was occupied; but, with the exception already alluded to, no congregation could possibly be more thoroughly devout or enter more sincerely into the feeling and spirit of the Service. The Concerto by Handel, chosen as an organ voluntary by Mr. C. H. Lloyd, was well played, but it is perhaps to be regretted that he did not select one more suitable to inaugurate a Musical Festival of such importance. As a matter almost of course, Tallis's Responses were used; the "Venite" was sung to the Grand Chant, and Psalms 50 and 52 to Chants by Dr. Elvey, in F major, and 51 to that by Morley, in D minor. The effect of Handel's "Dettingen Te Deum" was so great as almost to crush the fine "Jubilate," in D, of Purcell. Both however were well chosen for place in a Service where such perfect justice could be done to them by band, choir, and principal singers. In the first-named work the solo parts were sustained by Miss Mary Davies, Madame Patey, Messrs. Guy, Wadmore, and Santley; Mr. Wadmore creating a most favourable impression by his fine rendering of the solo, "Vouchsafe, O Lord," and Mr. T. Harper's trumpet passages giving much brightness to the instrumental portion of the composition. In the "Jubilate" Miss Bertha Griffiths, Messrs. Guy and Wadmore were the principal singers. The choir in both these works was excellent, every point being brought out with clearness and accuracy, "When Thou hadst overcome" especially being a triumph of chorus-singing. One of Bach's Motetts for double choir, "Blessing, glory, wisdom, and thanks," was chosen for the Anthem. The programme states that this work is "attributed to Bach," and certainly, although portions of it appear stamped with the master's style, it is on the whole not one of the best of his numerous Motetts. The sermon, preached by the Right Rev. the Bishop of Worcester, proved how thoroughly he had resolved to act as a peacemaker; for although strenuously advocating the absolute necessity of calling in good music to aid in the service of the Church, he touched but lightly upon the mode of conducting the Festivals, merely expressing a hope that the alterations made this year might commend themselves to the authorities of Hereford and Gloucester. The "Hundredth Psalm" was sung before the "Benediction," with the ingenious, but somewhat over-elaborated, harmonies by the late Dr. S. S. Wesley, many of the congregation joining in.

At the first Oratorio performance at the Cathedral in the evening the bad effect of the low platform for the choir and orchestra—placed in the centre of the north and south transepts, instead of beneath the west window as on former occasions—became more apparent than at the morning Service. By this arrangement the voices of the choralists were never thrown forward into the nave, and the body of sound seemed confined within a narrow space, some indeed even playing and singing behind the pillars. That this defect will be remedied on a future occasion we sincerely hope; for, with all deference to the clerical authorities, there can be no question that, if a platform is to be erected at all, it matters little how high it is or where it is placed. The first part of Haydn's "Creation"—preceded by a set form of prayer by which each performance during the Festival commenced and terminated—introduced Madame Albani, whose exquisite voice was heard to much advantage in "With verdure clad" and in the solo portions of the Chorus, "The marvellous work," although we cannot but feel that she has yet to train herself to that fervid and devotional style demanded for the due rendering of sacred music. The tenor solos were well sung by Mr. Guy; and Mr. Santley (who was engaged at the last moment to replace Signor Foli, absent from severe indisposition) created a marked effect in the Air, "Rolling in foaming billows." In Mozart's "Requiem" Miss Anna Williams, Madame Patey, and Messrs. Lloyd and Santley sustained the solo portions with much success, the "Benedictus," especially, being sung with exquisite expression; and the choruses throughout were remarkably well given. Mendelssohn's "Hymn of Praise," which concluded the programme for the evening, displayed both the excellence of the orchestra and the intelligent conducting of Mr. Done, for every one of the beautiful instrumental movements was taken in the right time, and every point was effectively brought out. In the solo portion Madame Albani was extremely effective, the music being especially suited for her voice, and she was ably supported in the Duet, "I waited for the Lord," by Miss Anna Williams. Mr. Lloyd sang with good dramatic feeling the recitative passages, "Watchman, will the night soon pass?" and the choruses were given with much precision and beauty of tone.

The second morning was devoted to the performance of Mendelssohn's "Elijah," Mr. Santley singing the music of the Prophet throughout, in many parts as finely as ever, but occasionally showing some signs of fatigue, especially in the portions requiring positive physical power. Miss Anna Williams distinguished herself by her dramatic rendering of the music of the widow; Mr. Guy's delivery of the Solo, "If with all your hearts," created a highly favourable impression; Miss Bertha Griffiths sang with good expression "Woe unto them;" and, instead of allowing the representative of the Widow to sing the music of the "Youth" (a custom too often adhered to, even at these Festivals), we had Miss Mary Davies, whose clear and sympathetic voice gave the utmost effect to the Recitative, "There is nothing," fully realising the intention of the composer. Madame Albani sang the whole of the soprano music in the second part—"Hear ye, Israel" of course delighting all whose recollection of Mdlle. Titiens was not too vivid; Madame Patey was equally good in the declamatory part of *Jezebel* and the tranquil Air, "O rest in the Lord;" Mr. Lloyd gave in his best style the Solo, "Then shall the righteous;" and Miss Mary Davies, especially in the Trio "Lift thine eyes," proved herself a thoroughly reliable and conscientious artist.

At the secular concert in the evening, at the College Hall, the first part of the programme included Sterndale Bennett's Pastoral Cantata, "The May Queen," the very excellent performance of which appeared to give unqualified delight to the large audience assembled. Miss Mary Davies thoroughly won the sympathy of her hearers by the purity of her voice and style, eliciting much applause in the solo portion of the beautiful number, "With a laugh as we go round," and also in the Duet, with Mr. Guy, "Can I not find thee a warrant for changing?" The tenor and bass parts were sung by Messrs. Guy and Wadmore respectively with excellent effect, and Miss Bertha Griffiths lent efficient aid in the small part of the Queen. The characteristic bass Solo, "'Tis jolly to hunt" (well sung by Mr. Wadmore), and the melodious Trio, "The hawthorn in the glade," produced their usual effect; and the choruses were on the whole satisfactorily given, the brief time allowed for the preparation of the work being considered. The other items in the concert calling for special notice were the fine

rendering of the Scena, "Softly sighs," by Miss Anna Williams; the remarkably vigorous and artistic playing of the first movement of Beethoven's Violin Concerto, by M. Sainton (who was recalled amidst thunders of applause); the brilliant singing of Madame Albani in Bellini's Aria, "Qui la voce," and the excellent performance of Mozart's Symphony in G minor, to which we are glad to say the Worcester audience paid due respect by silence during its progress and applause at the conclusion of each movement.

Dr. Armes's Oratorio "Hezekiah" occupied the first part of the programme at the performance in the Cathedral on the third morning of the Festival. This composition was not a novelty, having been produced last winter at some concerts at Newcastle, under the direction of Mr. Rea; but since then the composer has materially improved the score, and also made some additions. As Organist of Durham Cathedral Dr. Armes holds a deservedly high reputation, and he will not perhaps think that we are materially disparaging his work when we pronounce "Hezekiah" an "organist's Oratorio." Creditable as it is for one who has especially devoted himself to Cathedral work to produce at a Festival a sacred composition which challenges from its magnitude the highest criticism, it must always be remembered that in returning a verdict we can but judge by the evidence; and that the fairest way of estimating a work is to throw aside the antecedents of the worker. True, "Hezekiah" is not long, but it is moulded in a form which demands something more than the faculty of writing good music. A number of choral pieces, interspersed with solos, duets, and quartetts, is not necessarily an Oratorio, even when they evidence such careful workmanship as we find throughout Dr. Armes's composition. The power of grasping the whole meaning of a libretto, so as to invest it with that variety of musical colour which gives life to the words, and moves an audience to sympathise with the feelings of the text throughout, is so rare that even accomplished musicians like Dr. Armes should not be surprised when they are told that, although they have written a clever work, they have not written a clever Oratorio. In "Hezekiah" the want of continuity and development in the most important pieces cannot fail to strike all whose musical training has been based upon that grand school of sacred writing of which the great masters have bequeathed us such noble specimens; and even the solo portions are, as a rule, rather tuneful and pretty than appropriate to the words. As we have already indicated, too, the work suffers from being written from an organist's point of view, the instrumentation being in many cases weak and unsatisfactory, much of the accompaniment indeed being more suited to the requirements of Opera than for those of Oratorio. As abstract music, however, Dr. Armes's work is entitled to much praise. The instrumental Introduction, descriptive of the march of Sennacherib's army on Jerusalem, is melodious and well scored; one other merit being that it is no imitation of any of the well-known Marches so often taken as models by young composers. Two Recitatives—the first for bass and the second for contralto—lead to a Chorus of the people, in E minor, opening with some good imitative passages, initiated by the bass, and moving upwards through the divisions of the choir, the latter portion being in full harmony. A contralto Solo, "Enter into the rock," in the tonic major, is smooth and vocal, without, however, much distinctive character; but the Recitative and Solo for the tenor, *Hezekiah*, is extremely well written, the prayer, in the relative minor, having much devotional feeling. The Chorus, "Thou wilt keep him in perfect peace," is one of two choral numbers added to the work since its performance at Newcastle, and is decidedly more creditable to the composer's musicianship than to his inventive power. The monotonous feeling produced by a constantly recurring orchestral figure somewhat mars the effect of some really good vocal writing, especially in the fully harmonised portion, and the general impression of the listener is consequently one of weariness. The Duet for soprano and contralto, "The virgin, the daughter of Zion," is charmingly written, and, indeed, is one of the most spontaneous numbers in the work; the harmonies cling naturally and appropriately round the vocal parts, and the accompaniment is in good keeping with the character of the piece throughout. The Chorus, "And the remnant that is escaped," contains much smooth choral writing; but scarcely arrests the attention as much as the text seems to demand. A bass Recitative, narrating the destruction of the Assyrian army, and *Isaiah's* command to *Hezekiah* to set his house in order; a Prayer, for the King, in F minor, and a Quartett, in the tonic major, may all be cited as extremely favourable specimens of the composer's writing, the Quartett especially containing many points of interest. The following Chorus, "The meek shall increase their joy in the Lord," is the second piece added to the work since its first performance, and may be accepted as a proof of Dr. Armes's power over those contrapuntal resources which should be applied to heighten, and not to stand in the place of, the many high qualifications demanded for such a task as the composition of an Oratorio. Technically speaking, this Chorus is a Canon "four in one;" and we may say that in every respect it is a clever and praiseworthy example of this class of composition; but to produce a Canon in itself of extreme interest is a matter of rare occurrence, and our warm praise of the workmanship of this one is as much, therefore, as perhaps even the composer might expect. The bass Air, "I have blotted out," introduced by a Recitative, is simply a fairly satisfactory setting of the words; but there is much clever part-writing in the Chorus, "O Lord, I will praise Thee," which, commencing unaccompanied, has afterwards some exceedingly effective instrumentation, the climax, especially, being appropriately jubilant in character. The bravura Air for soprano, "Therefore with joy shall you draw water," is simply a vocal display; but the last Chorus, "Sing unto the Lord," is a good specimen of the composer's faculty of successfully handling both voices and orchestra, the fugue on the words "Cry out and shout," however, being too little developed for the final choral piece of an Oratorio. Dr. Armes, who conducted his work, must have been more than satisfied with the manner in which it was rendered. The solo vocalists were Miss Anna Williams, Madame Patey, Messrs. Lloyd and Wadmore. Miss Williams in the difficult Air, "Therefore with joy shall you draw water," especially distinguished herself, as did also Madame Patey in the expressive Solo, "Enter into the rock." Mr. Lloyd must also be warmly commended for his fine delivery of the Solos "O Lord of hosts" and "Remember now, O Lord," and Mr. Wadmore for his intelligent singing of the Air "I have blotted out," the effect of the last-named solo indeed being mainly due to the vocalist. The choruses were most carefully sung throughout, every point being as firmly attacked as if the choral body had been thoroughly familiar with, instead of comparatively strange to, the music. After the Oratorio Mendelssohn's "Hear my Prayer" was given, the solo part being finely sung by Madame Albani, whose clear voice penetrated through every part of the Cathedral; and the morning's performance concluded with Spohr's "Last Judgment." It is satisfactory to find that the fashion of underrating the music of this composer has not spread so widely as to prevent the "Last Judgment" from taking its place with the standard sacred works; for unquestionably there are portions of this Oratorio which, especially when heard in a Cathedral, have as powerful an effect as anything we could name; indeed, if we cite only the Quartett, "Blest are the departed," we have no hesitation in saying that not throughout the whole Festival was the truly devotional feeling of the hearers more strongly excited than during the singing of this piece. The solo parts were most effectively rendered by Miss Mary Davies, Miss Bertha Griffiths, Messrs. Guy and Santley; and the choruses were sung throughout with due attention to gradations of tone and remarkable clearness and decision.

The second secular concert at the College Hall in the evening brought forward Miss Done, the daughter of the Conductor, as the exponent of Sterndale Bennett's Pianoforte Concerto in F minor, and we may at once say that she achieved a success by no means dependent on the favourable local influences by which she was surrounded. This is saying a great deal, but no more than is justly her due; for not only by her very excellent mechanism, but by her highly intelligent reading of a work which has taxed the powers of the greatest pianists, she thoroughly proved her right to the responsible position she assumed; and we can

assure her that the warm applause her playing excited was heartily joined in by the many in the room whose good opinion was worth earning. The orchestral pieces in the programme were the Overtures to "Euryanthe," "Egmont," and the "Merry Wives of Windsor;" Madame Albani was encored in Donizetti's air, "O luce di quest' anima," and all the vocalists engaged at the Festival sang with their accustomed success. The choral pieces included Beethoven's "A Calm Sea and a Prosperous Voyage," to which but scant justice was done; a Part-song by the Rev. E. V. Hall, sung by the Cathedral Choir, and two Part-songs by Pinsuti and Leslie respectively, carefully, but somewhat roughly, given by the Yorkshire choralists, that by Pinsuti being redemanded.

Little need be said of the performance of the "Messiah" on the closing morning of the Festival. Madame Albani, Miss Anna Williams, Madame Patey, Messrs. Lloyd, Santley, and Wadmore gave the principal solos; and the choruses, especially "For unto us" and the "Hallelujah," produced their accustomed effect. The attendance was enormous; scarcely a vacant seat indeed was to be seen throughout the Cathedral, but the demeanour of the vast assemblage was such as to silence any clerical misgivings, if any still existed, as to the propriety of granting the use of the Cathedral for future Festivals.

The closing Service in the evening included three new works composed expressly for the Festival, a "Magnificat" and "Nunc dimittis" by Sir F. G. Ouseley, and an Anthem entitled "The Daughter of Jairus," composed by Dr. Stainer. Both of the Oxford Professor's contributions were thoroughly worthy of his reputation. More especially in the "Magnificat" the clear and masterly writing for voices and orchestra produced a deep impression upon the hearers; and not only the massive choral effects, but the solo portions, showed that the composer, whilst resolved to give ample evidence of his scholastic training, had worked throughout with a due reverence for his text. The quartetts were finely sung by Misses Anna Williams and Bertha Griffiths, Messrs. Guy and Wadmore; and the orchestra, under the skilful direction of Mr. Done, was sufficiently subdued to allow their voices to be heard. It appears strange to be called upon to criticise a work of such importance as that by Dr. Stainer in a Choral Service. Unquestionably it should have been termed a "Sacred Cantata," and worthily indeed it might have taken its place at one of the morning performances in the Cathedral. So modest an appeal, however, may be accepted as a proof that Dr. Stainer prefers rather to win than to force his way to public favour; and if so, let us assure him that "The Daughter of Jairus" has made its mark, even as an Anthem in a Service, and that it will be most cordially welcomed apart from the surroundings of the locality in which it was first heard, not only on account of its own worth, but as an earnest of what may be expected from so accomplished a composer in the future. The text, selected by Dr. Stainer from the Holy Gospels of SS. Matthew, Mark and Luke, illustrates the miraculous restoration to life of the child of *Jairus* through the interposition of Jesus; and this episode, short as it is, has sufficient dramatic interest to absorb the attention throughout; one remarkable merit being that, although much resembling in incident the restoration of the Widow's Son in "Elijah," the music has not a shadow of resemblance. The instrumental Prelude prepared all hearers for a composition out of the conventional groove of what is termed "sacred writing," the calm and melodious themes being harmonised with a masterly hand, and the orchestration throwing a rich glow of colour over the movement thoroughly in consonance with the nature of the subject of the work. The opening Choral Recitative is most sympathetically expressive of the words, much effect being gained by the occasional division of the choir. The tenor Solo, "My hope is in the Everlasting," preceded by some brief Recitatives, has a tender and expressive melody, not too elaborately harmonised; an enharmonic modulation in the symphony, after a close upon the dominant, giving much freshness to the succeeding vocal phrases, the return to the key being effectively managed. The oboe phrase in E minor, expressing the "wailing," leads into a Chorus, founded on the same theme, for female voices, "Sweet, tender flower," which is certainly one of the gems of the work, the melody, simply harmonised in four parts, being allowed to make its own way unaided by more than an occasional light accompaniment. We care not so much for the following Chorus of Unbelievers; but for invention, vigour of writing, and masterly orchestration, the choral piece, "Awake, thou that sleepest," stands pre-eminent, and would be alone enough to stamp the composer as an artist of original thought and power. The Duet for soprano and tenor, "Love divine," has a graceful and refined theme, and contains some excellent writing for the voices, several changes of key being introduced with good effect. The subject of the fugue—or rather fugato—in the final chorus is bold, and well expresses the words, but not being very amply developed, it may be presumed that the composer was fearful of prolonging his climax beyond reasonable limits. What he has done, however, is well done; and heartily as we congratulate Dr. Stainer upon the success of his present essay, we have little doubt that he merely desires to indicate his power of treating a subject of more importance, and that his next work—produced, let us hope, under more important conditions—will thoroughly prove that he has by no means over-estimated his abilities. In the solo portions of the composition Miss Anna Williams, Messrs. Guy and Wadmore much distinguished themselves, and the choruses were sung with a vigour and precision which must have delighted the composer, who conducted his own work. The Chants used to the Psalms during this Service were by Cooke and Lawes, the responses by Tallis, and during the Offertory a Hymn was sung to the well-known tune "Hanover," arranged by Sir F. G. Ouseley.

There is certainly much to be said in favour of commencing and concluding these musical gatherings with a Choral Service: in this respect, indeed, we agree with the orthodox authorities, who feel that, although during a portion of the week the Three Choirs may be employed in the interpretation of the more important musical works, the Cathedral ought, at the inauguration and termination of the Festival, to be set apart for pure Service music at which the whole of the choral body should assist, and to which the general public should have free access. Those who remember that it was the custom to end the proceedings with a Ball will see that the Festivals are gradually assuming a character which, whilst fully satisfying the music-lovers who look forward to these meetings as a means of hearing the finest compositions in sacred art, must at the same time enlist the sympathies of all whose religious convictions may have urged them to dissent from certain secular associations which had been suffered to grow around them. Let us hope then that the differences which have arisen on this subject may be productive of good in the end: there has been truth in the arguments of both parties, and the re-establishment of good feeling proves that by both parties has this fact been admitted. The Three Choir Festivals are now safer than ever; and that this has been the most successful upon record may be proved by the fact that upwards of £1,300 was collected for the Charity, and that further donations are still expected.

It now remains to award the warmest praise to Mr. Done, who conducted throughout the Festival with a care and intelligence which proved that he had his heart in his work. To Mr. C. H. Lloyd, who presided at the organ during the Oratorio performances and Choral Services, and Mr. Colborne, who was pianoforte accompanist at the secular concerts and organist at the early morning services, a word of commendation is likewise due. We also bear willing testimony to the excellence of the general arrangements for the accommodation of the audience, and especially do we place on record the valuable services of the Rev. Richard Cattley, of whose unfailing courtesy and kindly consideration we had personally many proofs in the performance of our duties.

The prospectus of the twenty-third season of the Crystal Palace Saturday Concerts is scarcely as fruitful in promises as usual, the Directors telling us "there is little more for them to do beyond stating that in the selection of the programmes and in the maintenance of the performances they will be governed by the same principles which have rendered the Concerts so successful in former seasons." The performances will be twenty-five in number;

eleven before, and fourteen after, Christmas, commencing on the 5th inst. The programmes are to contain the works of the "recognised classics," with other less known pieces of older writers for the orchestra, such as Handel and Bach, and of living composers who have not yet "attained the universally acknowledged eminence of their great predecessors in the art." It is also stated that "the instrumental portions of Wagner's Operas, as arranged by him for the concert-room, will receive due attention," an announcement so carefully worded as to make us believe that the Directors intend to do their duty in the Wagnerian cause, and to do no more. The pianists at present announced are M. Louis Brassin (from the Brussels Conservatoire), Madame Arabella Goddard, Miss Agnes Zimmermann, Mdlle. Janotha, and Mr. Charles Hallé. Herr Joachim, Mr. Carrodus, Herr Ludwig Straus, and Signor Piatti are also mentioned; but as the programmes of only four Concerts are given, many instrumentalists not named may appear during the season. Amongst the vocalists engaged are Mrs. Osgood, Madame Lemmens-Sherrington, Mrs. Davison (her first appearance), Miss Redeker, Miss Emma Thursby, Mdlle. Sartorius, Miss Anna Williams, Madame Patey, Mr. E. Lloyd, Herr Henschel, and Mr. Santley. Brahms's new Symphony in D, Beethoven's Choral Symphony (with an exceptionally strong cast), Verdi's Requiem, and Berlioz's descriptive Symphony, "Harold en Italie," the solo viola part being played by Herr Ludwig Straus, are included in the prospectus; and at the "Mendelssohn Commemoration Concert," on November 2, a Symphony in F minor for string orchestra (composed by Mendelssohn in 1823, and still in manuscript) is promised. It is almost unnecessary to add that Mr. A. Manns retains the post he has so long and worthily occupied as Conductor.

A correspondent sends us a description of the great nave organ of Trinity Church, New York, U.S.A., which will, we think, be read with much interest by English organists. The instrument was built in 1846 by Erben, of New York. It is a curiosity of the past, without a composition pedal, with its touch of 5½ lbs., only thirty-six stops for the manuals, and only one for the pedals. All the stops of the great organ are complete throughout the 5½ octave compass of the manuals, which extend down to CCC. On account of this extension, all stops usually 8, 4, and 2 feet are in this organ respectively 16, 8, and 4 feet. The *Great* is coupled by unison and octave couplers to the *Swell*, which has 6½ octaves. The 32 on the pedals is of a large bold scale, and it can be made to play its own octave above. Each pedal, by the aid of couplers, commands nine notes on the keyboards, viz., two on the *Great*, three on the *Swells*, two on the choir, and two on the solo. The stops are as follows:—*Great Organ:* open (2), 16 feet; stopped diapason, 16 feet; principal (2), 8 feet; flute, 8 feet; twelfth, 3 feet; fifteenth, 4 feet; sesquialtera; mixture; trumpet, 16 feet; clarion, 8 feet. *Swell:* open and stopped diapason, dulciana, principal, hautboy, trumpet, vox humana, double cornet. *Choir:* stopped diapason, dulciana, principal, flute, bassoon, and clarinet. *Solo:* melodia, gamba, horn, harmonic, flute, double clarion and cornopean. *Swell Bass:* dulciana, 16 feet; serpent, 16 feet. *Pedal:* open, 32 and 16 feet. *Couplers:* Great and swell unison; Great and swell octave; Great and choir; Great and solo; choir and swell unison; choir and swell octave; pedal and Great, 8 feet; pedal and Great, 16 feet; pedal and swell; pedal and choir; and pedal and solo; four manuals and three sets of bellows.

Harvest Thanksgiving Services were celebrated in the Church of St. Andrew, Tavistock Place, W.C., on Sunday the 22nd ult. In the morning the trio, "On Thee each living soul awaits," and chorus, "Achieved is the glorious work," from Haydn's "Creation," formed the anthem, and the Communion Service was sung to Schubert in F. At Evensong the Magnificat and Nunc dimittis were sung to Parry in D, and in place of an anthem Mendelssohn's "Hymn of Praise" was given in its entirety. An excellent band of thirty-five executants, including among others, Messrs. Buziau, Gibson, Barrett, Ould, Young, Horton, Hutchins, C. Harper, Smith, and Cheshire played the symphony and accompaniments; and the choir, augmented to one hundred voices, did their part in admirable style. The solos were well rendered by Masters Fred. Dunster and Manning, and Mr. Stedman. Gounod's new "Marche Solennelle" was played as a processional, and a "Marche Héroïque" by Mr. H. M. Higgs as a recessional. The whole was under the musical direction of Mr. Stedman; Mr. H. Parker being conductor, Mr. H. M. Higgs, organist, and Mr. Buziau, leader of the band. The Ven. Archdeacon Dunbar, D.D., preached the sermon. The church was crowded, and large numbers of people failed to gain admission.

The Brixton Choral Society has now, we understand, been placed entirely under the management of Mr. William Lemare; and as, in the series of four Concerts which are to be given during the season, he announces that Haydn's "First Mass" and Handel's Oratorio, "Judas Maccabæus," will be performed with "orchestral accompaniment," it may be presumed that he is at length resolved to listen to the counsel of those who, like ourselves, have so often dwelt upon the strength of his vocal and the weakness of his instrumental resources. The prospectus also promises J. F. Barnett's Cantata, "Paradise and the Peri," and Randegger's Cantata, "Fridolin." It must likewise be mentioned that Mr. Lemare has organised a series of Organ Recitals, to be given at the Angell Town Institution every Saturday evening, upon the new instrument built expressly for the above Hall by Mr. Hunter, of Kennington. For these performances the most eminent organists are engaged, and each Recital will be interspersed with vocal music. The admission will be free, a small sum, however, being charged for reserved seats.

At the Norfolk and Norwich Musical Festival the first Concert, on Tuesday evening, the 15th inst., will consist of Handel's Serenata, "Acis and Galatea" (with Mozart's additional accompaniments), and "Spring," from Haydn's "Seasons." Wednesday morning will be devoted to Professor Macfarren's Oratorio, "Joseph," and Mozart's First Mass in C, and in the evening there will be a Ballad Concert. "Elijah" will be performed on Thursday morning, an Operatic Concert being given in the evening; and the Festival will conclude on Friday morning with the "Messiah." The vocalists engaged are Madame Albani, Miss Catherine Penna, Miss Anna Williams, Madame Antoinette Sterling, and Madame Trebelli; Messrs. E. Lloyd, H. J. Minns, W. Shakespeare, R. Hilton, and Santley. The band and choir will be complete in every department, under the able direction of Sir Julius Benedict, Dr. Bunnett presiding at the organ.

Mr. Frederic Archer, Organist and Musical Director of the Alexandra Palace, has accepted the Conductorship of the Glasgow Select Choir, and will be resident in Glasgow during the forthcoming musical season there, which extends from October till April; Mr. Archer's connection with London during the "off season" will not however entirely cease, as matters have been so arranged that he will still be able to attend any really important engagements at the Palace.

The annual grand Datchelar Festival Service was held at the Church of St. Andrew Undershaft, Leadenhall Street, on Friday afternoon, the 13th ult. The Service was Garrett in D, Spohr's Cantata, "God, Thou art great," being performed at the conclusion of the Service. The solos were sung by Master Pavier (treble), Mr. Faulkner Leigh (tenor), Mr. Dutton (alto), and Mr. Winn (bass). The choir consisted of fifty voices, conducted by Mr. Faulkner Leigh.

The Concerts at Manchester, under the conductorship of Mr. Charles Hallé, are advertised to commence on the 31st inst. Twenty performances will be given, for which the best available talent has been secured. Mr. E. Hecht is the chorus-master. Mr. Charles Hallé also announces ten Classical Chamber Music Concerts at the New Town Hall, the first of which will take place on the 21st inst.

Harvest Festival Services at S. Stephen's, South Kensington, will be held on St. Luke's Day, the 18th inst., and on Sunday, the 20th. Spohr's sacred Cantata. "God, Thou art great," will be rendered at the evensong, when the choir will be accompanied by a full orchestra, in addition to the organ, under the direction of Mr. Albert Lowe.

At the Harvest Festival to be held at Christ Church, Clapham, on the 10th inst., Mendelssohn's "Lauda Sion" will be given as the Anthem, under the directorship of Mr. Richard Lemaire, the Organist and director of the choir. Mr. G. C. Martin, Mus. Bac., Oxon., Sub-Organist of St. Paul's Cathedral, will preside at the organ.

Master Henry John Cockram, who had twice gained the honour of election to the "Sterndale Bennett Scholarship" at the Royal Academy of Music, was, we regret to say, one of the passengers drowned in the recent steamboat collision on the Thames. He was but fifteen years of age, and one of the most promising students in the Institution.

The intensity of the "heated term" in the United States may best be estimated by the fact that in one number of Mr. John S. Dwight's *Journal of Music* three leader columns were filled with a reprint of a criticism which appeared in the same paper twenty-five years ago.

The excellent "Saturday Popular Organ Recitals," at the Bow and Bromley Institute, were resumed on the 28th ult., Mr. Hoyte being the organist announced to inaugurate the season.

Mr. Willem Coenen, the well known pianist, announces three Concerts at the Pavilion, Brighton, on Wednesdays, October 9, 23, and November 6.

Her Majesty's Theatre will open for an autumn season of Italian Opera, at reduced prices, on the 19th inst.

REVIEWS.

Rienzi: the Last of the Tribunes. By Richard Wagner. [Schott and Co.]

Were Richard Wagner entirely consistent with his own principles, which he is not, we should say that he looks anything but approvingly upon a new edition of "Rienzi." The work of the dark days at Riga: the production of a time when, as yet, the "better way" had not been revealed to him; when, as yet, "unconscious necessity" had not moved him one inch from the beaten track, "Rienzi" should be that which he would willingly forget. But the matured Wagner has himself given vitality to the creation of immaturity. "Rienzi" exists, not for its own sake so much as on account of what its author has become; deriving thence its special interest and its claim to the world's regard. Doubtless, therefore, many editions of the work will see the light as time goes on, but we are most concerned to ask why there has appeared an English one, containing an English version of the text, written by Mr. J. Pittman of the Royal Italian Opera. Is this one of the "shadows before" thrown by a coming event? In other words, is "Rienzi" to be produced at Covent Garden next season? We cannot, of course, answer positively, for the ways of operatic managers are mysterious; but there is reason to believe that the coming year will witness the bringing out of Wagner's early Opera on Mr. Gye's stage, with Madame Albani as *Irene* and Signor Gayarré as the Tribune. *A la bonne heure.* By all means let us have it. Wagner is one of the men whose every thought commands attention, and "Rienzi" will be hailed without a dissentient voice. Meanwhile it is satisfactory to find an edition of the work placed within easy reach of a public who, no doubt, desire to listen with as much *connaissance de cause* as possible.

All Wagner's Operas, whether early or late, have been so much discussed that we should find it hard to say anything new respecting the one before us. It may be as well, nevertheless, to remind the reader that "Rienzi" was composed in the master's youth, and at a time when his ardent nature was swayed by the influences of the Revolution of July and the Polish rebellion. In the story of the Roman Tribune, as told by Bulwer, Wagner found a theme harmonising with the predominant feeling of the hour, and not less according with the romantic and heroic part of his nature. And it is a grand theme, however or by whom regarded; one presenting irresistible attractions to a dramatist of Wagner's type and to a composer who, like him, strongly inclined towards broad, massive, and striking effects. How well the young musician, and still younger maker of libretti, handled his materials, a glance at the book suffices to prove. Take, for example, the scene of the oath, of the Tribune's excommunication, and of his uprising from despair with the cry "Rome is not dead yet," as his sister, who alone remains faithful, embraces him. Take, also, the grand setting forth of the catastrophe, and acknowledge the working of a master-hand. As for the music, we find it most truly described by one of the composer's warmest partisans—M. Schuré—in his "Le Drame Musical." "Rienzi," observes the Alsatian critic, "is the work of youth, unequal, but full of passion and power; the reforming ideas of the composer do not appear in it, and its arrangement observes all the rules of tradition. Choruses, marches, grand airs, trios, septett, ballet—nothing is wanting. The music, without betraying slavish imitation, has a strong Italian tinge; but the individuality of the master shines as much in the heroic grandeur of his broad melodies as in the warmth and richness of his instrumental colouring. In fine, 'Rienzi' is the production of an independent mind, without being that of an innovator. Although able to compare advantageously with contemporary works, it has not in it the distinctive Wagner, who at the time of writing looked at the musical drama through an opera-glass. The experience of life was soon, however, to put him in possession of his true nature, and reveal to him another world and another music." A German critic, *à propos* to the revival of "Rienzi" at Dresden, in 1858, spoke much in the same strain. He pointed to the undoubted fact that the Opera contains "empty phrases, bombastic pathos, and coarse effects," but added: "However far the composer is in 'Rienzi' from his deeper intellectual development and enlightened conception, his great talent for dramatico-musical description and stage-effect, and his bold and daring mastery of technical difficulties, are indisputably manifest." But the faults of "Rienzi" are not likely to stand in the way of popularity, provided the Opera be well mounted and vigorously played. That it would make an effect upon our English audiences is beyond question, and Mr. Gye may, by producing it, retrieve the disasters of "Paul et Virginie" and "L'Alma."

With reference to Mr. Pittman's English version of the text, we quite admit the difficulty of writing words to music and writing poetry at the same time. In point of fact a poet is not required so much as a man possessing a keen eye for the ridiculous, without which to guide him the adapter is almost sure to drift into nonsense. Mr. Pittman is a man of experience, but he cannot help being unconsciously funny. For instance, he makes *Irene* and *Adriano* sing, referring to *Rienzi*:—

> Inflamed by fond desire,
> His soul can find no rest;
> His mind doth heaven inspire,
> He hears the high behest.
> *Yes, Freedom's sacred calling*
> *Revives his Roman breast.*
> To him death's not appalling, &c.

Rienzi's "Roman breast" reviving at "freedom's sacred calling" is good, but this is better:—

> Arise! the voice of heaven now calls;
> Oh! Rome, awake from slumber deep;
> Behold, heaven's mercy on us falls,
> *A hopeful light o'er thee doth creep.*
> See now the bright resplending sun,
> The dazzling orb that shines o'er thee,
> *Bring forth the day that has begun,*
> Announce the dawn of liberty.

Again, Mr. Pittman sings:—

> We hail with joyful ditties
> Of peace the welcom'd reign;
> In all our towns and cities
> Restored is peace again.

And *Orsini* is made to say:—

> Colonna, see now, dare he us provoke?
> Shall we endure his taunts beside his joke?

In like manner *Rienzi* proclaims:—

> Yes, heaven in me by special grace
> The country's destiny did place,
> 'Tis heaven's high will that Rome be free,
> That all I-tal-i-ans hence be.

Clearly Mr. Pittman knows "H.M.S. Pinafore," and especially that part of it where they say of the hero:—

> He might have been a Rooshun,
> A Frenchman, or a Prooshun,
> Or, p'raps, I-tal-i-an.

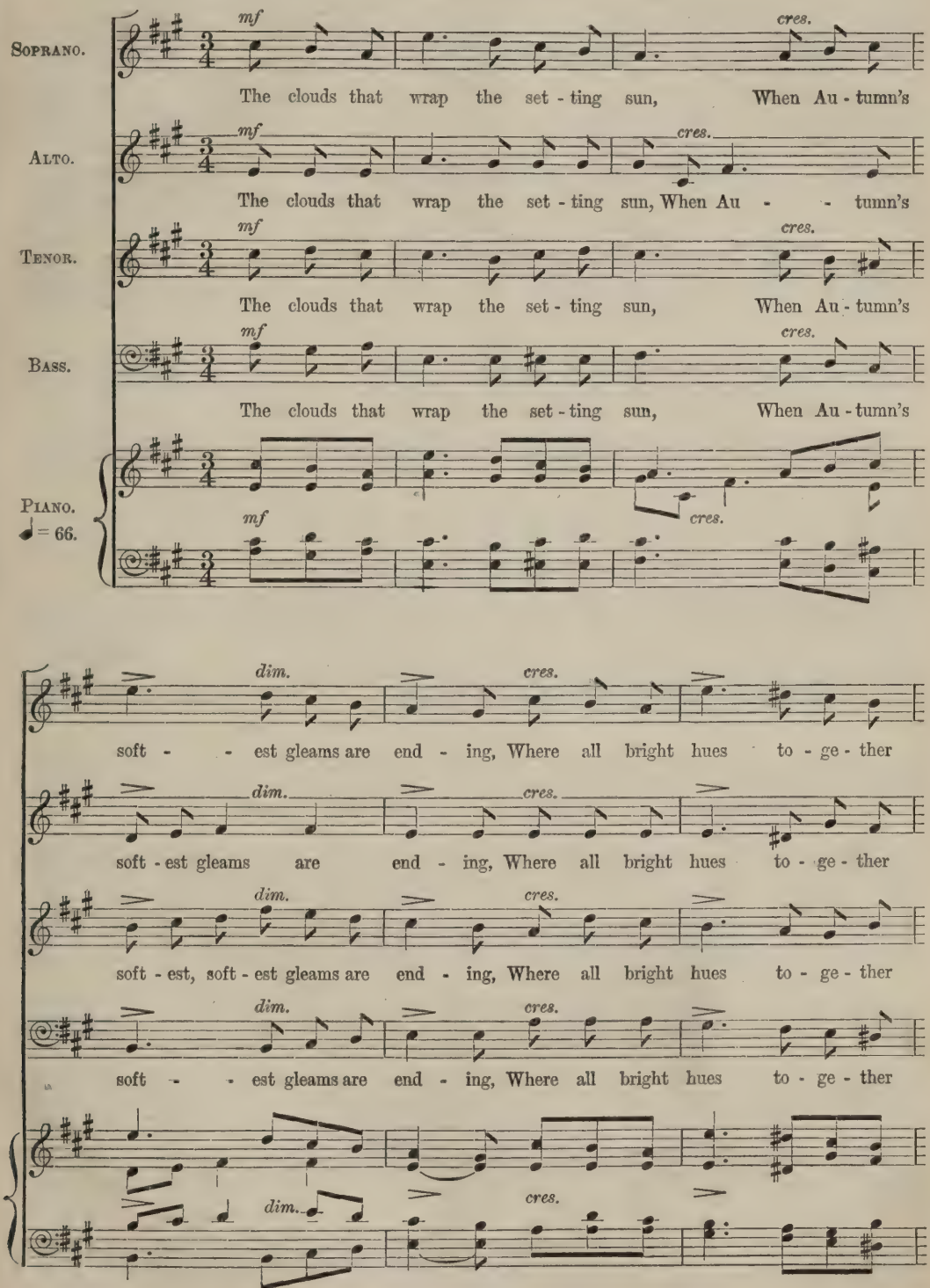
But we will not be hard on the Covent Garden rhymester. His task was a hard one, and his little failures drop out of sight when we stand face to face with the music.

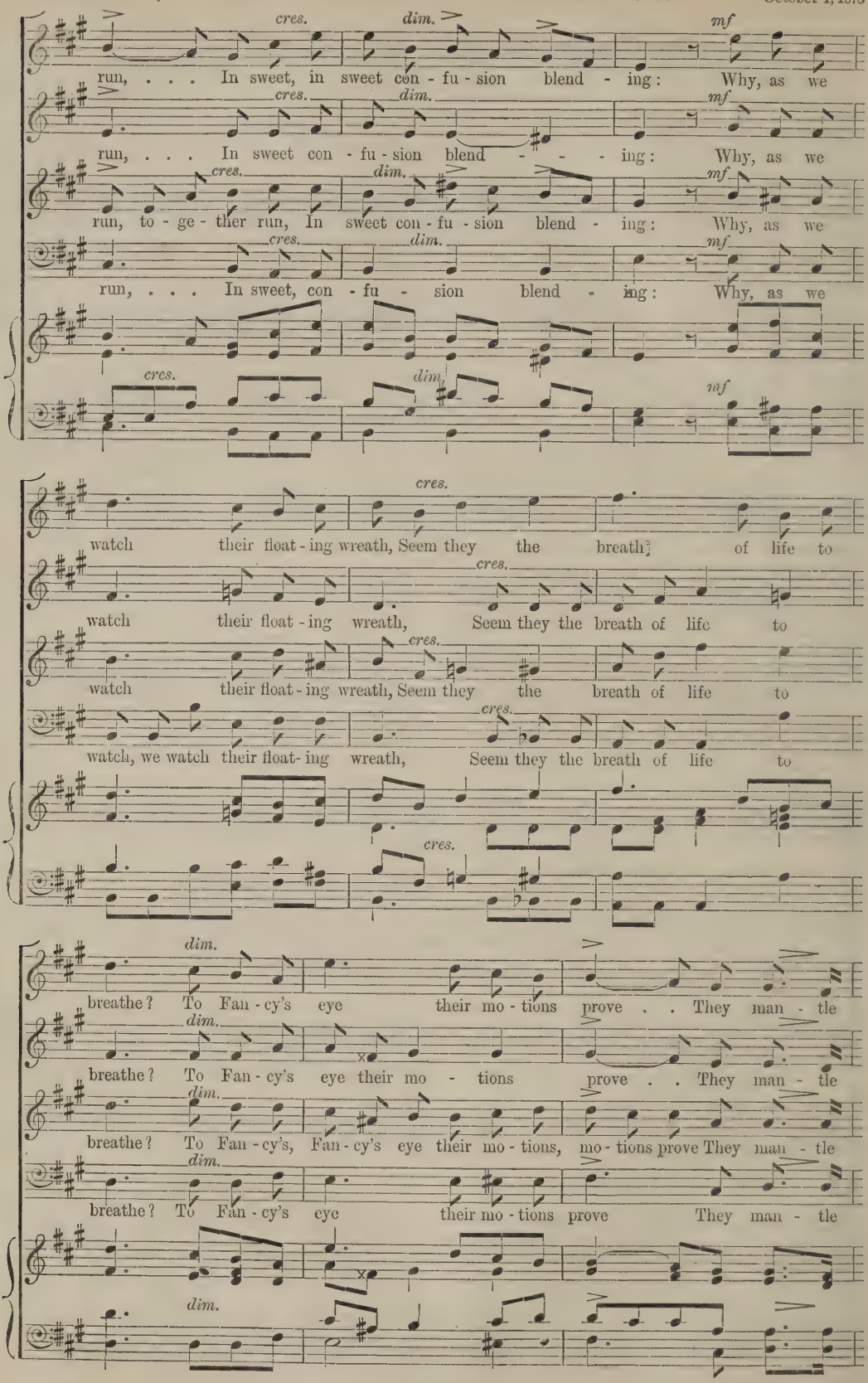
The Clouds that wrap the setting Sun.

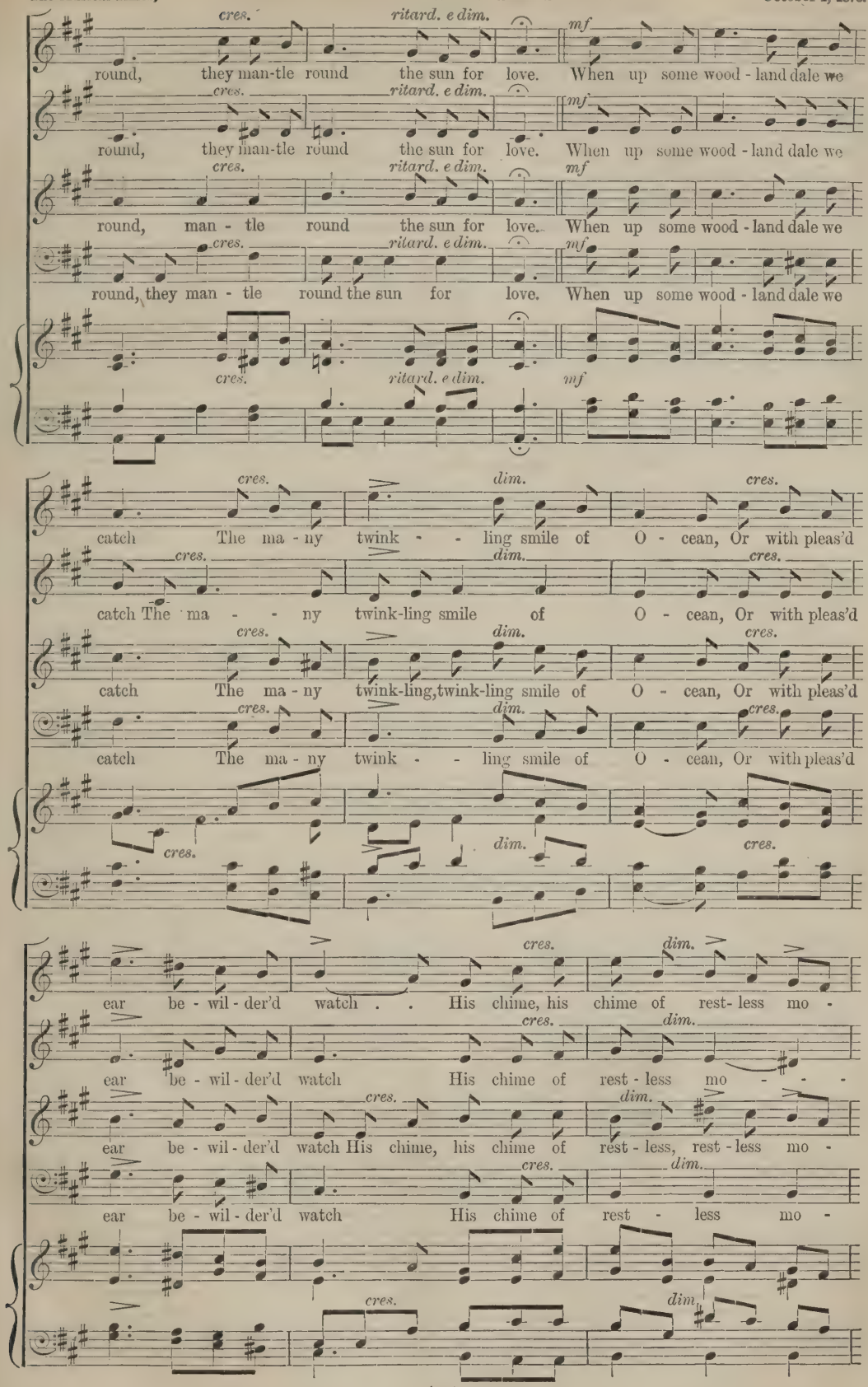
PART-SONG.

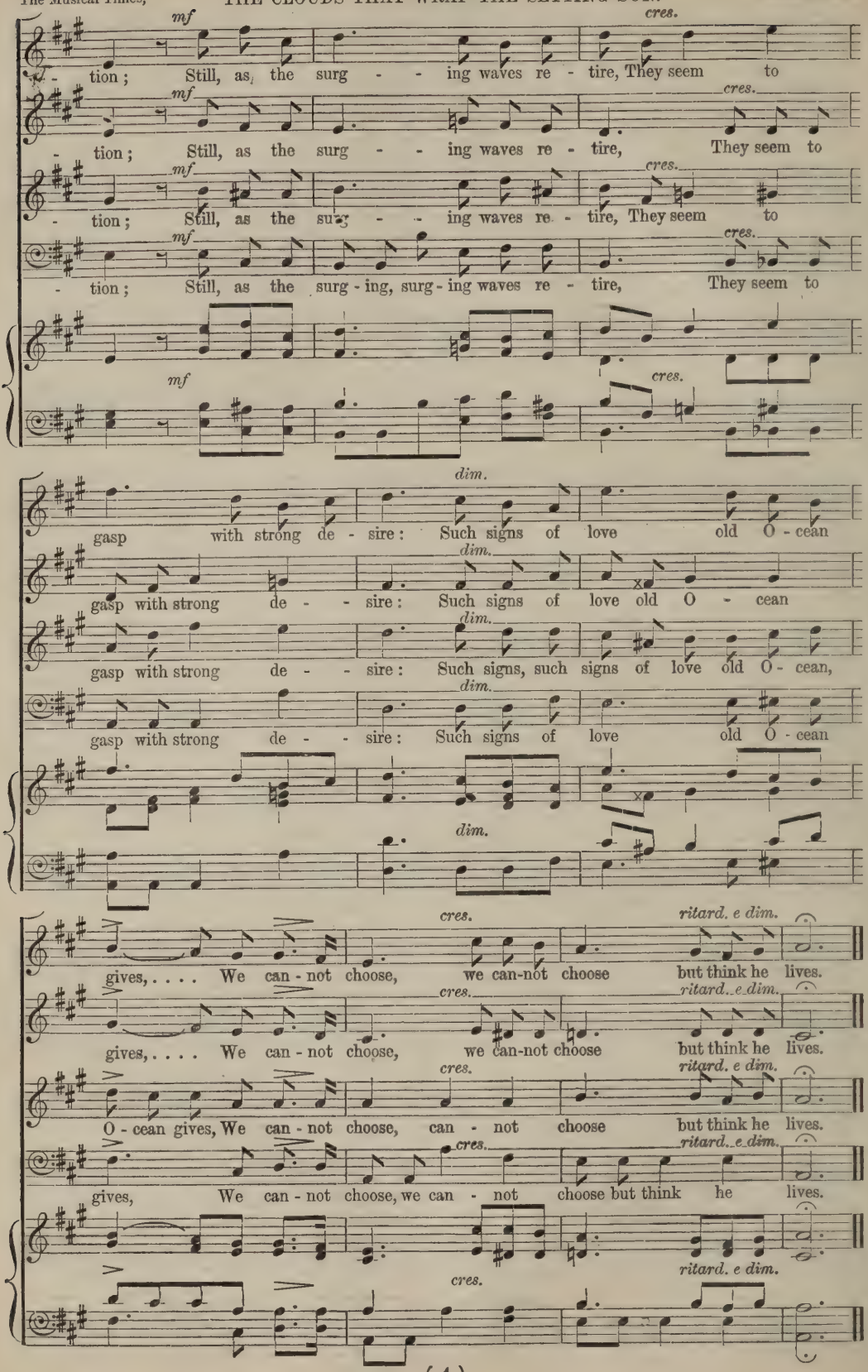
SAMUEL REAY.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)


SOPRANO.
ALTO.
TENOR.
BASS.
PIANO.
♩ = 66.
mf
cres.
The clouds that wrap the set - ting sun, When Au - tumn's
dim.
soft - - est gleams are end - ing, Where all bright hues to - ge - ther
soft - est gleams are end - ing, Where all bright hues to - ge - ther
soft - est, soft - est gleams are end - ing, Where all bright hues to - ge - ther
soft - - est gleams are end - ing, Where all bright hues to - ge - ther


cres. dim. mf
run, . . . In sweet, in sweet con - fu - sion blend - ing: Why, as we
run, . . . In sweet con - fu - sion blend - - - ing: Why, as we
run, to - ge - ther run, In sweet con - fu - sion blend - ing: Why, as we
run, . . . In sweet, con - fu - sion blend - ing: Why, as we
cres. dim. mf
watch their float - ing wreath, Seem they the breath of life to
watch their float - ing wreath, Seem they the breath of life to
watch their float - ing wreath, Seem they the breath of life to
watch, we watch their float- ing wreath, Seem they the breath of life to
cres.
dim.
breathe? To Fan - cy's eye their mo - tions prove . . They man - tle
breathe? To Fan - cy's eye their mo - tions prove . . They man - tle
breathe? To Fan - cy's, Fan - cy's eye their mo - tions, mo - tions prove They man - tle
breathe? To Fan - cy's eye their mo - tions prove They man - tle
dim.


cres. ritard. e dim. mf
round, they man-tle round the sun for love. When up some wood - land dale we
round, they man-tle round the sun for love. When up some wood - land dale we
round, man - tle round the sun for love. When up some wood - land dale we
round, they man - tle round the sun for love. When up some wood - land dale we
cres. dim.
catch The ma - ny twink - - ling smile of O - cean, Or with pleas'd
catch The ma - - ny twink-ling smile of O - cean, Or with pleas'd
catch The ma - ny twink-ling, twink-ling smile of O - cean, Or with pleas'd
catch The ma - ny twink - - ling smile of O - cean, Or with pleas'd
ear be - wil - der'd watch . . His chime, his chime of rest- less mo -
ear be - wil - der'd watch His chime of rest - less mo - - -
ear be - wil - der'd watch His chime, his chime of rest - less, rest - less mo -
ear be - wil - der'd watch His chime of rest - less mo -


mf
cres.
- tion; Still, as the surg - - ing waves re - tire, They seem to
- tion; Still, as the surg - - ing waves re - tire, They seem to
- tion; Still, as the surg - - ing waves re - tire, They seem to
- tion; Still, as the surg - ing, surg - ing waves re - tire, They seem to
dim.
gasp with strong de - sire: Such signs of love old O - cean
gasp with strong de - - sire: Such signs of love old O - cean
gasp with strong de - - sire: Such signs, such signs of love old O - cean,
gasp with strong de - - sire: Such signs of love old O - cean
ritard. e dim.
gives, ... We can - not choose, we can-not choose but think he lives.
gives, ... We can - not choose, we can-not choose but think he lives.
O - cean gives, We can - not choose, can - not choose but think he lives.
gives, We can - not choose, we can - not choose but think he lives.

Zweite Symphonie (D dur) für grosses Orchester. Von Johannes Brahms, Op. 73. Partitur.
[Berlin: N. Simrock.]

When about two years since it was announced that Johannes Brahms, in many respects indisputably the greatest of living German composers, had, after essaying (with the exception of opera) nearly every other form of composition, at length completed a symphony, the greatest interest was naturally felt among musicians on the subject. The success of his first symphony (in C minor) both abroad and in this country will be fresh in the memory of our readers. Many of the most distinguished German musical critics have spoken of the work as "the greatest symphony since Beethoven;" and although one might perhaps be inclined to dispute the literal accuracy of the statement, and to point to Schumann's great symphonies in C and E flat in justification of a different opinion, there can be no doubt that Brahms's C minor symphony towers among contemporary works like Mont Blanc among the Alps. Within two years the composer has written a second symphony, the score of which is just published and now lies before us.

The first question that will naturally present itself is: How does the new work compare with its predecessor? Has Brahms followed up his first success by a second; or have we here a falling off? To this it may be answered at once: By no means. The second symphony is entirely different in style from the first, but of at least equal interest to the musician, while likely to be far more attractive to the general public. It may be said that the two works occupy toward one another a position somewhat analogous to that held by Beethoven's C minor and Pastoral symphonies. The general characteristics of Brahms's first symphony are grandeur, earnestness, and passionate expression; while the second is full of charm, and overflows with vivacity and animal spirits.

The first movement of the present work (*Allegro non troppo*, D major, $\frac{3}{4}$) opens with a fascinating theme for the horns, answered by the flutes, clarinets, and bassoons; to this succeeds a new melody given to the violins, treated with much ingenuity, and worked with fragments of the first theme, leading ultimately to the key of F sharp minor, in which the second subject is introduced on the violoncellos. This subject, which is perhaps even more attractive than the first, is developed at considerable length, and is followed by a new idea, of a strongly marked rhythmical character, which brings us ultimately to the close of the first part. The thematic developments and the counterpoint of the "free fantasia" are most masterly; but no mere description will convey any idea of them. On the return of the first subject the principal melody is embellished with new and graceful quaver passages for the strings, which give variety to the music without in any way impairing the unity of the whole. After the return of the second subject and its continuation, we reach the *coda*, which is both long and interesting. It begins with a horn solo, which would seem to have been suggested by that at the end of the "Kyrie" of Schubert's Mass in E flat. The movement ends *pp* with fragments of the opening theme.

The chief points which strike us in reading this movement are the wonderful profusion of its melodies and the luxuriant richness of its instrumentation. In both these respects it is far in advance of anything to be found in the composer's first symphony.

Of the second movement (*Adagio non troppo*, B major, C) it is needful to speak with a certain amount of reserve; because it is far less readily intelligible, and far more abstruse in style than the first allegro. Here we find, so to speak, Brahms at his meditations. The opening theme is charming, but as the music proceeds it becomes more and more obscure; the clear sunlight of the first movement no longer shines round us, we wander along in gloom, till just at the close the clouds lift a little, and we can see more clearly where we are. Such, at least, are the impressions produced by the mere reading of the music; we prefer to wait till we have heard it before we pronounce a final opinion upon it.

The third movement (*Allegretto grazioso, quasi Andantino*, G major, $\frac{3}{4}$,) is a charming Intermezzo, no less fresh and original than it is beautiful. The first theme, given to the wood wind with a *pizzicato* accompaniment for the violoncellos, is of the utmost simplicity; a novel and piquant effect being given by accenting the third crotchet of the bar instead of the first. The intermezzo, which is somewhat in the character of a slow minuet, has two episodes, taking the place of trios (*Presto ma non assai*), the first in $\frac{2}{4}$ and the second in $\frac{3}{8}$ time; the former is an ingenious variation of the principal theme. This movement is scored only for small orchestra (strings, wood, and three horns), but is no less remarkable than the first allegro for the beauty of its instrumentation.

The finale of the symphony (*Allegro con spirito*, D major $\frac{2}{2}$) is remarkable for its continuous vigour, and for its extremely joyous character. At the present day, when the general tendency seems to be in the direction of "storm and stress," and when so much music is written which appears like the expression of despair and universal blasphemy, it is quite refreshing to meet with a movement which is as gay and light-hearted as if it had been written by old Father Haydn. This finale is perhaps the least individual portion of the work; there is but little (unless it be the contrapuntal style of treatment) which declares the composer at once; we are at times reminded of Haydn, more often of Beethoven—in both cases, be it observed, without reminiscences: the second subject, with its simple diatonic character, might indeed have come from Beethoven's pen. But the melodic flow and the constant "go" of the music carry one along from the first bar to the last, and bring the symphony to a brilliant and most effective close.

Such are a few of the impressions produced by reading the score of this masterly and remarkable work. It has not as yet been given in this country, but it is announced for performance at the Crystal Palace on Saturday the 5th inst.; and next month we shall doubtless be in a position either to modify or confirm the opinions here expressed. Like most works of the modern school, it presents considerable difficulties to the executants; but with such a Conductor as Mr. Manns, and such an orchestra as that under his control, there can be no doubt that the new symphony will receive the fullest justice.

The Cathedral Psalter, containing the Psalms of David, together with the Canticles and Proper Psalms pointed for Chanting, and set to appropriate Chants.
[Novello, Ewer and Co.]

A new edition of this popular Psalter has recently appeared, with appropriate Chants to each Canticle and Psalm. The Editors state in their preface that the Chants have been arranged with the following main principles in view:—

"1. That single or double chants should be used according to the character and construction of each Psalm. See Psalms xv. (single); xxiv. (double).

"2. That the construction of each Psalm should as far as possible govern the antiphonal arrangement; *e.g.*, if the parallel or antithesis occurs between the two halves of one verse, each half should be assigned to Cantoris and Decani respectively. See Psalms xv. xix. l. xc.

"3. That the variations of subject or sentiment in each Psalm should be marked by a change of chant. See Psalms xviii. lxxviii."

For the sake of choirs inexperienced in chanting the editors add: "Should there be any difficulty in following the antiphonal marks (*Dec.* and *Can.*) as they stand, they can be simplified under the direction of the choirmaster without injury to the general arrangement of the chants."

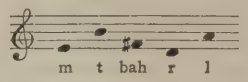
Without predicting that the foregoing principles will meet with unanimous approval, either in themselves or in their application, it is evident that great thought and skill have been bestowed upon the selection and arrangement of the chants. A definite purpose runs through the whole book, and even if it appears to any one to be capable of modification and improvement, it shows a distinct and important advance in the difficult and too-long neglected art of setting appropriate chants to the Psalter.

The chants are numerous, varied, and for the most part tuneful and vocal. Ancient and modern services have been freely, yet carefully, drawn from, and if here and there an old favourite is missed, the loss is amply made up by the

introduction of new chants by the most skilful living composers. We cordially wish this new edition the same wide success which has fallen to the lot of its predecessors. It is unnecessary to add that in type and clearness of arrangement there is nothing to be desired. We could have wished, however, for an index of the chants.

Novello's Music Primers. Edited by Dr. Stainer.
No. 18, *Tonic Sol-fa*, by John Curwen.
[Novello, Ewer and Co.]

Viewed in connection with the fact that Messrs. Novello and Co. are transferring so much of their Choral music into Tonic Sol-fa Notation, it is significant evidence of the steady progress Tonic Sol-faists are making that their method is considered of sufficient importance to call for the devotion of a whole Primer in the valuable series of educational works now being issued under Dr. Stainer's editorship. True, musicians are now far better disposed than they were to look benignantly on the efforts of Mr. Curwen and his friends; it is seen that, after all, Cæsar and Pompey are very much alike, that Sol-faists teach exactly the same facts and principles as themselves, and that indisputably good results are very frequently secured by the Tonic Sol-fa method. In the work before us, Mr. Curwen strenuously tries to show the needlessness of rivalry in the matter, and his clear and lucid explanations, should they meet the attention they deserve, will certainly interest musicians, and probably go far to remove any unreasoning prejudice against the Tonic Sol-fa propaganda. Some will be disappointed to find the so-called Primer too general in its explanations, and not at all suited for class-teaching; but others, who find life too short to master the interminable terminology of Tonic Sol-fa, will be grateful for its terseness and brevity. The book contains nine chapters, each dealing with some one point of importance generally in the briefest possible fashion. The foundation principle of the tonic notation is clearly shown in the first chapter, and the notation of tune is afterwards explained. In the third chapter the notation of time is dealt with, and the peculiar time-names adopted from the Galin-Paris-Chevé school are shown. The principle of dividing the page into equal sections, representing the pulses or beats of the music, has its undoubted advantages in enabling the singer quickly to realise the length and accent of notes, but occasionally a crowd of notes involves typographical inconvenience, and a consequent want of clearness, which even printers, under it may be presumed the strictest surveillance, have not yet been able to overcome. A little invention is really needed here. The time-names are an ingenious arrangement by which the easily appreciated accents of speech are made use of to enforce the broad and fine accents of bars and divided beats or pulses. The fourth chapter explains the method of showing change of key by what are called bridge-tones, by the aid of which the singer can perform any possible modulation. The next chapter deals with the method of arranging and teaching the facts to be taught. Here large use is made of the modulator, a diagram of a scale and its various relations. The chief feature of the method of finding sounds is the doctrine of "Mental Effect," which teaches that each sound of the key has its peculiar characteristic individuality, which is always to be recalled in association with its appropriate syllable. Sol-faists are said to be dependent upon their perception of this key-relationship, and not upon absolute pitch, nor upon the calculation of interval. Postponing some remarks on the sufficiency of this method in all possible cases, we pass on to the chapter on the minor mode. The minor key or mode is regarded purely as a mode of the scale of its relative major, and it is never permitted to be a key. We are not disposed to argue that, in a tonic notation at least, any other view of the matter is practicable, but it is impossible not to see that in some music the necessity for this view involves considerable difficulty. Thus, when in minor passages the sharp sixth and the seventh are used prominently, the infinitesimal hold the tonic of the relative major retains as compared with that of the tonic major leads to great confusion of "mental effect," and therefore is a source of bewilderment to a Tonic Sol-faist. Few, if any Sol-faists could sol-fa this passage, if regarded as a mode of key C, in which mode it might actually be—



but regarded as a part of Key A—

s, r, l, f, d

it would be simplicity itself. We have acknowledged, and Mr. Curwen conclusively shows, that minor passages on a true Tonic Sol-fa method must of necessity be written as described. This being so, it becomes a question how the difficulty of singing such passages as the one quoted is to be overcome. Consulting the chapter on the "Mental Process of Singing," and comparing it with the earlier chapter on the "Method of Teaching," we find no indication of any other mental process than the recognition of key-relationship. We see no way out of the difficulty except by the supplementary study of interval, the perception of which is as necessary to the understanding of many musical facts as key-relationship; and it is certain the latter, in the Staff Notation at least, can only be determined by the former. Particularly is this study needed in singing from the Staff Notation, where often it is impossible for a singer to stay and determine key-relationship. He must possess the power of quickly conceiving any interval regardless for the moment of key or mode. We have been led to notice this point at some length, because we believe that if Tonic Sol-faists showed less reluctance to entertain the study of interval, especially in the adaptation of their method to the Staff Notation, their education would be more complete, and musicians of other schools would be better reconciled to their teaching when they perceive that what they know to be essential is also recognised by Sol-faists. The Primer concludes with a number of transposition exercises, which, patiently examined, will enable any ordinary musician quickly to understand the system. We can heartily recommend the work to the attention of all who would know something of a method which, whatever its merits, has undoubtedly come to be one of the great facts of the day.

Letters on Music to a Lady. By Louis Ehlert. Translated by Fanny Raymond Ritter. [William Reeves.]

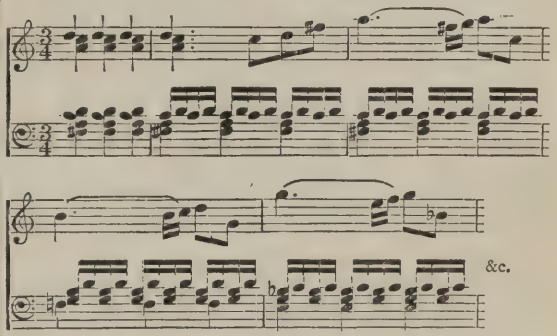
In our recent review upon Herr Ehlert's series of Essays called "Aus der Tonwelt" we especially dwelt upon the individuality of his opinions, as distinguished from those put forward by the many so-called art-critics of the day, whose convictions appear to be, for mercantile purposes, toned down to the fashion of the hour. We know that it is the custom in this country to term the writings of so intellectual a thinker as the author of these letters "rhapsodical;" but a German artist feels too deeply, perhaps, for the more sober-minded English "lover of music," who has scarcely yet a full appreciation of the godlike mission of the art, and who may be tempted therefore to term everything "rhapsody" which emanates from a more enthusiastic devotee. "He who does not write upon his art with his whole heart," says Ehlert in the volume of letters now before us, "even though, like the fabulous bird, he tears his own breast to nourish his thoughts, would do better to plane an honest bench." Precisely so; but if the tone of thought is so low that those who should "plane an honest bench" manage to gain admission into the regions of art, the public, and not the artistic carpenters, should be blamed. We can imagine that many persons will disagree, or perhaps even feel offended, with the following remarks; but those who believe, as we do, that they sum up in few words what should be guiding principles of a true artist will thank us for extracting them: "Unless you understand the object of your own existence, you have no right to exist. Try, then, to be a little wheel, and then to render yourself indispensable to the great machine. Away with your visionary ramblings — to-day writing a bit of symphony; the modicum of a quartett to-morrow; in the meantime sinning against oratorio, opera, and song. The universe is too vast for your little pen. Or do you believe that you will become ennobled by frequenting the society of aristocrats? No: you will then feel more of a commoner than ever. True nobility will not despise you

for belonging to the commonalty, unless you show that your condition is irksome to yourself. You may become a famous man, though you only write songs like Robert Franz, or pianoforte pieces like Chopin. But should an opera, overture, or symphony of yours be shipwrecked, none of us will believe you to be greater than those men are, because you have *tried* to do greater things than they did. Do you not know that the opposition of inclination to ability is a most ridiculous thing? Study as though you were determined to surpass the Ninth Symphony; and when you have mastered all knowledge, all technicality, do some small thing perfectly, as soon as you have found out that you can only do great things imperfectly." The chapters devoted to Beethoven sufficiently show that their author is not only well acquainted with his works, but has taken the true view of their signification. "To erect a mighty building without crevice or seam," he says, "apparently hewn from a single block of stone, and that out of a little cube like the ground-thought of the first subject of the C minor Symphony, is something to make us dwarfish workmen hang our heads;" yet he does not attempt to show us what Beethoven "meant" in this colossal composition, but is content, like a true artist, to receive it as the grandest specimen of abstract music ever bequeathed to the world. We may not always agree with Ehlert's opinions upon the merits of the composers he selects for criticism; and, as the translator of the letters truly says in her preface, many persons would rather reverse his decision upon the relative places to be assigned to Schumann and Franz as "Lied" writers, giving the palm of impassioned depth of imaginative feeling to the former, and of self-possessed thoughtful intelligence to the latter; but nobody can deny the beauty of the thoughts contained in the letters relating to these artists, or avoid being struck, even in this translation, with the felicity of the language in which these thoughts are conveyed. It must be remembered that these are "Letters to a Lady;" and although in the introductory one we are sufficiently informed that they are designed for a sympathetic reader, it must excite no surprise if the author occasionally places himself in the position of an instructor. Here, for example, is his description of a Fugue: "Architecture has been termed frozen music. Well, if you know what the pointed Gothic arch is, you know what a fugue is: for the pointed arch is a frozen fugue. In a contrapuntal work, fugues are like the final pointed completion of these arches in our Gothic cathedrals. Whenever a noble, a believing mood of mind strives upwards to the highest, wherever a last majestic result must be brought forward for universal recognition, the fugue becomes the most natural means of expression; for no art-form embraces such consciousness within itself; not one is so well capable of preaching the truth to be told in many tongues at once. For the peculiar characteristic of this form lies in the fact that several voices have united to say the same on different intervals. Commencing according to prescribed laws, gradually growing more and more free, on every side they fall into the conversation; ever we find the same purport, sometimes diminished, sometimes magnified, again inverted, until we are filled with admiration for such a many-voiced and many-sided treatment of one thing. The fugue naturally takes its place in great vocal and instrumental works, wherever a feeling of noble completion is to be expressed; but this tone of universality must arise as naturally out of the subject as does the capital complete the pillar." We linger over this book with a loving fondness which we scarcely hope to be shared by our readers, for fragments of pictures, however judiciously they may have been selected, can show nothing more than excellence of drawing and richness of colouring. Let us hope, then, that we have been successful in our endeavours to aid in the circulation of a work which should be in the hands of all art-lovers. We admit that in its pages will be found innumerable proofs of an exaggeration of style—as where the author excitedly says: "Give me a sleeping-draught, dearest lady, or bestow on me the concentrated shadow of a hundred thousand lindens, universal shade!"—and we also know full well that certain paragraphs will seriously ruffle the self-sufficiency of many aspiring artists—"As large blocks of marble are rare, we build castles with crumbs, and use counterpoint for patent mortar," for instance—but the first quotation must be forgiven for the poetry with which it is surrounded, and the second, unpalatable as it is, must be swallowed as a wholesome truth.

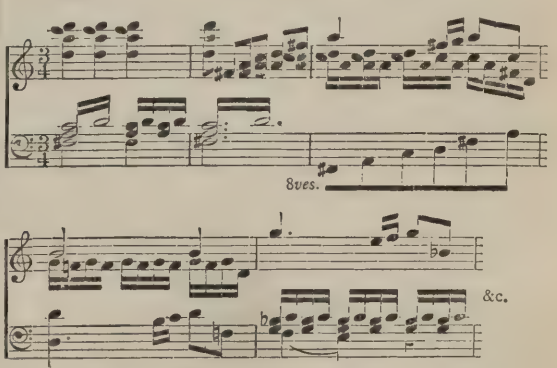
Beethoven's Mass, in C.
Haydn's Mass, in B flat (No. 1).

Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. [Novello, Ewer and Co.]

Last month we directed the attention of our readers to a new issue of Mozart's Mass No. 12 and Haydn's No. 2, also edited and, as to the pianoforte accompaniment, revised by Mr. Tours. We pointed out then the great gain arising from a closer adherence to the orchestral score, showed that it was called for by the increased capacity of amateur accompanists, and expressed a hope that the editor would continue his labours in the same direction. Our duty now is to bring under notice the fact that what Mr. Tours did for the works just named he has done, with equal skill and success, for the beautiful first Mass of Beethoven and likewise the No. 1 of Haydn. We might write at inconvenient length regarding the improvements made, but an example or two, taken at random from amongst a crowd, will speak far more eloquently and with convincing power. Here is a passage of accompaniment taken from the "Credo" of Vincent Novello's edition:—

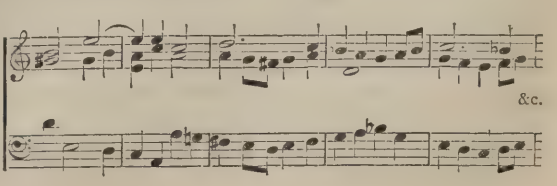


And here is the corresponding passage in the edition of Mr. Tours:—

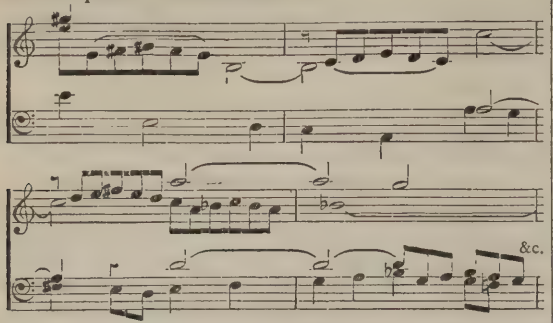


We need hardly indicate in words the vast superiority of the second over the first, because it is obvious at a glance that, besides an increased breadth and brilliancy of effect, it reproduces a point of imitation which the other wholly overlooks.

Again, take this passage from the "Et in Spiritum Sanctum" of the old edition—



and compare it with this from the new:—



These quotations answer our purpose better than would a score of columns in letter-press, and we are not called upon to add one word by way of showing how much nearer to the composer, whether he be Beethoven or Haydn, the new edition takes us.

Technical Guide to Touch, Fingering and Execution on the Pianoforte. By Lindsay Sloper. [Ashdown and Parry.]

We quite agree with the author of this work that a very decided line should be drawn between pianoforte "studies" and pianoforte "exercises," for it is only by a vigorous practice of mere finger-work that true mechanism can be obtained; and to hope to play any of the "studies" of the great masters, therefore, before the hand has been properly trained by "exercises" is manifestly absurd, for it is beginning at the wrong end. Mr. Sloper truly observes, "no one should attempt Moscheles' Chromatic Study (No. 3 of Book I.) who has not thoroughly mastered the simple Chromatic Scale, nor, to take an easier instance, hope, by practising Heller's First Study (Op. 46) to attain the evenness of touch and clearness of articulation which only a steadfast adherence to five-finger exercises can give." To those who believe in the truth of these remarks the book before us will prove of the utmost value. The author modestly says: "I shall be glad and flattered if it meets with the approbation of my professional brethren," and we can scarcely doubt that his hope will be realised; for although pianists do not always agree as to the method of fingering certain passages, the broad principles are sufficiently recognised, and it is good that pupils, in the absence of the master, should have so systematic a work to refer to. We are glad to find that Mr. Sloper recommends the practice of what may be termed the "harmonic" as well as the "melodic" minor scale. Both are undoubtedly *correct;* but commonplace "instruction books" have so long ignored the former that when a pupil meets with a descending minor scale with the minor sixth and major seventh he is apt to look upon it as an awkward and extremely ungainly passage.

The Psalmist. A Collection of Hymns, Tunes, Chants, and Anthems for congregational worship, and for domestic and family use. Edited by Ebenezer Prout, B.A.
[J. Haddon and Co.; Novello, Ewer and Co.]

This book is intended for the use of Nonconformists, and is an important publication. There are no less than 594 hymns and tunes; the whole of the Psalms and many other portions of Scripture are pointed, and appropriate chants appended; there are several settings of the Te Deum, Benedictus, Benedicite, and other hymns of the Church; and also Tallis's Preces and Responses, making altogether a most complete work for congregational use.

The book is a reconstruction of a previous, but very much smaller work, and Mr. Prout has, we understand, been obliged to retain a few of the original tunes which, doubtless, he would gladly have dispensed with. Notwithstanding these few blemishes, however, the book is a credit to the community for which it is intended, and we trust its sale will be equal to its deserts.

A Morning, Communion and Evening Service, in D. By J. V. Roberts, Mus. Doc., Oxon.
[Novello, Ewer and Co.]

This is a service of the Cathedral type, and belongs to the transitional style. It is certainly much in advance of our Church composers of the last generation, but not so florid as the music for a similar purpose by modern musicians. Dr. Roberts has not displayed much originality in this work, but he has succeeded in writing easy and effective music, which is no mean test of a musician's ability.

Anthems for use in Churches. Second edition enlarged. Edited by the Rev. Francis Bishop, M.A.
[Novello, Ewer and Co.]

This book contains the words of 150 of the most popular anthems of the present time, and its price brings it within the reach of any congregation. The want of a book of this kind has long been felt, but the difficulty of making a small yet really useful selection has no doubt deterred many from attempting the task. The editor has, however, shown great discernment in making his selection, and the result is a book which contains most of the anthems sung in ordinary parish churches.

Lændler. For the Pianoforte.
Bluette. For the Pianoforte.
Composed by Wilhelm Schulthes.
[Novello, Ewer and Co.]

Herr Schulthes writes gracefully enough to make us wish that he had submitted for our consideration some work of more importance than the two now before us. We have no fault to find with them as refined musical sketches; but where there is so little individuality in a composition, it is difficult to say anything that has not been said thousands of times before. The theme of "Lændler" is melodious, but not strikingly original. The harmonies are appropriate, there is but little modulation, and the return to the subject is well managed. "Bluette" is decidedly the better work of the two. The modulation from G major, through G minor, to B flat, is fresh and effective, and the alteration of the theme on its repetition prevents a monotony which is too observable in the first piece. There is a pleasing *coda*, too, giving additional interest to a composition which can be conscientiously recommended to lovers of what is termed "drawing-room music."

The Coming Year. Song. Words by Dean Alford. Music by Gabriel Davis. [Novello, Ewer and Co.]

The composer of this song shows that she possesses much feeling for melody; but here and there we find a crudeness about the accompaniments which evidences the want of earnest study. The breaking of the rhythm, too, seems to injure the due expression of the words in many places, although there is an obvious desire to take off this effect by the introduction of new features in the pianoforte part. The truth is that it is very easy to write part of a song, but very difficult to write a whole one, the constructive power necessary for this latter task being much rarer than the majority of young artists believe. There are some pretty fragments however in "The Coming Year;" but the composer must not let her melody and bass rise in octaves from dominant to key-note, as we find she does between the first and second bars of the "Allegretto con moto."

FOREIGN NOTES.

The *répertoire* of the Paris Grand-Opéra has been a very limited one during the past month, consisting chiefly of alternate performances of "L'Africaine," "Le Prophète." "Faust," "Le Roi de Lahore," and "Hamlet." The *début* of Mdlle. Richard, as *Fides* in "Le Prophète," is said to have still further advanced the claims to public favour of the gifted young vocalist. The long-delayed first representation of M. Gounod's new Opera, "Polyeucte," was announced to take place on the 25th ult., pending certain questions of detail, to be arranged between the composer and the director of the Grand-Opéra, which may have still further delayed the actual performance. At the Opéra-Comique M. Lecocq's Operetta, "Le Petit Duc," has already reached its two hundred and fiftieth performance, the average daily receipts being 5,000 francs. Two new works of the prolific composer just mentioned, entitled respectively "Le Camargo" and "Le Grand Frédéric," are just now in course of preparation. The Bouffes-

Parisiens was reopened last month with a new Opera, called "Pont d'Avignon," by MM. A. Liorat and Charles Grisart, which achieved but a moderate success. The ceremony of the distribution of prizes to the successful exhibitors at the International Exposition is announced to take place, under the auspices of the President of the Republic, on the 21st inst., on which occasion musical performances on a large scale will also take place under the direction of M. Colonne.

The old question as to the true originator of an important invention (generally reserved to the historian) has already been raised with regard to the new "double keyboard pianoforte" of MM. Mangeot frères, now being exhibited at Paris, and of which mention has already been made in these columns. We gather from French journals that M. Joseph Wieniawski, the eminent pianist, lays claim to the invention, he having, it is alleged, first suggested the idea to MM. Mangeot frères, who have merely (!) carried out, perfected, and patented it. The question is being decided by the French tribunals; but the very fact that it should so soon have been raised, goes far to prove that the invention itself is one of really practical significance.

A troupe of mandoline players has recently arrived at Paris, whose concerts at the Trocadéro attract considerable interest.

The Villa Rossini at Passy, near Paris, which since the death of the composer's widow has become again the property of the town, is being offered just now for sale at the price of 385,000 francs.

Herr Wilhelmj, the eminent violinist, has started upon an artistic tour in the United States. A similar engagement has likewise been entered into by M. Franz Rummel, the well-known pianist.

A new music journal is about to be published at Rome under the same title as that of its contemporary of Milan, viz., *Gazetta Musicale*.

Owing to the energetic zeal of its managers, the Leipzig Stadt-Theater may now boast to have been the first among German operatic stages who have produced Herr Wagner's national music-drama "Der Ring des Nibelungen" in its entirety, though not in the complete succession of its parts, outside of Bayreuth. Whereas during last season "Rheingold" and "Walküre" were alternately performed at the stage referred to, "Siegfried" and "Götterdämmerung," the two concluding portions of the "Tetralogy," have been prepared for the present season; the performances commencing last month, when the demand for tickets was far in excess of the supply. At the theatres of Prague and Pesth, too, the poet-composer's "Walküre" is in active course of preparation, and will be produced during the coming winter. At Berlin "Tristan und Isolde" will be again included in the *répertoire* of the Royal Opera.

A very handsome statue in memory of Franz Schubert has recently been unveiled at Stuttgart. The ceremony, which was of an impressive character, included, besides the usual festive orations, the performance of a chorus from the composer's "Rosamunde," sung to words expressly written for the occasion. During the festive proceedings a telegram was read conveying the thanks of the two surviving brothers of the composer to the assembly.

The fiftieth anniversary of the foundation of the Hamburg Philharmonic Society was celebrated last month by a music festival extending over three days. Among the artists who participated in the respective performances are mentioned Mesdames Clara Schumann and Joachim, Herren Joachim, Henschel, Senfft, and others, who were supported by a select orchestra and a strong chorus of well-trained amateurs.

A series of standard performances of Mozart's Operas commenced on August 26 last at the Cassel Court-Theater with the master's "Idomeneo," inaugurated by an appropriate prologue. It will be remembered that it was the same institution which, during last season, distinguished itself by giving a most interesting and instructive series of historical performances of operatic works.

Herr Richard Pohl has, it is said, successfully carried out his idea of writing a new libretto, suitable for German audiences, to Glinka's "The Life for the Czar." That Opera, in its German garb, will shortly be brought out at Hanover under the direction of Hans von Bülow, who also contemplates producing, at no distant date, Berlioz's long-neglected Opera entitled "Benvenuto Cellini."

The "silent violin" is a newly invented instrument, the very name of which will possess a peculiar charm to the sensitive inhabitant of suburban streets, whose ears are being daily tortured by the frequently vain endeavours of a neighbouring amateur votary of the "queen of instruments" to keep his artistic aims in harmony with the vagaries of his fingers and bow. Hitherto the ardent student of the violin has, like the inveterate smoker, been a real source of distress to many of his fellow-creatures; they both monopolise the very air which is common to all. Hence the "silent violin" is a real boon alike to the performer and to the enforced listener. The new instrument, which is, of course, intended merely for purposes of practice, is the invention of Gebrüder Wolff, of Kreuznach. Unlike the so-called "dumb pianoforte" it is not absolutely silent, but its volume of tone is so considerably reduced that, although perfectly audible to the performer, it does not penetrate the four walls of his room. Our attention, we should add, has been drawn to this subject by a recent number of the Berlin *Allgemeine Deutsche Musik-Zeitung*.

We understand that Herr Albert Hahn, of Königsberg, editor of the music journal *Die Tonkunst*, is about to publish a pamphlet on the "chromatic keyboard pianoforte," as well as an edition of classical compositions printed in the notation adapted to the new system. The "chromatic" keyboard, it should be mentioned, differs from that of ordinary pianofortes inasmuch as in the former the black and the white keys alternate in unbroken succession. A society under the name of "Chroma" has been for some time in active operation in Germany with a view to propagate the new system. We shall most likely have occasion to revert to the subject more explicitly at some future time.

It is announced in German papers that Herr Julius Tausch, of Düsseldorff, has undertaken to conduct the Orchestral Concerts at Glasgow during the ensuing season.

Herr Ignaz Brüll, the composer of "The Golden Cross," is at present engaged upon a new operatic work entitled "Bianca," the libretto of which emanates from the pen of Herr Schirmer.

Maestro Filippo Marchetti, the composer of "Ruy Blas," has just completed a new Opera, "Don Giovanni d'Austria," which is to be brought out by the Apollo Theatre at Rome.

An Academy of Music is shortly to be inaugurated at Cincinnatti, under the auspices of some local capitalists, and of which Mr. Theodore Thomas is to be the director.

Madame Paolina Vaneri Filippi has accepted, it is stated, the vocal professorship at the Royal Conservatoire of Milan.

Rudolph Willmers, a pianist and composer of some note in Germany, died at Vienna on August 24, at the age of fifty-seven.

The last male descendant of the composer of "Iphigenia in Aulis," a retired captain of the German army, Ferdinand von Gluck, died recently at a small town in Bavaria.

On August 23 died at Skeda, Ostgotland, the well-known Swedish composer of merit, Adolf Frederik Lindblad, at the age of seventy-seven.

J. Janatka, famous in his day as a performer on the French horn, and teacher of that instrument at the Conservatoire of Prague, died recently in that city. He was a member of the orchestra which, under the direction of Beethoven, assisted at the first performance at Vienna of the Ninth Symphony.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Officiel of Chamber Music (September 6): Stringed Quartett (Vaucorbeil); Sonata for pianoforte and violoncello (Saint-Saëns); Berceuse for violin and pianoforte (Reber); Quartett for pianoforte and strings (Lefèvre). First Russian Exhibition Concert (September 9): Overture, "Rousslan et Ludmila" (Glinka); Portions from "La Vie pour le Tsar" (Glinka); Concerto for pianoforte and orchestra (Tchaikowski); two danses from "Le Démon" (A. Rubinstein); Chorus from the Opera "La Roussalka" (Dargomijski); "La jota aragonesa," symphonic arrangement (Glinka). Concert Officiel (September 6): Symphony (E. Paladilhe); March from "Roi de Bohême" (L. de Rillé); Portions from Requiem (Lenepveu); First movement of a Symphony (Messager); Scena from "La Fiancée d'Abydos" (Barthe); Ode-symphonique, "Le Triomphe de la Paix" (Samuel David). Concert

Officiel of Chamber Music (September 13): Fragments of Quartett for pianoforte and strings (Pop. Mearini); Quartett, Op. 84 (Tingry); Andante for pianoforte and strings (Madame Héritte-Viardot); Andante and Finale of Quintett for wind instruments (Reicha). Last Concert Officiel of Chamber Music (September 20): Quintett, Op. 41, for pianoforte and strings (G. Pfeiffer); Andante from Seventh Concerto for violins (Baillot); Trio, Op. 1, for pianoforte and strings (C. Franck); Elégie for violin and pianoforte (Tissot); Quartett for pianoforte and strings (G. Sandré). Concert Officiel (September 26): Overture Triomphale (Deffés); Fragment from "Stabat Mater" for chorus, orchestra, and soli (Bourgault-Ducoudray); Overture to "Missolonghi" (Hérold); Fête musulmane, chorus and orchestra (Hignard); Fragment from Oratorio, "Daniel" (Delahaye); Overture to "Don Quichotte" (Boulanger).

Leipzig.—Conservatorium Concert (September 6): "Bilder aus Osten" for stringed instruments (Schumann); Variations for two pianofortes (Schumann); Concerto, D minor, for two violins (Bach); Sonata for two pianofortes (Hans Huber); Gavotte (Reinecke); March from "Carnaval" (Schumann).

Berlin.—First Bilse Concert (September 14): Second Symphony (Brahms); Symphonic Poem, "Francesca da Rimini" (Tchaikowski); Overture to a tragedy (Hartmann); Danse from "Dalila" (Saint-Saëns); Andante from a string Quartett (Haydn).

Kissingen.—Kurcapelle Concert (September 3): Overture "Zauberflöte" (Mozart); Tone-pictures from "Der Ring des Nibelungen" for violin and orchestra; Gipsy melodies for violin (Sarasate).

CORRESPONDENCE.

CONCERT-ROOMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The question raised by Mr. Statham in this month's Musical Times of how to build rooms having good acoustic properties is so important that it ought not to be allowed to drop without discussion, for though little appears to be known of the subject at present, *laws must exist* by the obeying of which a room good for sound is produced, and by the infringing of which a room is deprived of sound-carrying power. Mr. Statham is, I believe, like myself, an architect, and he is also evidently a keen and thoughtful musician, so that he is possessed of a double qualification for pursuing the investigation of this most important subject; and it is in the hope that he, and many others who have studied the subject, will join in trying to elucidate the laws which, as I said before, must exist, that I venture, though with great diffidence, to lay before you my view of the case. To begin, I must say that I am entirely at issue with Mr. Statham as to the analogy of the organ-pipe and the uselessness of rhythmical proportions in rooms. Firstly, *except in length*, the proportions of an organ-pipe have nothing to do with the fundamental note produced, for a 16-feet violon, of small scale, and a 16-feet open diapason, of large scale, produce the same fundamental note, and are only different in quality. Secondly, the fundamental note of even any ordinary-sized room —say 18 ft. × 15 ft. × 10 ft. 6 in.—is never heard, as the note according to the organ-pipe theory would be given by its length, and would be somewhere about AAA; but the note that is heard is, as I believe, a high harmonic of the fundamental note given by the length of the room, reinforced by sympathetic harmonics given by the other proportions of the room, if it be acoustically good. What I have so far said should be understood to apply only to the note of the room produced by mere noise, such as the dropping of a hammer or a smack on the wall. Now, as I at present believe, in a room that is acoustically good the harmonic predominating differs with the different notes sung or played, and is that nearest to the note produced that is common to all three dimensions of the room. If the near harmonics common to the two greater dimensions only are sympathetic, then the room is indifferent for sound; and if the harmonics of all three dimensions are unsympathetic one with the other, they contend with and destroy each other, and the consequence is that, instead of hearing a musical tone from voice or instrument, you only hear a bald note "as tasteless as pure water," its own proper harmonics being swallowed up almost immediately by the conflict of unsympathetic harmonics going on; the result feeling to the singer like a veil before his mouth, and to the violinist as if his strings were strung over a solid block of wood. The deduction I would draw is that the best proportions for concert-rooms, churches, or any other places required for music or speaking, are those which will give the greatest number of near harmonics common to all three dimensions, so that each note produced may select, as I believe it will, and be reinforced by its first harmonic that is common to the proportions of the room. I have noticed curious instances of this reinforcing power in certain rooms that have galleries, and I will instance one that I know well, as I have both sung and played in it frequently. On the orchestra, to the performers, everything sounds wooden and dead, the sound does not seem to be able to get away, and there feels to be a lack of tone in both voices and instruments; in the body of the hall and in the galleries the feeling of the audience is that of hearing with difficulty and almost painfully, and the fullest music sounds thin and lacking *timbre;* but *under* the galleries, and at the most distant points under them, the sounds that to the intervening occupants of the body of the hall had seemed so thin and dead come out with a full musical quality and with a power that is not felt near to the performers. Now it is quite certain that the initial sound does not increase in volume as it gets more distant from its point of production, but I think Professor Tyndal has shown (I am speaking from memory, as I have not his lectures by me) that sound may be spaced out, as it were, into alternating areas of sound and silence by conflict of sounds. Is it not probable then that in the case I am referring to the aisles formed by the galleries have their proportions in some harmonic relation to each other, whereas the whole of the rest of the room has no such relation, and is consequently an area of harmonic silence? I have already made this letter too long, or I should have something to say on echo and undue reverberation in rooms. I hope Mr. Statham will forgive me for having expressed an opinion so diametrically opposed to his own, for he is manifestly to me a much more learned musician than myself. I have only ventured into the arena of discussion with him in order that, whether he or I be on the right track, something may be done to solve a question the want of a solution of which has led to so many lamentable failures in the acoustic properties of buildings specially designed for hearing in.

I am, sir, your obedient servant,

Chas. Noel Armfield.

9, Broomfield Terrace, Whitby,
Sept. 19, 1878.

[I am very glad that my remarks on concert-rooms should have called forth so interesting a letter as that of Mr. Armfield; but as I have had an opportunity of reading it before publication, perhaps I may be allowed space at the foot of it to point out that his first point of difference from me is entirely an imaginary one. If he will look at my article again, he will see that I said not one word about an analogy between an organ-pipe and a concert-room, nor did I even imagine such an analogy to exist. I referred to the fact that a concert-room which reinforces one particular note is very disagreeable, and I then remarked how strongly this was illustrated sometimes by an organ in which one special pipe set the whole room shaking: merely adducing this as a disagreeable effect which every one must have noticed.

The rest of Mr. Armfield's letter appears very practical and suggestive, and I should certainly keep it in mind in any future study of the subject, as at all events indicating some important points in regard to which observations should be made. I must confess, however, that at present I am sceptical as to the possibility of building rooms for music in accordance with any rigidly scientific theory with anything like a certainty of success; because, though proportions can be measured and arranged accurately, so many accidental influences which cannot be calculated come in to affect the result—even the varying numbers and position of the audience, or the position of the performers

on a crowded orchestra, may have an important effect on the music. My impression is that more practical good is likely to be done by systematic observation of the effect of music in various rooms and under various circumstances (towards which Mr. Armfield gives one or two valuable facts) than by framing a mathematical theory by which the room *ought* to be right. I am the rather inclined to this view from having observed that some of the most unpractical schemes for concert-rooms have come from scientific acousticians who knew nothing of music nor of the conditions under which concerts must be carried on. Now, whatever may be the value of acoustic science in the matter, musical knowledge is absolutely necessary in order to form a judgment of the results, for without it how can the acoustic theorist know whether he is hearing what he ought to hear or not? An amusing instance of this occurred when the Albert Hall was opened, when a very eminent scientific man complimented the constructor of the hall on his entire success, and the constructor had the compliment recorded in the papers, although every musical man knew that the result was not satisfactory.—H. Heathcote Statham.]

WALTER SPINNEY'S "EXAMINATION CARDS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—With reference to the review which appeared in your September issue of a set of "Examination Questions" printed on cards, I am authorised to state that the Academical Board of Trinity College, London, in no way lends its official sanction to the publication (as the words "submitted to" would seem to imply). The Board simply, as an act of courtesy, accepted the author's dedication. We are unwilling to think that the author had any intention of claiming the sanction of the College for his work, especially as, in accepting the dedication, the Board expressly stated that it would not be responsible for the contents of the work.

Humphrey J. Stark, Registrar.

Trinity College, London.
September 6, 1878.

GLUCK'S "DE PROFUNDIS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you allow me to ask, through your columns, whether Gluck's "De Profundis," in D minor (Simrock, Bonn), has ever been published set to English words? It is, I believe, the *only* sacred vocal composition by that great composer; and I should be surprised to hear that it had never found its way into our cathedrals in the shape of an anthem.—I am, sir, yours obediently,

H. A. Harding, Mus. B.

September 18, 1878.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. S. W.—*He is merely a member, and does not hold any diploma.*

Three Constant Readers.—*Apply to the Secretary, Trinity College, 61, Weymouth Street, W.*

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A Subscriber.—*We regret that we cannot give you any information respecting the violin-makers you name.*

W. F.—*Apply to the Principal or Secretary of the College at which you decide to pass your examination.*

A. D.—*We do not know of any Society such as our correspondent describes.*

M. A. Cowpe.—*A notice of a Concert on the 18th of June, which is not forwarded to us until the middle of July, cannot be inserted.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashton-under-Lyne.—The annual dinner in connection with the Gentlemen's Glee Club was held at the Queen's Arms on Wednesday, the 18th ult., when the committee presented a *bâton* to Mr. Irvine Dearnaley, in recognition of his services as Conductor during a period of twelve years. The *bâton* is of ebony, very beautifully mounted with silver, upon a band of which is the following inscription: "Presented to Mr. Irvine Dearnaley by the committee of the Ashton-under-Lyne Gentlemen's Glee Club, September 18, 1878." Mr. S. H. Smith occupied the chair; and, during the evening, the choir gave a fine rendering of some old glees, and several songs were also well sung by Messrs. Edmondson, Ballam, and Bentley.

Birkenhead.—The fine church of St. Anne's, having been recently injured by fire, was reopened on the 29th of August by a grand Festival Service of a novel character, combining the best features of a choral service with the highest class of organ recital. The Rev. A. Knox, M.A., the incumbent, intoned the service, and the preacher was the Rev. Canon Robson. Dr. Spark, the organist of Leeds Town Hall, presided at the organ. The opening voluntary was Smart's Festival March in D, the responses were Tallis (unaccompanied), and the anthem (Deut. x. 12—17) Dr. Spark. The organ solos included one composed for the last Leeds Musical Festival by Dr. Spark, and the concluding voluntary was an extempore Introduction and Fugue (D minor), J. S. Bach. The vocal portions of the service were given by the ordinary choir, strengthened for the occasion. Dr. Spark's anthem was grandly given, the highest efforts of the choir being called forth. All the resources of the fine instrument were effectively exhibited by Dr. Spark, and the recital proved a source of enjoyment to an appreciative congregation. The "Giant" Fugue of Bach's, with an extempore Introduction, proved a fitting *finale* to a most successful service. The offertory was devoted to the Restoration Fund.

Birmingham.—A Concert, in aid of St. Barnabas' Schools, was given in the large room on Tuesday, the 3rd ult. The principal artist was Miss Jessie Percivall, R.A.M., who delighted the audience by her vocal and instrumental performances. She sang several popular songs, and played Weber's "Invitation" and Mayer's Concert-study, "La Fontaine," being encored or recalled after every effort. Mr. Walters sang "My Queen" (Blumenthal) and "I seek for thee in every flower" (Ganz); Mr. Lusted gave "The Warrior Bold" (S. Adams) and "The Woodman" (Stratton); and Mr. Randell sang "The Diver" (Loder) and "The Wolf" (Shield). Several lady amateurs also took part in the programme. The whole was under the direction of Mr. G. Holmes, and was altogether the most successful Concert ever given in the room.——The Concert season could scarcely have been more fittingly inaugurated than with the programme submitted on the 19th ult. by the Philharmonic Union. The principal vocalists were Miss Emma Beasley, Madame Poole, Mr. G. H. Welch, and Mr. J. H. Blower; assisted in the concerted pieces by Mrs. Bellamy, Miss Priddy, and Miss Bailey. Mr. Abbott was the solo violinist, and the chorus was supported by an effective if not large orchestra, the whole being, as usual, under the direction of Dr. Heap. The scheme was as under: *Paradise and the Peri*, Cantata, Op. 50 (R. Schumann); Violin Concerto, in G minor, Op. 26 (Max Bruch); Benedictus (C. S. Heap); sacred Song, "Nazareth" (Gounod); Paternoster (Meyerbeer); War March, *Athalie* (Mendelssohn). Schumann's Cantata (performed in Birmingham for the first time) was excellently rendered, and produced a marked effect with the audience. Miss Emma Beasley, as the Peri, sang with much brilliancy and dramatic force, Madame Poole gave the contralto music in good style, Mr. Welch, as the narrator, sang the recitatives with much intelligence, and Mr. J. H. Blower, who is a stranger to Birmingham, displayed a fine bass voice and good method. Mr. Abbott played Max Bruch's Concerto with artistic finish, and Mr. Blower was encored in Gounod's sacred song. One of the most interesting items in the programme was the setting of the Benedictus by Dr. Heap. Originally published with organ accompaniment only, it has now been scored for a full orchestra, and the treatment of the various instruments—the brass especially—shows a master hand. The work opens (in D major) with massive harmonies for full chorus: the verse "For He hath visited" is treated in *fugato* style; alternations of full harmonies and passages in imitation then follow, a phrase for the strings *pianissimo* introduces a more extended "lead" for the basses at the words, "That we being delivered," melodious, and with a subdued joyous character; this is taken up by the sopranos, and followed by a passage in unison *pianissimo* against an accompaniment of sustained chords, the words, "In holiness and righteousness all the days of our life," receiving appropriate treatment, and the first decided break occurs. Then comes a very well conducted modulation to the key of B major, introducing an air for soprano, "And Thou, child, shalt be called," accompanied by the strings and wood wind, with occasional soft touches by the brass. The middle part contains some bold and striking modulations, after which the first theme is resumed, and a brilliant climax ushers in the Gloria, the latter part of which is treated fugally, with great skill and command of counterpoint, the close being massive and dignified. The work was very well received, and warmly applauded. Meyerbeer's "Paternoster" was also highly successful. There was a large attendance, and Dr Heap received quite an ovation on taking his place at the conductor's desk.——A Choir Concert was given in St. Asaph's School Room on Monday the 23rd ult. when a miscellaneous programme was well gone through by the choir, assisted by Miss Richards, Miss Handley, Mr. Long, Mr. Lusted, and other friends. The part-singing reflected great credit upon the choirmaster, Mr. W. Stephens, who conducted.

Bury.—The Musical Society announces for the coming season Handel's *Acis and Galatea*, with a miscellaneous selection, about the end of the present month; the *Messiah* on Christmas Eve; and Haydn's *Creation* in March, 1879. The band and chorus will consist of about 150 performers, and many engagements are pending with solo vocalists.

Buxton.—The last of the Special Concerts given by Mr. Julian Adams for the present season took place in the new concert-hall at the Pavilion, on Thursday the 12th ult. The vocalists engaged were Miss José Sherrington, Signor Monari Rocca, and Signor Urio. The programme was well selected, and commenced by the orchestra playing the overture to *Fidelio*. The selections were received with marked favour, those especially attracting attention being Miss Sherrington's "Birdie," and the Aria, "Rendi 'l sereno al ciglio," by Signor Urio. Mr. A. B. Allan and Signor Romili accompanied.

Cheltenham.—The Prospectus for the Ninth Season of Mr. J. A Matthews's Choral Society announces that Professor Macfarren's Oratorio, *St. John the Baptist*, will be given at the first Concert, and that the *Messiah* and *Elijah* will be included in the works to be performed during the series.

Diss.—After a short choral service, an Organ Recital was given in Diss Church by Dr. Bridge (Westminster Abbey) and Mr. Hemstock (Organist, Diss) on Thursday, August 29. Mr. Hemstock's Voluntaries before and after the service were "Lento con espressione" (Holmes) and "Cujus animam" (Rossini). Dr. Bridge performed the overture, *Semele* (Handel), Andante (Mozart), March and Chorus, *Ruins of Athens* (Beethoven), Pastorale in D (Merkel), Sonata, No. 4, (Merkel), "Ave Maria," sixteenth century (arranged by Liszt), and March (Silas). Mr. Hemstock's selection consisted of the Concert-stück (Dr. Spark), Andante (Smart), Fugue (Hesse), Fantasia in G (Dr. Bunnett), Offertoire (Tours), and Chorus, "All His mercies" (Handel).

Filey.—On Thursday evening, the 29th of August, Signor Tesseman gave a Ballad Concert in the Spa Saloon before an appreciative audience. The vocalists were Mdlle. Mathilda Roby, R.A.M., Miss Grace Damian, Mr. Andrew McCall, and Signor Tesseman. Mr. Herbert Turner presided at the pianoforte.

Ilfracombe.—The balance-sheet of the Ilfracombe Choral Society, giving a statement of the accounts of the Association from its formation in October, 1874, shows how, by careful management, not only artistic but pecuniary success may be achieved by a small society in a small place. A guarantee fund has been established to meet the expenses of the Oratorios; and the subscription list (unlike that of most choral societies) represents the contributions of the members of the singing-class only. So excellent an institution merits the warmest support of all interested in the spread of good music.

Port Jervis, New York.—The Orange County Musical Association gave a highly successful performance of the *Creation* at the closing Concert for the season on August 15. The principal vocalists were Miss Ida W. Hubbell, Mr. George Simpson, and Mr. George E. Aiken, all of whom were thoroughly efficient. The work was well conducted by Professor Palmer, and Mr. George A. Andrus was an able accompanist at the pianoforte.

Rock Ferry.—The annual Harvest Thanksgiving Services were held at St. Peter's Church on Sunday the 22nd ult. The church was, as in former years, artistically decorated for the occasion by the members of the congregation. The Vicar (the Rev. Dr. Redhead) was the preacher. The services were full choral, and in the morning included the Benedicite (W. T. Best); Anthem, "Fear not, O land" (Goss); Nicene Creed (Best); and offertory sentences (G. H. Porter). In the evening the Magnificat and Nunc dimittis were sung to Smart in G; the Anthem being, "Blessed be the name of the Lord" (H. Gadsby). Appropriate harvest hymns were also sung. Mr. Billinie Porter presided at the organ.

Ryde.—On Sunday the 15th ult. the organ at St. Mary's Roman Catholic Church was used at High Mass, after undergoing extensive alterations and additions; Mr. Tallen, the organist, very ably presiding. The whole of the repairs of the instrument have been most efficiently carried out by W. Beales, organ-builder, of Clapham, London.

Stafford.—Mdlle. Sedlatzek and Mr. Inglis Bervon (Organist of the Parish Church), assisted by several amateurs, gave a Concert in the Shire Hall on the 24th ult., in aid of St. Mary's Schools. The programme included extracts from the works of Donizetti, Hummel, Flotow, Balfe, Mozart, Handel, &c. Mdlle. Sedlatzek's singing was thoroughly appreciated, and Mr. Inglis Bervon received an unanimous encore for his artistic rendering of Mozart's "Non piu andrai." The large room was well filled with a fashionable audience.

Sunderland.—The prospectus of the Philharmonic Society announces for the coming season three Subscription Concerts, the first consisting of Macfarren's Cantata, the *Lady of the Lake* (with Madame Nouver, Madame Patey, Messrs. E. Lloyd, Maybrick, and Thornton Wood, as principal vocalists); the second of Niels Gade's *Spring's Message*, with a miscellaneous programme; and the third of Mendelssohn's Oratorio, *Elijah*. The orchestra will be under the leadership of Mr. Henry Nuttall, of Manchester.

Taunton.—Miss Amy Hare, bronze medalist at the Royal Academy of Music, gave a Concert at the London Hotel, on Thursday evening, the 5th ult., assisted by some of her fellow students at the Academy. Miss Julia de Nolte (solo violinist), silver medalist, Miss Clara Samuell, and Mr. Alfred J. Eyre. The great feature of the evening was of course the pianoforte playing of the *bénéficiaire*. In her opening solo—the first movement of Weber's A flat Sonata—she displayed much facility of execution, as well as an intelligent conception of the spirit of the composition. A couple of excerpts from the works of Schumann and a Tarantelle by Macfarren were her second contribution; and she concluded the programme with Raff's Valse Impromptu and a Study on the black keys by Chopin. A well-written song by Miss Hare was excellently sung by Miss Clara Samuell and encored, and the violin performance of Miss Julia de Nolte also received the warmest recognition. Mr. Alfred J. Eyre accompanied the songs, sang "The Yeoman's Wedding," and joined Miss Samuell in a Barcarole by Gounod. Miss Margaret Bucknall, of the Royal Academy, assisted as accompanist.

Erratum.—Mr. L. N. Parker's Lecture, noticed in our last number as given at Chard, was delivered at Sherborne.

Organ Appointments.—Mr. Alfred Redhead, to S. Augustine's, Kilburn.—Mr. H. Much White, to St. Paul's Church, North Bow.—Mr. Thomas Leaver, Organist and Choirmaster, to the Congregational Church, Besses, near Manchester.—Mr. A. Mollan, to St. Peter's, Regent Square, W.C.

Choir Appointments.—Mr. W. G. Hazelgrove (Bass) to Christ Church, Mayfair.—Mr. J. Parker Callcott (Bass) to St. Barnabas, Bell Street, Edgware Road, W.—Mr. Alfred Moore (Bass) to St. Alban's, Holborn.

OBITUARY.

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And there she waits for me!"

She rowed him o'er the water wide,
She saw him leap to land;
He left a piece of red, red gold
Within her lily hand.
And many a time she ferried him
Across the water wide,
And ev'ry time she dropt the gold
Adown into the tide.

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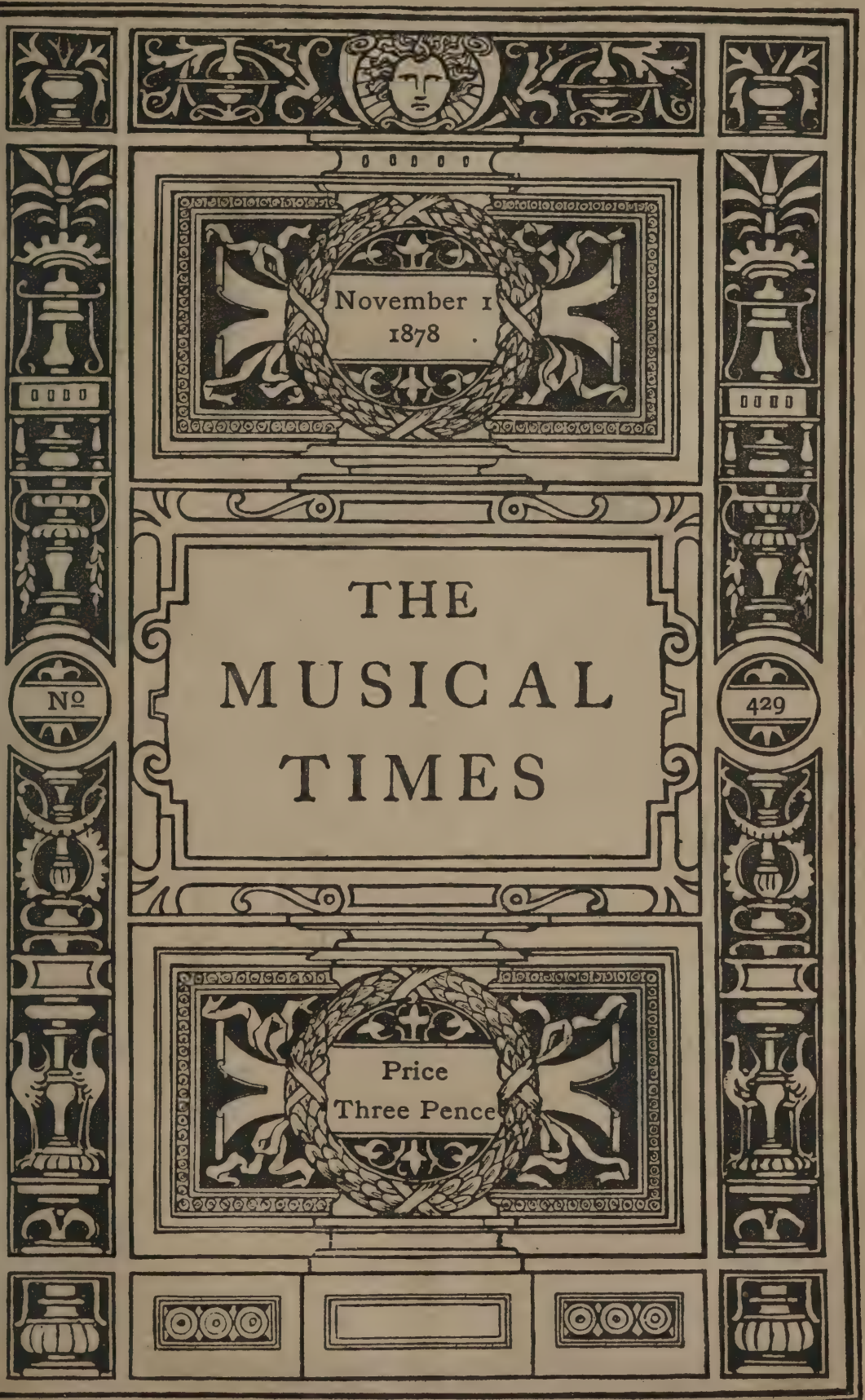
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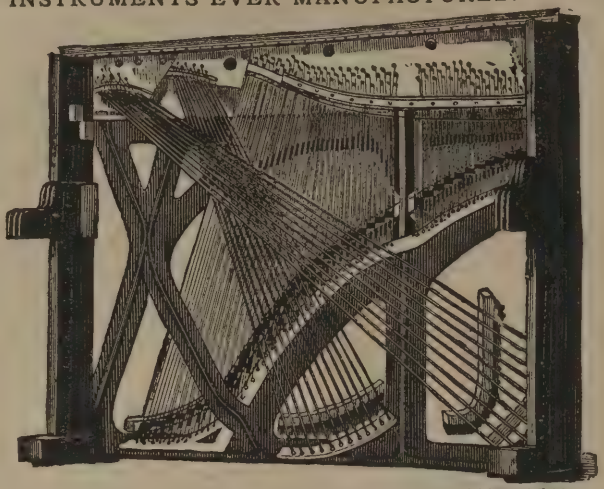

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MISS ADA MOORE (Soprano) and MISS MARIE MOORE (Contralto).
For Oratorios, Concerts, &c., address, 95, Bristol Street, Manchester; or Mr. Stedman's Musical Agency, 12, Berners Street, London, W.

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12, Berners Street, W.

MR. GREENHILL (Tenor).
7, Park Place, Regent's Park.

MR. CHARLES BLAGBRO (Tenor).
Principal of Parish Church, Leeds.
For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. THOS. OLDROYD (Tenor).
For Oratorios and Concerts, address, Queensbury, Bradford, Yorkshire.

MR. VERNEY BINNS (Tenor).
Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinsuti.
For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.

MR. HENRY BRIGGS (Tenor).
For Oratorios and Concerts, address, 7, Brunswick Street, Leeds.

MR. T. BUCKLAND (Tenor).
For Oratorios, Concerts, &c., address, Gibbet Street, Halifax.

MR. W. MANN DYSON (Tenor).
For Concerts or Oratorios, address, Cathedral, Worcester.
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MR. H. PIERCEY (Tenor).
For Oratorios, Concerts, &c., address, care of Truslove and O'Neill, 36, Union Passage, Birmingham.

MR. N. DUMVILLE (Principal Tenor).
For Oratorios and Concerts, address, Cathedral, Manchester.

MR. JAMES ERRINGTON (Tenor).
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MR. T. BALLAM (Tenor).
For Oratorios and Concerts, address, Waterloo, Ashton-under-Lyne.

MR. ISAAC MOSBY (Tenor).
For Oratorios, Miscellaneous Concerts, &c., address, Highfield Terrace, Mexborough, Rotherham, Yorkshire.

MR. ROBERT MASON, R.A.M. (Tenor).
Gentleman of Her Majesty's Chapel Royal.
For Oratorios, Concerts, &c., also Lessons in Singing, Pianoforte, &c., address, 9, Great College Street, Westminster.

MR. J. GAWTHROP (Tenor).
MR. R. MILLS (Bass).
For Oratorios, Concerts, &c., address, the Cathedral, Wells.

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MR. D. SUTTON SHEPLEY (Bass).
For Oratorios, Concerts, &c., address, 1, Hope Street, Halifax, Yorks.

SIGNOR VICTOR LARZONE (Bass).
For Oratorios, &c., address, Rushall, near Walsall, or 122, Derby Road, Bootle.

MR. W. MORTON (Bass).
(Leeds Parish Church).
For Oratorios, Concerts, &c., 3, St. Helen's Terrace, Hunslet, Leeds.

MR. JAMES BUDD (Bass).
For Oratorios, Concerts, &c., address, 25, Stockwell Green, S.W.

MR. SKELTON (Bass).
Address, Ambleside, Westmorland.

MR. FARLEY SINKINS (Bass).
14, Cumberland Street East, Regent's Park, London, N.W.

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Soprano;

MR. HENRY CROSS,

Bass.

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" 19, Newbury.
" 20, Salisbury.
" 21, Southampton.
" 22, Scarborough.
" 23, Bath.
November 30, London.
December 2, Aylesbury.
" 3, Leighton Buzzard.
" 4, Luton.
" 5, Daventry.
&c., &c.

Address, Mr. Henry Cross, the Cathedral, Salisbury.

MR. HENRY CROSS (Bass), Salisbury Cathedral, having been appointed to St. Andrew's, Wells Street, will reside permanently in London after January 1, 1879. Engagements accepted as if now resident.

MISS MARIE WARWICK (Contralto) will sing at the Royal Aquarium, Westminster, for one week, commencing November 25. Engagements, &c., address, Warwick House, Elgin Road, Notting Hill.

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TWO BOYS WANTED for a Church in Hornsey. Must possess good voices and slight knowledge of music. Two services on Sunday, and one weekly practice. Salary, four guineas per annum. Apply, by letter, to A. J. D., 3, Mount Pleasant Villas, Crouch Hill, N.

BOY (LEADING) WANTED. Salary, £8. Apply to R. W. Tayler, 13, Barclay Road, Walham Green, S.W.

BOYS.—TWO leading TREBLES WANTED, for St. Saviour's, Clapham. Good pay. C. F. Pascoe, 18, Fitzwilliam Road, Clapham.

WANTED, a LEADING TREBLE for the Choir of a City Church. Age 10 to 13. Must possess a good voice, and be able to read music well. Salary, £15 per annum. Apply to Mr. Burgess, 124, Long Acre, W.C.

TREBLE WANTED (BOY) for S. Michael's, Burleigh Street, Strand. Sunday evenings only, and one practice weekly. £4. Apply at the Church on Wednesday evenings at 7.

ALTO, TENOR, and BASS VOICES WANTED for the Voluntary Choir of St. Anne's, Soho. Apply, by letter, to the Choir Secretary, 28, Soho Square, W.C.

ALTO and BASS WANTED for St. Stephen's, South Kensington. Choral services. Stipend, £15. Address, Mr. Albert Lowe, 111, Abingdon Road, Kensington, W.

TRINITY COLLEGE, CAMBRIDGE.—There is a VACANCY in the Choir of the above College for a TENOR Singer. Stipend, £100 per annum. The duties are light, there being no week-day morning service. Applications (inclosing testimonials as to character and efficiency) to be sent to the Rev. L. Borissow, Precentor, on or before the 18th of November next. None but really competent solo singers need apply.

TENOR WANTED. Salary, £10. Two months' holiday in the year. Surpliced choir. Address, Principal, South London Musical Training College, S. James's, Hatcham, S.E.

REQUIRED, a TENOR Singer for a City Church. Good voice, correct reader. Communicant preferred. Salary, £8 per annum. Apply, Choirmaster, 4, Primrose Street, Bishopsgate.

TENOR, with a strong voice, WANTED for a Nonconformist Church in the N.W. district. Salary, £15 per annum. Two services on Sunday and practice on Friday. Plain service Apply, by letter only, to C. C. C., 21, Lansdown Crescent, Notting Hill, W.

BASS (not Baritone).—A VACANCY in the Choir of SALISBURY CATHEDRAL. Salary, £93. Age not to exceed thirty. Apply, with copies (not originals) of testimonials, to J. E. Richardson, Esq., Organist of the Cathedral, The Close, Salisbury.

BASS WANTED for Church in S.W. district. Salary, £15. Must be communicant. Apply, by letter, to P. G. B., 6, Graham Street, Pimlico, S.W.

BASS WANTED for the Evening Service, St. Saviour's, Southwark. Salary, £5. Also volunteers. Service, semi-choral. Organist, 104, Walworth Road.

MANCHESTER CATHEDRAL.—There is a VACANCY in the Choir for a powerful BASS VOICE. Qualifications: strong voice of full compass, age about 30, good testimonials, earnest communicant. Stipend for thoroughly efficient singer, who would be on the Foundation, £94 15s. Apply, at once, to Rev. E. F. Letts, Manchester Cathedral.

ST. MARTIN-IN-THE-FIELDS, Charing Cross.—There is a VACANCY for a BASS (not Baritone) VOICE in the Choir of the above Church. Salary, £15 per annum. Duties: Sunday, morning and evening; Friday evening, practice; and on alternate Wednesday evenings during about half the year. Address, Mr. F. A. Bridge, Choirmaster, 207, East India Road, London.

TREBLE.—A Good SOLO BOY also required. Salary according to ability. Address as above.

ORGANIST and CHOIRMASTER WANTED for St. Philip's Church, Kennington Road. He should be specially efficient in the management and training of a choir. Salary, £40. Address, Rev. Allen T. Edwards, 123, Kennington Park Road, S.E.

ORGANIST and CHOIRMASTER WANTED for St. Benet's, Stepney, London, E. Salary to commence, £15. The organ is a fine new instrument, by Brindley and Foster. Applications, with testimonials, to be sent not later than the 4th of November to the Rev. Thos. Richardson, St. Benet's Vicarage, Mile End Road, E., from whom all particulars may be obtained.

ORGANIST and CHOIRMASTER WANTED for the Church of Long Melford, Suffolk. Three full services on Sunday. Large surpliced choir; full choral service. Salary, £50 per annum. Address, Rev. C. J. Martyn, Melford Rectory.

ORGANIST and CHOIRMASTER for Renfield Street U.P. Church. Salary, £60. Written application. Mr. Graham, 79, Sauchiehall Street, Glasgow.

ORGANIST WANTED for a new church in the S.E. district (near Old Kent Road). Full choral service; surpliced choir. Salary, £20 per annum to commence. Address, with full particulars, Secretary, 19, Longley Street, Bermondsey, S.E.

AN ORGANIST and CHOIRMASTER WANTED at Christmas for the Parish Church of Westerham, Kent. Salary, £45. The neighbourhood affords a fair opening for a competent musician. Apply, the Vicar, Westerham, Kent.

CHOIR-TRAINER WANTED, to Train Choirs in the Archdeaconry of Brecon, preparatory to a Festival to be held at the end of May, 1879. Salary, including travelling expenses, £4 per week. Must be acquainted with Gregorian and Anglican music. Applications to be sent to the Hon. Sec., Rev. J. Price, Llanfigan Rectory, Brecon.

ORGANIST DISENGAGED after Christmas. Daily service, if wished. Present appointment seven years. Harmonicon, 4, Bonchurch Road, Notting Hill, London, W.

ORGANIST.—A Lady, experienced, pupil of James Coward, desires an ENGAGEMENT. Country town preferred. Choral service. V., 314, Clapham Road, London.

ORGANIST desires PRACTICE on a good Organ in the City, would take week-day services in return. R. A., care of Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

THE ORGANIST and CHOIRMASTER of St. Andrew's, Pimlico, is open to RE-ENGAGEMENT. Address, Mr. Elson, 51, Cumberland Street, Pimlico.

AN Experienced ORGANIST and CHOIRMASTER desires an ENGAGEMENT. Full choral service preferred. Highest references. Address, Mr. Edwin Cox, Gainford, Darlington.

THE ORGANIST of S. Margaret's Church, Liverpool, requires an ASSISTANT (salaried); or a really gifted youth would receive perfectly gratuitous instruction in exchange for his services. Applications, by letter only, to Organist, S. Margaret's Clergy House, Prince's Road, Liverpool.

AN Experienced ORGANIST and CHOIRMASTER, occupying a high position in the profession, desires a RE-ENGAGEMENT. Special qualifications: choir-trainer; conductor of choral society. Near London, with a large organ, preferred. Address, Alpha, 65, London Road, Liverpool.

AN ORGANIST and CHOIRMASTER, of twelve years' experience, desires a RE-ENGAGEMENT in a few weeks. Accustomed to Anglican or Gregorian services. Has had large experience in teaching choirs and pupils (late Organist, English Church, Rome, 1874-75, and Dinan, 1875-76). For testimonials and references address, Organist, Lime House, Cobham, Surrey.

A YOUNG LADY, accustomed to full Choral Service, is desirous of obtaining an appointment as ORGANIST or ASSISTANT-ORGANIST in or near London. Moderate salary. Address, R. R., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, in January, 1879, a MUSICAL GOVERNESS, for a County Girls' School, recently established, in Devonshire. Class singing from notes, as well as piano, required. Salary at present, £50 per annum, with board and lodging; to which £20 would be added if she would act as organist of the Parish Church. Address, Rev. C. S. Bere, Uploman, Tiverton, Devon.

ACCOMPANIST.—A Lady (Student at the Royal Academy of Music), who has had two years' experience as accompanist at Choral Rehearsals and Performances, desires similar or private ENGAGEMENTS. F. H. P., 28, Surrey Square, S.E.

CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park. MUSIC SCHOOL: Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea.
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ARTICLED PUPIL.—Mr. T. H. I. PETHERICK, Organist of the Parish Church, Ventnor, Isle of Wight, can receive into his house one or two Young Gentlemen for the study of Music. Choral services; good choir. Climate excellent.

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MR. E. W. TAYLOR, Mus. B., Oxon., L. Mus., T.C.L., PREPARES CANDIDATES for Musical Examinations; also gives lessons in Harmony, &c., by post. Ebenezer Place, Stafford.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

A GENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils if desired. Terms very moderate. Address, Magister, *Musical Times* Office, 1, Berners Street, London, W.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

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1. Licentiate and Associate in Music.
2. Higher Musical Certificates to Women (Harmony, Pianoforte, or Singing, &c.).
3. Special Certificates for Technical Skill (Harmony, Counterpoint, Pianoforte, Singing, Organ, Orchestral Instruments, &c.).

Candidates may sit for any one or more subjects in Nos. 2 and 3, at their option.

Music Exercises must be sent in on or before Friday, December 20.

The Theoretical Examinations will be held simultaneously in London, Manchester, Dublin, and Shrewsbury. The Vocal and Instrumental Examinations will be held in London only.

Further particulars may be obtained on application.

By order,
A. W. S. HOARE, Resident Sec.
Trinity College, London, Weymouth Street, W.

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INCORPORATED BY SPECIAL CHARTER.

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Among the Vocal and Instrumental subjects are: Solo Singing (Mr. J. C. Beuthin, A.R.A.M.); Classes for Choral Practice (W. J. Westbrook, Mus. D.); Organ (Mr. W. S. Hoyte); Pianoforte (Mr. Bradbury Turner, Mus. B., M.R.A.M.); Harp (Mr. J. Cheshire, M.R.A.M.); Flute (Mr. Radcliff, M.R.A.M.); Violin (M. Buziau); Violoncello (Mr. Walter Pettit, M.R.A.M.); Harmonium (Mr. King Hall), &c.

Students may enter for a single subject.

Particulars of Awards for Students may be obtained on application.

A PROSPECTUS of CLASSES, and LISTS of FEES, &c., may be had on application to the Resident Secretary, Trinity College, London, Weymouth Street (corner of Little Marylebone Street), Portland Place, W.

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By order,
A. W. S. HOARE, Resident Sec.

COLLEGE OF ORGANISTS.—The Council much regret that no MS. sent in for Essay on Fugue-playing Competition was found by the umpires to be worthy of the prize. Applications for the return of MSS. may be made at the College up to November 30.
E. H. TURPIN, Hon. Sec.
41, Queen Square, Bloomsbury.

THE Committee of a Private Choral Society, meeting for Rehearsal near Gower Street Station on FRIDAY evenings, invite APPLICATIONS for MEMBERSHIP. Nominal subscription; professional organist and conductor. Works proposed for this season: "Creation," "Jephtha," "Ruth," "God, Thou art great," Bach's "Passion Music," "Christus." "St. Paul," &c. Address, G. H. B., care of Messrs. Novello and Co., 1, Berners Street.

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NOVEMBER 1, 1878.

SIR GEORGE BOWYER ON MUSICAL EDUCATION.

WHEN a man sits down to write a letter to the *Times* he is not expected to compose an essay fortified at all points against attack. It is, perhaps, enough if his statements are sufficiently correct to warrant his writing at all. In this country more than in any other there are gentlemen of leisure who spend a great portion of their lives in angling for grievances. They are not always very sportsmanlike; they will occasionally bag a specimen a trifle "spent," a little "coppery," and out of season, and not of much weight. But it proves there is something to be had, and is often of value in attracting attention to a particular spot. We are not at all inclined to underrate the importance of the letters Sir George Bowyer has recently addressed to the *Times* on the subject of musical education. A great deal of what he avows or suggests is perfectly correct. We have the authority of the Government Inspector himself for the fact that, whether the £100,000 a year expended on teaching the children in elementary schools to sing is too much or too little, it is all but wasted under the existing system of instruction. We quite understand that the point with Sir George Bowyer is not whether the system be good or bad, but whether the "indiscriminate teaching" of singing is not only a waste of money but a positive injury to the general musical taste of the country. It is fair to Sir George Bowyer to transfer a part of the question to our individual experiences in our own families. There are a great many to whom very similar views must have been suggested when signing a cheque for twelve months' musical instruction to a large family of girls, amongst whom there may be only one who is ever likely to play a tune on the piano with tolerable accuracy. If Paterfamilias is unwise enough to think aloud, his objections are generally overturned by an equally influential member of the small community in this way: "I don't care whether they have any talent or no, they *shall* learn. It looks so stupid for girls not to know something of music." We doubt very much if Sir George Bowyer, with all his masculine common sense, legal training, and knowledge of the geographical distribution of musical talent, is prepared with an answer to the ordinary version we have given of a woman's instinctive reasoning on the subject. If we ourselves were ever disposed with the majority of Englishmen to disparage the "indiscriminate teaching" of music, we confess we have lately been induced to alter our opinion. The recent revival of the education mania, particularly as regards music, dates from the terror—not to mince matters—which was inspired by the rapid invasion and conquest of France by the Germans. Previously to that epoch the *Times* itself was accustomed to sneer at the Germans as a race of dreamers, musicians, metaphysicians, and makers of lucifer matches. The idea of singing oneself into combat was looked upon by Englishmen as unmanly. Gradually the truth began to dawn upon us that people could sing and make good music, or bad metaphysics and worse matches, and fight too; and not only with mere animal courage, but under a discipline and military organisation we had complacently imagined would have been more possible with ourselves as a practical, business-like, unæsthetical nation. Contemporaneously with our Chinaman-like imitation of the German military system, lately capped by the "helmet," came our present edition of the Prussian scheme of education, which included the elements of music. Dr. Hullah, who is deputed by our Government to report on the systems of musical education adopted on the Continent, will by-and-by tell us if the Prussians understood the "elements of music" to mean the method he so justly condemns in this country of teaching children to sing by rote or by ear. Perhaps Mr. Barnby, the Professor of Music at Eton, who has succeeded in persuading the authorities at that College to make the learning of music compulsory in all, irrespective of talent or inclination, will tell us the result of his experiences, and how far, in his judgment, the method he has employed, and which we know to have already gained a marvellous success, could be applied to the very different materials in respect both to teachers and pupils we have to provide for in the National Schools, and out of the wretched grant of public money Sir George Bowyer thinks so startling in amount. It would be, and is, an abominable amount to expend in teaching children to sing by ear, which to the musician means simply not teaching music at all. The moment we teach a child to sing by note he commences to learn the "elements of music," and we have conformed with all that is expected of us in what is called "elementary instruction;" that is getting a boy through the drudgery of the letters of the alphabet, the notes of music, or of pothooks and hangers, he finds so difficult to attack when he grows older, even if he have the opportunity or desire of acquiring knowledge. As to Sir George Bowyer's statement that only 2 per cent. of our male population are capable of being made to sing, his data must evidently have got "mixed." Another correspondent of the *Times* has suggested what Sir George Bowyer probably meant himself, that only two per cent. cannot be made to sing. If from the context of his letters we are to understand that only two per cent. can be made to sing well, he might then have said two per mil or two per milliard; but that is not the question. The £100,000 are not given to promote the training of great singers any more than of great composers. To our conception of the case the grant is like any other for elementary educational purposes. Putting aside the enjoyment derived from music, and its supposed moral benefits, music is a branch of knowledge, which in its most elementary form may become an incentive in the poorest and most illiterate to extend his acquirements. The elements of reading, writing, and arithmetic do nothing more; and are in themselves almost as useless, except as a means or an incentive. Amongst a higher class it may be nothing to know music, but it often amounts to a great deal not to know something about it. "It makes a man look like a fool" not to know the right end from the wrong, except by the picture of that elegant song the title of which we have quoted. Besides, men of the highest cultivation, particularly English men of science who happen to have been born some years ago, deplore bitterly the fact that they were not taught the mere elements of music. Continental writers on all subjects, the most abstruse, are now in the habit of drawing largely their illustrations from that microcosm we call music; and with many of our own literary men there must be pages and pages which are to them caviare.

The letters addressed to the *Times* by Sir George Bowyer really cover the whole ground of musical training in this country. It would be easy to take exception to some of his statements and to question his logic, but we prefer to receive what he

tells us as it is meant. There is no doubt about it that, whatever may be the cause, we are too fond in this country of "noise" and "monstrous choruses." It is equally true that to a certain extent in musical training we are "fighting against nature." There is one point, however, as to which it is perhaps worth while to differ distinctly with Sir George Bowyer. He seems to think that the English climate not only affects the voice and general constitution, but the ear. From our own experience, whatever may be their musical defects in other ways, there is no people who sing better in tune than the English. Even if the English were more deficient than they are in goodness of ear, it would be no reason for giving up as hopeless the task of teaching them music. As a rule, girls have a much better and quicker ear than boys; but the boys make the best musicians, and can be taught harmony with much less trouble. What is vulgarly called an ear for music is perhaps a much more complicated business than the present state of the science bearing on such questions will enable us to decide with any certainty. At all events it is not wholly a question of east winds, as Sir George Bowyer appears to imagine. We quite believe him to be a musical connoisseur, and to know more or less what he is writing about; and at first sight one might appreciate the common sense of his suggestion, that it is wiser to spend £10,000 in assisting really gifted musical pupils than to waste £100,000 on a rabble who can never be made to learn. But, as happens with many people of good common sense, his suggestions, though right enough in themselves, are irrelevant in their relation to a whole subject. We cannot muddle up the question of elementary education with Royal Academies, Conservatoriums, and Grands Prix de Rome. Indeed, we should have been better pleased had he left the school-children with their £100,000 to yell in peace, until Dr. Hullah has time to attend to them, and assisted some of us in the much more difficult question how "at a comparatively little cost" to raise, as Sir George Bowyer said, "the musical science and taste of this country." He cannot suppose that the training of two or three dozen gifted singers or players will accomplish all that, more particularly if, by withdrawing the grant for elementary education, we limit the number of people who will care to hear them. It is not our business to know or to inquire whether Sir George Bowyer objects to the interference of the State in education of any kind, or to any system of national schools. What we are obliged to know and to deal with is the fact that day by day the continental system of centralisation is more and more recognised in this country; and as regards music, it is becoming a very interesting question where and in what way the first efforts of an imperial policy in that direction will strike. We beg to say we have no old-fashioned prejudices in favour of the *laissez-nous faire*. We admit that the marvellous inventions of science are so altering even our daily habits of life that our former notions, however sacred and respectable, must accommodate themselves to the new conditions. But it is in periods of transition, when neither we nor our legislators are quite certain what we are about, that the most fatal mistakes are made; and naturally, under these circumstances, our mistakes assume the shape of tentative measures, commonly called "half-measures" or "shams." If Sir George Bowyer means to say that our present system of elementary musical education is in that category, he only confirms what all sensible people have acknowledged. If he would look further he might tell us that, incomplete as the national system of education may be, the "voluntary system" in music, as exemplified in ladies' boarding-schools and private tuition generally amongst the middle classes, is a thousand times worse. He might certainly point out, greatly to their own credit, the useful work which has been accomplished by an intermediate class of musical institutions that neither trust to State aid nor to haphazard individual efforts, but to the power of association, in promoting their own systems of notation or whatever they may be, and at the same time, with due deference to Sir George Bowyer, "raising the musical taste and science of this country;" although they may occasionally rejoice in "monstrous choruses" not equal, we willingly concede, or anything like equal, in effect to the "forty picked voices of the papal choir." That choir, Sir George Bowyer knows better than we do, is the representative of art traditions no other country can compete with, and also of State and municipal schools for music which are amongst the oldest and most celebrated in Europe. We would gladly take the Pope's choir as an exemplar; but what we want to know is how to employ the same system of State aid in musical education without needlessly interfering with independent associations or with institutions like the Royal Academy, already partially endowed and doing its work well as a little republic of musical professors. We are not at all disposed to look at the Royal Academy as the sum of perfection, nor should we altogether build our hopes on the first and successful appearance in public, a week or two ago, of the pupils of the "National Training School for Music." Both institutions may possibly be able to go their own way, and with equal advantage to the public. But there is apparently a notion abroad that something of grander dimensions than either, which could be accomplished by rolling both into one, would be more suited to modern views of a high-art institution. We all of us remember Grétry's estimate of the carpentering of the arithmetical musicians, who "spoiled two good scales to make a bad one;" and in the case under consideration we have to avoid a similar piece of jobbery. If the proposed "Royal College of Music" is to be another "Royal Açademy" or another "National Training School" on a larger scale, we think it will be a failure. Comparing State institutions with private institutions generally, each of the two existing schools we have named can only be classified as neither one thing nor the other; and as such, they may both of them work better on a comparatively smaller scale under the immediate supervision of their respective principals. If the promoters of the "Royal College of Music" contemplate any improvement on the Paris Conservatoire, then Sir George Bowyer and his friends who are "startled" at having to pay for the purposes of musical education the fifth part of the price of an ironclad, or probably the tenth part of the price of a steelclad of the future, will have yet another grievance of more weight than the one they have pounced upon. Separating the interests of Art from the question of the private feelings of the Chancellor of the Exchequer, and dismissing from our minds all ultra-magnificent views, there is not one of us who would not second in every possible way the project of a "Royal College of Music," if the thing is to be truly a State institution well endowed, and not a sham; and something that peradventure might eventuate in our being able to give a concert, in this country teeming with wealth and possessing half a dozen cities each more populous than most continental capitals, without having to scour the land for a stray tenor, a disengaged fiddler, or for a man who does not play the pianoforte and can take the drums.

THE LITERATURE OF NATIONAL MUSIC.

By Carl Engel.

(*Continued from page* 535.)

This may be the place to notice a very interesting work entitled "Germaniens Völkerstimmen; Sammlung der deutschen Mundarten in Dichtungen, Sagen, Mährchen, Volksliedern, &c.," edited by J. M. Firmenich (Berlin, 1843-66; three vols. royal 8vo; with an Appendix, Berlin, 1867). This important work, compiled under the auspices of the King of Prussia, contains popular songs in various dialects of the German language, but without the airs. Many contributions of popular poetry were sent to the editor, in answer to his appeal in public papers, from different districts of Germany, and even from German colonists in foreign countries, who, living together in villages as they did in their fatherland, have retained their mother-tongue. In the year 1851, Napoleon, then President of the French Republic, resolved to have a similar work for France entitled "Recueil Général des Poésies Populaires de la France." A decree referring to it, which appeared in the *Moniteur* of September 16, 1852, has, among other introductory remarks by H. Fortoul, the Minister of Public Instruction, the following: "Les chants populaires ont été, depuis le commencement du siècle, l'objet des recherches de l'érudition. Notre pays possède, plus qu'aucun autre, de précieux restes de ces poésies, aussi bien dans la langue nationale que dans les idiomes provinciaux qu'elle a remplacés. Malheureusement ces richesses, que le temps emporte chaque jour, disparaîtront bientôt, si l'on ne s'empresse de recueiller tant de témoignages touchants de la gloire et des malheurs de notre patrie."

These projects are also important to musicians, although they interest to a higher degree philologists and ethnologists. It would be an advantage to art as well as to science if the English Government would follow in this respect the example of the Germans and the French. Considering the great number of different races included in the British empire the result might be highly instructive. The Russian Government has perhaps done most to encourage such investigations; and as there are many different races subject to Russia in Europe and Asia, a rich harvest has been obtained. England has hitherto done the least in this field of inquiry as regards science and still less as regards art.

Perhaps not many English musicians will care for the foreign publications of national poetry; however, books of this kind published in English may prove more interesting or, at any rate, more intelligible. The following are only a few out of a considerable number:—

Alexander Prior: "Ancient Danish Ballads translated from the Originals" (London, 1860; 8vo, two vols.). The translations have been made from Svend Grundtvig's "Danmarks Gamle Folkeviser," and from "Udvalgte Danske Viser fra Middelalderen," edited by Abrahamson, Nyerup, and Rahbek. The latter work has already been mentioned in the present essay. S. Grundtvig's edition of the Danish popular songs, published under commission of the Danish government, gives, besides many hitherto unknown ballads, more correct readings of the old ones already known, and contains much research and valuable information respecting Scandinavian national poetry in general.

Grenville Murray: "Doine; or the National Songs and Legends of Roumania" (London, 1854; sm. 8vo).

Owen Meredith: "Serbski Pesme; or National Songs of Servia" (London, 1861; sm. 8vo).

W. R. S. Ralston: "The Songs of the Russian People, as illustrative of Slavonic Mythology and Russian Social Life" (London, 1872; 8vo).

Sir John Bowring: "Servian Popular Poetry" (London, 1827; 8vo); "Specimens of the Polish Poets" (London, 1827; 8vo); "Specimens of the Russian Poets" (London, 1821; 8vo, two vols.); "Poetry of the Magyars" (London, 1830; 8vo); "Cheskian Anthology, History of the Poetry of Bohemia" (London, 1832; 8vo); "Ancient Poetry and Romances of Spain" (London, 1824; 8vo).

Thomas Rodd: "Ancient Spanish Ballads" (London, 1812; 8vo, two vols.).

J. G. Lockhart: "Ancient Spanish Ballads, Historical and Romantic" (London, 1823; sm. 4to: illustrated edition, London, 1841; 4to).

C. B. Sheridan: "Songs of the Greeks, from the Romaic Text, edited by C. Fauriel, with additions, translated into English verse" (London, 1825; 8vo). The title of Fauriel's work is "Chants populaires de la Grèce moderne" (Paris, 1824; 8vo, two vols.). There is also a German translation of Fauriel's work, by Wilhelm Müller, entitled "Neugriechische Volkslieder, übersetzt und mit des französischen Herausgebers eigenen Erläuterungen versehen" (Leipzig, 1825; 8vo, two vols.).

Leo M. Alishan: "Armenian Popular Songs translated into English" (Venice, St. Lazarus, 1852; 8vo).

Ebenezer Pocock: "Flowers of the East; with an Introductory Sketch of Oriental Poetry and Music" (London, 1833; sm. 8vo). Contains Persian poems translated into English.

F. V. Dickens: "Hyak Nin Ts'shiu, or Stanzas by a Century of Poets; being Japanese Lyrical Songs, translated into English, with explanatory notes" (London: Smith, Elder and Co., 1866; 8vo).

However faithfully the translation of a poem conceived in a foreign language may have been rendered, it is of course impossible to reproduce unimpaired all the characteristics of the original. A lover of music who has no opportunity of becoming acquainted with a symphony by Beethoven as it was originally composed for the orchestra, will be glad to have recourse to a pianoforte arrangement, imperfectly though it reveals the conceptions of the composer. A translation of a foreign poem might perhaps not improperly be likened to an arrangement of a musical composition. The following works contain poetry in its original language:—

Robert Jamieson: "Popular Ballads and Songs" (Edinburgh, 1806; 8vo, two vols.).

William Motherwell: "Minstrelsy Ancient and Modern, with an Historical Introduction and Notes" (Glasgow, 1826; 4to). The work contains also some Scotch tunes.

W. E. Aytoun: "Ballads of Scotland" (Edinburgh, 1858; 12mo, two vols.).

P. Buchan: "Ancient Ballads and Songs of the North of Scotland" (Edinburgh, 1828; 8vo, two vols.).

J. Pinkerton: "Select Scottish Ballads" (London, 1783; sm. 8vo, two vols.).

J. Gilchrist: "A Collection of Ancient and Modern Scottish Ballads, Tales, and Songs" (Edinburgh, 1815; 12mo, two vols.).

Sir Walter Scott: "Minstrelsy of the Scottish Border" (Edinburgh, 1810; 8vo, three vols.; fourth edition).

James Hardiman: "Irish Minstrelsy, or Bardic Remains of Ireland" (London, 1831; 8vo, two vols.).

T. Crofton Croker: "The Popular Songs of Ireland" (London, 1839; 8vo).

Charlotte Brooke: "Reliques of Irish Poetry, translated into English Verse, with Notes and the Originals in the Irish character" (Dublin, 1789; 4to).

Duncathail: "Street Ballads, Popular Poetry, and

Household Songs of Ireland" (Dublin, 1865; 12mo; second edition).

Thomas Evans: "Old Ballads, Historical and Narrative" (London, 1777; 8vo, four vols.); a new edition by R. H. Evans (London, 1810; 8vo, four vols.).

Robert Bell: "Early Ballads" (London, 1856; 12mo).

John Bell: "Rhymes of Northern Bards; being a Collection of Old and New Songs and Poems peculiar to the Counties of Newcastle-upon Tyne, Northumberland, and Durham" (Newcastle-upon-Tyne, 1812). Similar publications by G. Henderson and J. Harland, have been already mentioned in this essay.

J. H. Dixon: "Ancient Poems, Ballads, and Songs of the Peasantry of England" (London, 1846; 8vo).

J. Payne Collier: "Book of Roxburghe Ballads" (London, 1847; sm. 4to).

The collections of ancient popular poetry by Thomas Percy, Joseph Ritson, &c.

J. O. Halliwell: "The Nursery Rhymes of England" (London, 1853; 8vo; sixth edition). Nursery rhymes, with the tunes to which they are still sung in the nurseries of England, have been published by E. F. Rimbault and others.

G. P. Morris: "American Melodies; containing a Single Selection from the Productions of Two Hundred Writers" (Philadelphia, 1840; 12mo). The title of this book is rather misleading: the musical inquirer must not expect to find any tunes in notation; the book contains only the poetry of the most popular songs in the United States at the beginning of the present century.

Frank Moore: "Rebel Rhymes and Rhapsodies, collected and edited" (New York, 1864; 12mo).

A remark of a foreigner touching upon the vagueness with which English musicians use certain terms relating to their art ought perhaps not to be offered without an apology, since a foreigner is not likely to understand the English language so well as an English musician. But a modest suggestion may perhaps be pardonable. Howbeit, it seems strange that English musicians do not make a distinction between the designation of *song* and *ballad*, but use the terms indiscriminately. At all events, many so-called ballads in English music-books are not ballads artistically speaking, but are lyric songs of the kind which the Germans call *Lied*. A ballad is an epic poem with or without music; and thus is the term used by Jamieson, Ritson, and other scientific men, in their publications of popular poetry in the English language. It is not so unimportant as it may appear at a first glance that musicians also should clearly discern between the terms which they employ in their art.

Dance-Tunes.

The instrumental tunes of national dances are frequently derived from the airs of songs. In fact, among uncivilised nations the music to which dances are performed consists very often of songs, the rhythmical effect of which is enhanced by the loud steps of the dancers, by clapping of hands, or by the employment of some instrument of percussion, as castanets, drums, &c. The tunes of national dances which have been published in European countries are mostly arranged for the pianoforte. However, as many of the collections of national songs before mentioned contain also dance-tunes, it is hardly necessary here to give a long list of the separate collections which have appeared in print. Most of them have been compiled with too little regard to the preservation of the original characteristics of the music to be of essential use for study.

Some insight into the variety of national dances may be obtained by an examination of a publication entitled "Volkstänze aller Nationen der Erde," edited by Louis Köhler (Brunswick: Meyer and Litolff; folio), which contains 120 dance-tunes arranged for the pianoforte. The publication has rather an assumptious title, professing to comprise popular dance-tunes of all nations. This is not the place to enumerate all the dances in the world known to be in popular use; most readers, did they see a list of the names of the dances, would probably be surprised at the great number of them, each designating a particular dance having its own music. Alfred Waldau, in his little book entitled "Böhmische Nationaltänze; Culturstudie" (Prague: H. Dominikus, 1859; 12mo) describes about fifty different dances of the villagers in Bohemia. It would appear that the Bohemians are extraordinarily fond of dancing; at any rate, an equal number of dances has hitherto not been collected in France, Spain, Mexico, or in some other countries where the people are notoriously much addicted to dancing. No doubt several of the specimens enumerated by A. Waldau among the popular ones of Bohemia were imported into that country, and therefore cannot be strictly regarded as national dances of the Bohemians. Indeed, it is often more difficult to trace the original home of a dance-tune than of the air of a national song; the former, being instrumental and unfettered by words, is more easily transferred from one country to another and more readily adopted by different nations.

In England, about three centuries ago, we find several dances in popular use which were derived from the Continent. It hardly admits of a doubt that their continental tunes were imported with them; though afterwards other tunes more or less similar to the original ones were substituted by English musicians. The old collection of dance-tunes, the first edition of which was published in London about the middle of the seventeenth century, under the title of "The English Dancing Master," contains specimens of such dances of foreign origin. The work, having gone through many editions with enlargements, comprised, about the year 1720, three volumes oblong 8vo, and its title was altered into "The Compleat Country Dancing Master." Several other curious collections appeared in London during the eighteenth century; of these, by way of example, may be noticed:—

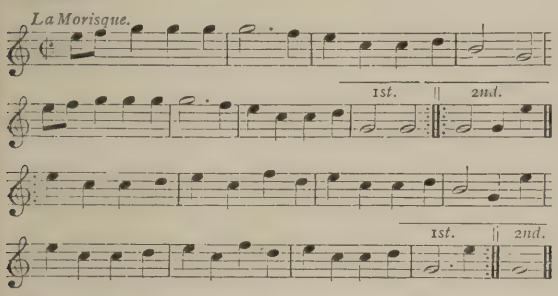
"The Newest Minuets, Rigadoons, and French Dances for the year 1721, perform'd at Court and Publick Entertainmts; composed by Mr. Murphy. To which is added the Ball Dances perform'd at Schools; the tunes proper for the Violin, Hoboy, or Flute" (London; oblong 8vo). The work contains, besides tunes of Murphy's composition, several popular ones,

"Minuets with the Basses for His Majesty's Birth Day, as they were perform'd at the Ball at Court; the tunes proper for the Violin, German Flute, or Harpsichord" (London: T. Walsh, 1738; oblong 8vo).

"Twenty-four Country-Dances for the year 1787; with proper tunes and directions to each dance, as they are performed at Court, Bath, and all Public Amusements" (London: J. Preston; oblong 8vo).

"A Collection of New Minuets for the year 1788; perform'd at Court, Bath, and all Publick Assemblys; set for the Harpsichord, Violin, German Flute or Hautboy. London: printed for Samuel, Ann, and Peter Thompson, No. 75, St. Paul's Church Yard; where may be had: Thompson's Compleat Collection of 800 favourite Country Dances, in 4 vols.; Thompson's Compleat Collection of 400 favourite Minuets for the Harpsichord, in 4 vols.; Thompson's Dances and Cotillons for the Harpsichord; Sandro's Cotillons dedicated to the Prince Royal; De Latre's Cotillons."

Suggestive examples of an early importation of foreign dances into Holland are to be found in a publication of Dutch dance-tunes, entitled: "Het derde musyck boexken begrepen ghetal van onser neder duytscher spraken, daer inne begrepen syn alder hande danserye, te vuetens Basse-dansen, Ronden, Allemaingien, Pauanen, end meer andere, mits oeck vyfthien nieuvue gaillarden, zeer lustich ende bequaem om spelen op alle musicale Instrumēte," by Tielman Susato (Antwerp, 1551; sm. 4to). As this publication is a hundred years older than the "English Dancing Master," it would even for this reason deserve particular attention, were it not on account of some curiosities which it contains. One of the tunes, headed *La Morisque*, is probably the oldest tune of the famous Morris-dance still extant. As it is interesting from having been printed in the year 1550, when most likely it was already an old tune, it shall be inserted here—not in its old notation of square-shaped notes with the C clef on the second line, and without any division of bars, but in our present usual notation, which is at a glance intelligible to modern musicians:—



Surely this tune does not appear very much as if it were above three hundred years old. If a pianoforte accompaniment were made to it in the Thalbergian manner, it might pass for a modern drawing-room piece; and the same remark applies to several others of the tunes in this old Dutch book. *La Morisque*, to judge from its name, was probably introduced into the Netherlands from France. It is a well-known fact that the Morris-dance, supposed to have been originally derived from the Moors in Spain, became during the later period of the Middle Ages diffused through many European countries. It is still occasionally performed in England; likewise in Alsace, where it is called *Morisken;* and especially in the island of Corsica, where it is called *Moresca*, and is danced by men in armour who represent a conflict between the Moors and the Christians. As regards the *Basse-danssen*, of which there are several tunes in the old Dutch book in question, it may suffice to know that this is the kind of dance in which the performers moved slowly about, scarcely raising their feet from the ground. It was rather an aristocratic dance, being especially in favour with the higher classes of society.

In Germany also there are some published collections of popular dance-tunes which date as far back as the sixteenth century. The circumstance of such tunes being printed in some of the instruction-books for playing the organ has given rise in modern time to the supposition that dance-tunes were played in the church. This appears, however, to be an erroneous notion, which may be dispelled by an examination of the old books. It was not unusual for gentlemen of some means to have a little organ in their house for playing secular music as well as for accompanying devotional songs. In the beginning of the sixteenth century the organ-builder Georg Voll, in Nürnberg, constructed small organs for domestic use and portable organs of the kind which were called *Regals*. He even made them in a case having the shape of a book: such a little instrument, in outward appearance not unlike a large German bible, was called *Bibelregal*. If the reader visited the Exhibition of Ancient Musical Instruments which was held in the South Kensington Museum in the year 1872, he will perhaps remember the *Bibelregal*, about three hundred years old, which was lent to the Exhibition by an English gentleman, in whose possession it is. A German book on organ-playing, entitled "Orgel oder Instrument Tabulatur," by E. N. Ammerbach (Leipzig, 1571; sm. 4to), contains, besides sacred pieces, a number of popular dance-tunes. This work I have not seen; but C. F. Becker, in his "Hausmusik in Deutschland" ("Music in the House in Germany," Leipzig, 1840; 4to), describes it circumstantially, and notices especially a fine wood-engraving, facing the title-page, which represents the master of the house and his wife with their guests seated at a long table at the far end of the room; servants, headed by a major-domo, are bringing in wine and various dishes; to the left in the foreground is the orchestra, consisting of players on flutes, cornets, and trombones, who are accompanying a chorus of singers; and to the right is an organ, played by a gentleman who carries a long sword at his side, and whose head is ornamented with a handsome baret. The organ has three registers: and a boy standing behind the table is engaged in blowing the little bellows.

Another German book of that period containing dance-tunes is by Bernhard Schmid, an organist of Strassburg, and bears the title "Zwey Bücher einer Neuen Kunstlichen Tabulatur auff Orgel vnd Instrument," &c (Strassburg, 1577; folio). The dances of which the tunes are given in this publication are most of them German, and others are of foreign origin. Like those given by Ammerbach, the German dances are in $\frac{4}{4}$ time, each of them having appended to it a so-called *Proportio*, which is in $\frac{3}{4}$ time. In Bernhard Schmid's book the designation *Proportio* is corrupted into *Proportz*, and is also called *Hopeldantz*, *Hupfauff*, &c.—names which indicate that it was performed with a hopping step; and it appears probable that the present German dance called *Hopser* derived its name from the same circumstance. Moreover Bernhard Schmid calls the *Proportio* also *Saltarello* and *Nachdantz;* the former name is Italian, and the latter, which is German, signifies an appended dance.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By Joseph Bennett.

No. IV.—BEETHOVEN (*continued from page* 538).

Having investigated, by the light of his letters, the most important of Beethoven's family relationships, I now ask my readers to look, with the same help, into the master's home and see what went on there. No mere feeling of curiosity prompts this course, because it is in the privacy of a great man that we find the best indications of his real character, and, mayhap, some of the most powerful of the influences that dictate his public action. Happily for my purpose Beethoven was never in the habit of concealing his domestic circumstances from friends, nor even of reserving them for confidential chat. His impetuous nature set discretion at nought, and could not brook delay; so, when any matter troubled him at home, the composer rushed to his desk and informed some one or other of all the circumstances in due course of post. A certain Herr Zmeskall was

Beethoven's special confidant. Zmeskall appears to have acted the part of jackal to the great musical lion with pleasure to himself and satisfaction to Beethoven, who was given to joke with him in a manner half contemptuous, half affectionate. He mended the master's pens, addressed his letters, assisted to procure servants, and made himself generally useful, while, in return, Beethoven styled his friend "Confounded little quondam musical Count," "Most high-born of men," "Most worthy Counsellor, owner of mines and lord of fastnesses in Burgundy and Buda," and so on as fancy suggested. It was to this gentleman that the first letter making any reference of interest to Beethoven's domestic circumstances was written. From it we gather that the composer, then living in the house of the Countess Erdödy, had dismissed his servant, and that the man complained of bad treatment, not, there is reason to believe, without good cause. Hearing of the circumstance, Beethoven wrote, "It is just what I expected. As to the blows, that is rather far-fetched. The story is at least three months old, and very different from what he now makes it out to be. The whole stupid affair was caused by a female huckster and a couple of low fellows. I lose very little. He, no doubt, was corrupted in the very house where I am now living!" A clue to the application of the last sentence appears in a subsequent note, from which we gather that the Countess had been paying the man extra to put up with his master's vagaries. Beethoven was hurt on finding this out, and wrote to Zmeskall: "I leave it entirely to you to do the best you can about my servant, only henceforth Countess Erdödy must not attempt to exercise the smallest influence over him. She says she made him a present of twenty-five florins, and gave him five florins a month solely to induce him to stay with me. I cannot refuse to believe this act of generosity, but I do not choose that it should be repeated." Anything more suggestive as regards Beethoven's temper and bearing at home than the Countess's share in this little episode cannot be imagined. Whether the servant was re-engaged or not the letters fail to show, but four years later we find the master and his friend again in correspondence on the same theme. Addressing Zmeskall as "gobbling Count! dinner Count! supper Count!" &c., Beethoven said, "Herzog is to see you to-day. He intends to take the post of my man-servant. You may agree to give him thirty florins, with his wife *obbligata*. Firing, light, and morning livery found. I must have some one who knows how to cook, for if my food continues as bad as it now is I shall always suffer." The situation being open, a man formerly in Zmeskall's employ applied for it, whereupon Beethoven wrote to his late master: "I do not recollect him, but he told me he had been with you, and that you had nothing to say against him, except that he did not dress your hair as you wished. I gave him earnest-money, although only a florin. Supposing you have no other fault to find with the man (and if so, I beg you will candidly mention it), I intend to engage him, for you know that it is no object with me to have my hair dressed: it would be more to the purpose if my finances could be dressed, or *re*-dressed." Several letters followed in connection with this servant business, but the full contents are not published; and we can only assume, Beethoven having given his old domestic a fortnight's notice, that the negociations with the new one were brought to a successful issue.

Two years later we find Beethoven again in trouble with his man. Something like a scrimmage had taken place between them, and the composer came out of it with his face scratched. Whereupon he wrote to Zmeskall: "I must repeat my request about another servant, as the conduct of my present one is such that I cannot possibly keep him. He was engaged on April 25, so on September 25 he will have been five months with me, and he received fifty florins on account. The money for his boots will be reckoned from the third month (in my service), and from that time at the rate of forty florins per annum; his livery also from the third month. From the very first I resolved not to keep him, but delayed discharging him, as I wished to get back the value of my florins. In the meantime, if I can procure another, I will let this one leave my service on the 15th of the month, and also give him twenty florins for boot-money, and five florins a month for livery (both reckoned from the third month), making altogether thirty-five florins. I ought therefore still to receive fifteen florins, but these I am willing to give up; in this way I shall at all events receive some equivalent for my fifty florins. If you can find a suitable person I will give him two florins a day while I am in Baden, and if he knows how to cook he can use my firewood in the kitchen (I have a kitchen, though I do not cook in it); if not, I will add a few kreutzers to his wages. As soon as I am settled in Vienna he shall have forty florins a month and board and livery as usual, reckoned from the third month in my service, like other servants. It would be a good thing if he understood a little tailoring. So now you have my proposals; and I beg for an answer by the 10th at the latest, that I might discharge my present servant on the 2nd with the usual fortnight's warning, otherwise I shall be obliged to keep him for another month, and every moment I wish to get rid of him. As for the new one you know pretty well what I want—*good steady conduct, a good character, and not to be of a bloodthirsty nature*, that I may feel my life to be safe, as, for the sake of various scamps in this world, I should like to live a little longer." Zmeskall seems to have achieved the task assigned him, and supplied Beethoven with a man and wife; but hardly had three months elapsed before the master again wrote to his friend: "When you have a moment's leisure let me know the probable cost of a livery, without linen, but including hat and boots. Strange changes have come to pass in my house; the man is off to the devil, I am sorry to say, whereas his wife seems the more resolved to take root here." The upshot of this new revolution was that Beethoven tried to get on with two female servants, Baberl and Nany, one of whom may possibly have been the wife aforesaid. But the expedient answered for only a few days without fresh upsettings; and a general state of turmoil and discomfort set in, the nature of which can be gathered from a letter addressed to Frau von Streicher: "Your dear, kind daughter was with me yesterday, but I scarcely ever remember being so ill. My *precious servants* were occupied from seven o'clock till ten at night in trying to heat the stove. The bitter cold, particularly in my room, caused me a chill, and the whole of yesterday I could scarcely move a limb. . . . You are aware that, on the same day, I discharged Baberl. I cannot endure either of these vile creatures. I wonder if Nany will behave rather better from the departure of her colleague. I doubt it; but in that case I shall send her *packing* without ceremony. She is too uneducated for a housekeeper, indeed quite a *beast;* but the other, in spite of her pretty face, is *even lower than the beasts*. As the new year draws near, I think five florins will be enough for Nany. I have not paid her the charge for *making her spencer*, on account of her *bad behaviour to you*.

The other certainly deserves no new-year's gift, &c." Beethoven clung to the idea of sending Nany after Baberl, but meanwhile tried what a little assault and battery would do. Writing again to Frau von Streicher, he said: "I am rather better though to-day. I have been obliged to endure a great deal from Nany; but I shied half a dozen books at her head, by way of a new-year's gift. We have stripped off the leaves (by sending away Baberl) and lopped off the branches; but we must extirpate the *roots*, till nothing is left but the actual soil." It is satisfactory to know that Nany was open to the argument of the flying volumes, and, repenting of her misdeeds, clung to her place. But Beethoven reviled her as much as ever. She cooked his accounts, it seems, and actually ate white bread for breakfast. On these points the master is very precise to his fair friend: "Nany is not strictly *honest*, and an odiously stupid *animal* into the bargain. Such people must be managed not by *love* but by *fear*. I now see this clearly; her account-book alone cannot show you everything; you must often drop in unexpectedly at dinner-time, like an avenging angel, to see with your own eyes *what* we actually have. I never dine at home now, except when I have some friend as my guest, for I have no wish to pay as much for one person as would serve for four. . . . In addition to twelve kreutzers for bread, Nany has a roll of white bread every morning. Is this usual? And it is the same with the cook. A daily roll for breakfast comes to eighteen florins a year. . . . Mdlle. Nany is wonderfully changed for the better since I sent the half-dozen books at her head. Probably they chanced to come into collision with her *dull brain*, or her *bad heart;* at all events, she now plays the part of a penitent swindler!"

But Nany soon broke out again. Probably Frau von Streicher had a word with her anent the delinquencies set forth in Beethoven's letter. Be this as it may, the once "penitent swindler" proceeded to have more than a word with her master, and all was at sixes and sevens within this turbulent dwelling. "Nany yesterday," wrote the composer, "took me to task in the vulgar manner usual with people of her *low class* about my complaining to you, so she evidently knew that I had written to you on the subject. All the devilry began again yesterday morning, but I made short work of it by throwing the heavy armchair beside my bed at N.'s head, which procured me peace for the rest of the day. They always take their revenge on me when I write to you, or when they discover any communication between us." The writer then branches off to speak about Carl, but presently returns to his original theme: "As for the servants, there is only one voice about their immorality, to which all the other annoyances here may be ascribed." At length Beethoven could stand it no longer, and Nany went her way. Whereupon Beethoven wrote: "Judgment was executed to-day on the notorious criminal. She bore it nearly in the same spirit as Cæsar did the dagger of Brutus, except that in his case truth formed the basis, while in hers only wicked malice. The kitchenmaid seems more handy than the former *ill-conducted beauty* (Baberl), who no longer shows herself—a sign that she does not expect a *good character* from me, though I really had some thoughts of giving her one. The kitchenmaid at first made rather a wry face about carrying wood."

A little later and it would appear that Beethoven had no servants at all. At any rate we gather from the purport of a letter to Frau von Streicher that she had found the composer's house locked up. "You see what servants are!" exclaims Beethoven. "Such is housekeeping. So long as I am ill I would fain be on a different footing with those around me, for dearly as I usually love solitude, it is painful to me now, finding it scarcely possible, while taking baths and medicine, to employ myself as usual, to which is added the grievous prospect that I may perhaps never get better. . . . I will consider about engaging a housekeeper. If I could only have the faintest hope in this corrupt Austrian State of finding an honest person, the arrangement would be easily made; but—but!!!" Some weeks later (the year is 1817) we find Beethoven trying another manservant, with no better success; and he writes to *Z*meskall: "I am really in despair at being condemned by my defective hearing to pass the greater part of my life with this most odious class of people, and to be in some degree dependent on them." A month passes and the master makes the usual discovery that his man robs him. Then he loses all patience, and, under the influence of sickness and vexation, cries out in the spirit, if not in the language, of another illustrious character, "O wretched man that I am, who shall deliver me from the body of this death!" Writing again to *Z*meskall he says: "As for myself I am often in despair, and almost tempted to put an end to my life, for all these remedies seem to have no end. May God have compassion on me, for I look on myself to be as good as lost. I have a great deal to say to you. That this servant is a *thief* I cannot doubt—he must be sent away; my health requires living at home and greater comfort. . . . I thank God that the thread of my life will soon be spun out." Nevertheless he asks in a postscript to have a quarter of a yard of *green* wax cloth sent him, complaining that he cannot get it from the *green* people of Nussdorf, where he is spending an autumn holiday. More trouble followed, and Beethoven poured it all into the sympathetic ear of Frau von Streicher. Only a part of a long letter on the servant question, written at this time, has been published, and in that we find the subjoined emphatic passage: "Now Heaven be praised! I have contrived to collect all these particulars for you with no little toil and trouble; and God grant that I may never, never more be obliged to speak, or write, or think again on such a subject, for mud and mire are not more pernicious to cultivated soil than such devilry to any man." This fervent prayer was not answered—in other words, Beethoven's suspicious and irritable nature was not changed. Frau von Streicher appears to have counselled him not to listen to the gossip talebearers, and the master replied: "It is now very evident that if *you* do not kindly superintend things for me, I, with my infirmities, must meet with the same fate as usual at the hands of these people. Their *ingratitude* towards you is what chiefly degrades both of them in my eyes. But I don't understand your allusion about gossip. On one occasion alone can I remember having forgotten myself for a moment, but with very different people. This is all I can say on the subject. For my part I neither encourage nor listen to the gossip of the lower orders. I have often given you hints on the subject without telling you a word of what I had heard. Away! away! away! with such things."

Save for an occasional reference to lodgings, which Beethoven changed as often as he did his servants, the letters are silent about domestic worries till 1823, when they break out once more on the old theme. In a note to Schindler we read: "Pray . . . inquire this afternoon, if possible, about the housekeeper in the Glockengasse. . . . She is a widow, understands cookery, and is willing to serve merely for board and lodging, to which, of course, I cannot consent, or only under certain conditions. *My present one is too shameful.*" But at this time Beethoven had a double affair on his hands.

He had quarrelled with his landlord—by no means an infrequent occurrence—and the man wanted to get rid of him; if not by hook, then by crook—anyhow, in point of fact. The master, in turn, retaliated by abusing the house and calling for the police. A pretty state of things is revealed by the subjoined letter to Schindler: "The incessant insolence of my landlord from the hour I entered his door up to the present moment compels me to apply for aid to the police; so I beg you will do so for me at once. As to the double winter-windows, the housekeeper was desired to see about them, and especially to state if they were not necessary after such a violent storm, in case of the rain having penetrated into the room; but her report was that the rain had not come in, and, moreover, that it could not possibly do so. In accordance with her statement I locked the door to prevent this rude man entering my room during my absence (which he had threatened). Say also what his conduct to you was (Schindler lodged in the same house), and that he put up a placard of the lodgings being to let without giving me notice, which, besides, he has no right to do till St. James's Day. . . . I am charged, too, for lighting, of which I know nothing. This detestable lodging, without any open stove, and the principal flue truly abominable, has cost me (for extra outlay, exclusive of the rent) 259 florins, in order merely to keep me alive while I was there during the winter. It was a deliberate fraud, as I was never allowed to see the rooms on the first floor but only those on the second, that I might not become aware of their many drawbacks. I cannot understand how a flue *so destructive to health can be tolerated by the Government*. . . . My chief anxiety at present is that he may be ordered to take down his placard and to give me a receipt for the house-rent I have paid; but nothing will induce me to pay for the abominable lighting, without which it cost me enough actually to preserve my life in such a lodging. My eyes do not yet suffer me to encounter the town atmosphere, or I would myself apply to the police." Schindler, acting for the master, appears to have effected a compromise with the landlord, and was reprimanded by Beethoven for his pains, while directed to look out for another place. "How could you possibly accept such a proposal," exclaimed the irate composer, "from our churlish landlord, when accompanied by a threat? Where was your good sense? Where it always is."

In the summer of this year (1823), the year in which Beethoven began seriously to work at the Ninth Symphony, he occupied apartments placed at his disposal by Baron Pronay, in one of that gentleman's country seats. But they did not suit the impossible master; so, on the ground that the Baron offended him by bowing profoundly every time they met, he got away to his old quarters at Baden. Even there he was wretched, and, as usual, made a scapegoat of his domestics. "The miserable state of my digestive organs," he wrote to Carl, "can only be cured by medicines and diet, and for this I have to thank my *faithful* servants." One of these unfortunates was an old woman named Schnaps, who first appears in the letters as "My fast-sailing frigate, the worthy and well-born Frau Schnaps," but later on, as we shall see, acquired various designations somewhat less complimentary. Frau Schnaps accompanied Beethoven to Baden in the autumn of 1824, and was in the habit of going into Vienna as her master's business required. On one occasion she did not return at the time appointed, whereupon Beethoven flew in a passion and abused her to Carl: "I merely wish to let you know that the old woman is not yet returned, why, I cannot tell. . . . It is really so distressing to me to depend on such people, that if life did not possess higher charms it would be utterly insupportable in my eyes. . . . Two days ago the old woman told me that she wished to end her days in an almshouse. Perhaps she will not return to me; so be it, in God's name! She will always be a wicked old woman." Frau Schnaps however reappeared the next day, bringing an old bell-pull from the master's former lodgings, which he suspected her of having an interest in keeping out of his possession. Carl was duly apprised of her advent, but Beethoven had not the grace to express any regret for his unjust suspicions of the old lady's honesty in this particular matter. Soon after the "fast-sailing frigate" drove before the wind a second time, and Beethoven wrote again to his nephew: "The creature went off yesterday and has not returned; we shall see how this turns out. The old beast was determined to be off, being like a restless wild animal devoid of purpose or reason. May heaven have pity on me! The new cooking began yesterday!" But the new cook was not long to stay, and the frigate returned to her old anchorage: "The maid came indeed," writes Beethoven, "but is not to remain; in the meantime I have spoken pretty plainly to the old woman, so far as it is possible to speak to such people. But let us say no more of all this bedevilment." Soon after he urges Carl: "Do all you possibly can to rid me of that old demon," and ends the letter by apparently enumerating the personages forming his *ménage:* "The old witch, and Satan, and I." Presently came a change for the better in Frau Schnaps: "Now as to my domestic rabble," writes the master, "yesterday the kitchenmaid was off again and got a fresh place; the cause is difficult to discover from my old witch, who is now once more all smiles, and no longer persists in declaring she has incurred loss from the weekly bills. What do you think of that?" But fair weather did not last long, and the master had to say, "Here comes *Satanas*. To-day her raging fury and madness have somewhat subsided, but if she applies to you refer her to me the day after to-morrow. During the whole week I was forced to submit and to suffer like a saint. Avaunt! such dregs of the people! What a reproach to our civilisation to stand in need of a class like this, and to have those whom we despise, so constantly near us." Again, still addressing Carl, he says: "The old goose is the bearer of this. . . . She is going to-day to Katel, so she will have very little time for her stupid blundering. May the Lord one day deliver me from her, *Libera me, Domine, de illis*, &c." Soon after there are signs of approaching deliverance by the master's own act: "It is impossible to permit this any longer; no soup to-day, no beef, no eggs, and at last *broiled meat* from the inn. When Holz was with me lately there was really almost nothing to eat at supper; and such is the woman's bold and insolent behaviour, that I have told her to-day I will not suffer her to remain beyond the end of the month. . . . Little as I require what nourishes the body, as you know, still the present state of things is really too bad, besides being every moment in danger of being poisoned." The end hastened on: "We must have done with this evil old creature. I have scarcely enough to eat, and am forced also to endure the sauciness and insolence of this most malicious old witch, and with such wages too! I think I must ask my *pseudo*-brother to come, and would be glad to engage again the woman from Winter's in the Kothgasse, who at least knew how to cook." At last the end came, and the final glimpse the letters afford us reveals the extraordinary spectacle of a domestic interregnum with a mechanic as makeshift. Writing from Baden in October, 1825 (seventeen months before his death), Beethoven said: "I mean to come in to-morrow with the joiner and to send off these old hags; they are too bad for anything.

Until the other housekeeper arrives I can make use of the joiner."

Were it not my plan to let these letters speak for themselves, what a homily might now be written upon the foregoing! But there is no need. My reader has said to himself already, "And this poor creature—this restless, moody, suspicious man—this thrower of books and chairs at women's heads—this fluent professor of Billingsgate was the mighty Beethoven, the great poet, the gifted immortal whose thoughts were too deep for words!" My reader has not less certainly laid to heart the lesson :—

How poor, how rich, how abject, how august,
How complicate, how wonderful, is man!
How passing wonder He who made him such!
Who centred in our make such strange extremes!
From different natures marvellously mixed,
Connection exquisite of distant worlds!
Distinguished link in being's endless chain!
Midway from nothing to the Deity!
A beam ethereal, sullied and absorpt!
Though sullied and dishonour'd, still divine!
Dim miniature of greatness absolute!
An heir of glory! a frail child of dust!
Helpless immortal! insect infinite!
A worm! a God!

(*To be continued.*)

PRODUCTION OF GOUNOD'S "POLYEUCTE."

After so many postponements that the Parisians became weary of waiting, M. Gounod's "Polyeucte" was produced at the Nouvelle-Opéra, on Monday, the 7th ult. The splendour of its representation more than atoned for delay. M. Halanzier knew perfectly well what he was about, and would not be turned aside by any measure of remonstrance or ridicule. He had to make the presentation of the first new work at the Grand-Opéra a magnificent success, and so long as the preparations were not complete—in fact, while anything whatever remained to be done—the public and the press were allowed to clamour unheeded at the gates. At last everything was ready, as Marshal Lebœuf said of the unhappy French army in 1870, "down to the smallest strap and buckle;" and only then, when the closing days of the Exposition had arrived and the season had well nigh flitted away, was "Polyeucte" brought forth. Let us, before noticing the performance, look at the manner in which the Opera itself was got ready, and draw, as we inevitably must, an unpleasant, though perhaps wholesome, contrast with what takes place in the same way nearer home.

As far back as 1869 the libretto of "Polyeucte" was finished by MM. Barbier and Carré, the subject being taken, as everybody knows, from Corneille's tragedy. In 1870 or 1871 M. Gounod came to England, and the composition of the music occupied much of his time during a prolonged residence amongst us. How, when completed, the MS. score was detained here and did not accompany its distinguished author back to France; how, despairing of again possessing it, M. Gounod set bravely to work and rewrote the whole from memory, and how the original MS. at length was restored to him—all these incidents are familiar and need not be recounted in detail. Nor need we dwell upon such a matter of recent history as the difficulty which arose between M. Halanzier and the publishers of the Opera, nor upon the little dispute which, later still, sprang up between the same eminent *impresario* and M. Gounod himself. Enough that in October, 1877, the score of "Polyeucte" was handed over to M. Halanzier, and the work of preparation began which ended exactly a year after. First of all it was necessary to determine the principal artists, both of "creation" and *partage*. This task, in virtue of right and custom, fell to M. Gounod, who easily obtained Mdlle. Krauss and M. Salomon for the leading characters. In other cases difficulties arose. Thus, M. Lassalle could not, at first, be reconciled to the part of *Sévère*. The Roman general is deeply in love, and his feelings overcome his manliness. So M. Lassalle, a big person, went to M. Gounod, saying, "Master, I cannot weep. Look at me; is it possible for a fellow of my size to cry decently on the stage?" But his objections were not proof against the argument of an additional romance: in course of time all other susceptibilities were allayed, and the cast definitely made. Then came the copying of the parts, which alone cost between 6,000 and 7,000 francs; and next the important matter of the scenic arrangements. The Opera is in five acts, whereof each was given into separate hands—M. Daran (Act 1), M. Cheret (Act 2), MM. Rubé and Chapron (Act 3), MM. Carpegas and Lavastre, sen. (Act 4), M. Lavastre, jun. (Act 5). These gentlemen made a sketch for each of the tableaux intrusted to them, and submitted it to the authorities of the house—subsequently, on its being accepted, building up the "set" in miniature, for examination by the machinist, who had to determine its practicability for working. The miniature, or *maquette*, having passed, the artist set to work upon the scene itself—no small labour in the case of such elaborate and gigantic pictures as the exigences of the stage and the Opera required. While M. Daran and his colleagues were thus busy, the designer of the costumes, M. Lacoste, had an equally important and responsible task on hand. Given *carte blanche* by his director, this gentleman spared neither trouble nor expense; and his expenditure of both may be imagined when it is stated that no fewer than 123 different costumes, all as correct as research could make them, were provided. Some of these were, of course, multiplied; and altogether over 1,000 complete dresses entered the wardrobe of the theatre for use in "Polyeucte" alone. The pains taken with the costumes were immense. M. Lacoste made a water-colour drawing of each, showing every shade of colour and every detail of ornamentation; while great care was used to adapt the dress to the figure, &c., of the wearer, and to secure harmony of tone among those which would necessarily be placed in juxtaposition during the performance.

Scenery and dresses having been provided, the *mise-en-scène* in all its multifarious parts demanded attention. Nearly 8,000 francs were spent in "properties" alone, and 270 *figurants*, male and female, were for months drilled in the groupings and action which had been determined on. Not human beings only were thus trained. The four white horses selected to draw the triumphal car of *Sévère* had equally to study their parts, having first been sent up to the level of the stage by means of a lift. The special rehearsals in each department were most elaborate and painstaking. Those of the principal artists, under M. Salomon, were extremely numerous, every point being made familiar before the general rehearsals began; so with the hundred chorus-singers, who were first exercised in reading their music, the time adopted being as slow again as that indicated by the composer. Then the serious studies commenced, taking place twice a week, in the chorus-room at the outset, finally on the stage, in order to learn the action, entries, exits, and so on. Even more care was bestowed upon the orchestra. Beginning by simply reading their music without attention to anything but the mere notes, the instrumentalists passed to a methodical study of each number. This done, a grand rehearsal was given in presence of all the artists and chorus, followed by another in which the solos and concerted pieces were sung with the band. Then,

every person being perfect in his or her work, came the *répétitions générales*, with scenery, dresses, &c. Of these there were eight, the last taking place on October 3, when the arduous labours of a year ended, and "Polyeucte" was pronounced ready for the public. Surely such careful preparations deserved to be crowned with success. This is the true artistic spirit, and supplies us with one reason why Opera belongs to France, and remains only in furnished lodgings—shabbily furnished at the best—among ourselves.

The *première* of M. Gounod's Opera was one of the greatest events of a Parisian summer fertile in such things. For months it had been anticipated with eagerness, and as reports spread about concerning the grandeur of the music and the magnificence of the *mise-en-scène*, a desire to be present became the rage. Weeks before the doors were opened not a place was available for love or money, and when the curtain rose such an audience filled the house as only Paris can bring together on special occasions. Foreigners who had travelled hundreds of miles for the express purpose attended in large numbers; the rest was the *élite* of all that goes to make up French social, literary, and artistic eminence. M. Gounod might well have been proud of the compliment paid to his genius—one he scarcely anticipated seven years ago, when the theatre was an army hospital, Paris a ruin, and the composer an exile. The Opera was cast as follows: *Pauline*, Mdlle. Krauss; *Polyeucte*, M. Salomon; *Sévère*, M. Lassalle; *Siméon*, M. Bataille; *Félix*, M. Beradi; *Le Grand-Prêtre*, M. Menu; *Sextus*, M. Bosquin; *Néarque*, M. Auguez; *Stratonice*, Madame Calderon. It may be as well to add that the chief parts were under-studied—*Pauline* by Mdlle. de Reszke, *Polyeucte* by M. Sellier, and *Siméon* by M. Boudouresque. For some time after the performance began the audience remained apparently unmoved. The severe dignity of the music was perhaps a surprise to most, not of the most welcome character. But as the Opera developed itself an entire change took place. The strength of the story, the exalted nature of its treatment by M. Gounod, and the magnificence of the stage-pictures revealed to all present that they were assisting at the *début* of a great work, intended to fill a place in French Opera analogous to that of Corneille's tragedy among its kind, conceived in the same lofty spirit, and wrought out with the same uncompromising fidelity to artistic principles. Thenceforward the success of the representation was assured. The audience set no bounds to their applause. They were delighted with the scenic effects, as well they might; charmed with the Pagan ballet, satisfied with the artists, and—though the drama and its musical illustration may have been hardly to the taste of lovers of lighter fare—content to accept both as splendid additions to French art. All concerned in the representation worked with a will, and too much praise cannot be given to the ease and smoothness with which the complicated theatrical machine was made to work. Mdlle. Krauss distinguished herself highly. She is a thorough artist, and rose to the height of the great occasion as only a thorough artist can, singing and acting with unsparing devotion to her task. M. Salomon equally well justified M. Gounod's choice, nor were the other performers less deserving in their several degrees. The whole representation, indeed, was a triumph in keeping with the grand traditions of the establishment, and a fitting crown to M. Halanzier's unsparing labours. "Polyeucte" has since been given thrice a week to crowded houses, and a long time must elapse ere even curiosity about it can be completely satisfied.

A visitor to Llandaff Cathedral at the present time would, if he attended public worship, hear a regular Cathedral service properly and decently performed by a competent choir and an accomplished organist, and would probably come away from the sacred fane imagining that he had been listening to something which was but the continuance in regular succession of the tradition and practice of centuries. Such a supposition would however be fallacious, for the musical services in Llandaff Cathedral date back but a very few years. The present Bishop of the diocese, Dr. Ollivant, was installed in Llandaff Cathedral in March, 1850, at which time the services were conducted in a very unpretentious and discreditable manner. A special correspondent of the *Bristol Times*, having paid a visit to the cathedral on a Sunday in December, 1849, thus recorded his experiences:—

> The service was held in the Lady Chapel, at the eastern end of the cathedral. A small chantry at the south side is used as a vestry-room, and here, behind a screen, the minister was robing himself, while the verger, sub-sacristan, mace-bearer, and clerk, all concentrated in a single functionary, was slowly pacing up and down waiting the canonical wardrobe being completed. Half-a-dozen persons were in their seats, independent of a crowd of little girls belonging to the parochial schools, who nestled round the altar-rails, and about an equal number of boys at the opposite side, who clung to a man, who, in turn clung to a violoncello. Of a choral service I cannot find even a record, and the verger told me, after prayers, that there were some old people in the "city" who recollected having seen a few broken pipes of an organ that once existed, and which was lost in the days when the well-known Richard Walton held the see. The service at the ancient minster at Llandaff was primitive indeed for a parish-church. One by one the congregation dropped in, until there were about thirty adults present. When the clergyman had finished his toilette, the clerk, sub-sacristan, verger, mace-bearer took up his mace, and, although he and the clergyman had been previously laughing and talking, put on a solemn face, and the old grey-headed clerk walked solemnly before a still more grey-headed clergyman up the aisle, and then grounding his silver wand he sank the sub-sacristan, verger, and mace-bearer into the reading desk, assuming the character of the parish-clerk.

The truthfulness of the foregoing account has been vouched for by a recent writer, who says:—

> I can bear testimony to the accuracy of the description. The violoncello was then screwed up and a little boy usually carried pieces of paper from the clergyman to the violoncellist with the number of the hymn and the tune to be played, the melody of which was ground out of the violoncello with all the dignity that an aged man, with somewhat trembling fingers and an unhappy tendency to let the bow slip up and down the strings, could impart. It seems now almost impossible to realise what must have been the effect upon those present, when the only instrument to give expression to the choral portions of the church service—now rendered in harmony at our village churches with precision and effect—was a violoncello.

It is pleasant to note the vast change and improvement which has come over the Llandaff Cathedral services since 1849; and we cannot but think that great progress has taken place in the musical services of our churches throughout the length and breadth of the land, but that there are still some dark spots, which mar the cheerful prospect, is undeniable, as the following extract from the *Building News* of the 23rd of August last will show:—

> By a drive the excursionists hastily reached the small and not very interesting church of All Saints, Burstwick, where the vicar had kindly arranged a little sort of reception, *as the ready sexton performed a selection on the barrel-organ while the visitors walked up the nave.*

The italics are ours, and we can only regret that the programme of the selected pieces was not given in full by the correspondent of the *Building News* who thus gravely records, without any expression of astonishment, the musical manner of receiving a distinguished and learned Archæological Society in one of our English parish-churches in this year of grace. *O tempora! O mores!*

We much regret that we cannot transfer to our pages a *verbatim* report of the excellent speech delivered by Professor Macfarren, Principal of the Royal Academy of Music, to the students of the Institution on their reassembling after the summer vacation. Such sound advice from one whose life has so perfectly illustrated the maxims he enforces

is extremely valuable, not only because it eloquently sets forth the absolute necessity of hard and earnest work, but because it tends to show the young pupil that he is not a real artist who strives after anything short of a solid and enduring fame. "The smallest of the provinces of music," said the Professor, "was to amuse. When they looked into musical history, see what men had been and what they had done, and think of themselves as being the representatives, the medium through which the productions of the great masters were to permeate to the world, they must think that it was a very solemn responsibility they assumed; that they bore in their talent, and in the application of it, the reputation of Handel, of Beethoven, of Mozart." In dwelling upon the importance of literary study, he said, "He was happy to believe that the time was no more when persons of their calling were little regarded for their social qualities, and when their art itself was despised by persons in the wealthier classes of society." When the Sterndale Bennett Scholarship was initiated in the Academy it was made compulsory that candidates should pass a preliminary literary examination; and although perhaps there is always a danger that some few gifted young musicians may be prevented from competing by the necessity of submitting themselves to such an ordeal, we cannot but believe that the law thus stringently enforced must eventually be productive of more good than harm to the art.

The announcement that the sum collected in aid of the Charity at the recent Worcester Musical Festival amounts to £1,504 12s. 4d. will be hailed as a gratifying proof that the restoration of these meetings in a city where opposition to their continuance at one time appeared almost too formidable to be combated has caused a widely spread feeling of satisfaction. But financial success is not all that we require; and in the interest of music we cannot take leave of the subject without expressing an earnest hope that in 1881 the Dean and Chapter may see the absolute necessity not only of raising the orchestra so that the executants may be heard to the greatest advantage, but of placing it in its former position against the west window. As we have already said in these columns, we sufficiently respect the feelings of the custodians of the Cathedral to admit that a more purely religious tone is given to the Festival by having on the opening morning and the closing evening a free Choral Service; but if Oratorios are to be performed at all, they should be performed in the best possible manner; and we are convinced that, even from a clerical point of view, it is a mistake to suppose that by beginning and ending such performances with prayer they can be invested with the character of services. The expressions of discontent from all the artists at the new arrangement of the orchestra may not have reached the ears of the Dean and Chapter, but the defect in the transmission of sound from the choral and instrumental body can scarcely have escaped their attention; and as so much has been willingly conceded to the clerical authorities in the cause of religion, let us trust that on a future occasion a few important reforms may be yielded to the musical authorities in the cause of art.

With every desire to do full justice to the ingenuity of Mr. J. Dyson, the inventor of "The Chromatic Music Stave, or Key-board System of Notation," an explanation of which has been recently forwarded to us, we cannot conscientiously say that we see sufficient advantage in it to counterbalance the necessity of reprinting all the existing music. Of course we are aware that the same objection would apply to any new notation; but if we are to have a reform, let us not patch up our defective system, but, taking Nature to guide us, adopt a method by which music shall be written as we hear it. Mr. Dyson's proposed plan is that of arranging lines in groups of two and three alternately, the lines representing the chromatic notes of the scale of C natural and the spaces the diatonic notes. A dash slanting up to the head of a note shows that is sharpened, and slanting down to the head, that it is flattened, two dashes indicating a double sharp or flat note, and a horizontal dash a naturalised note. This is, of course, perpetuating the feeling of the scale of C being *natural*, and all others *departures* from it; an idea utterly at variance with truth, and one which, were it not for our present notation and the key-boards of our pianofortes, organs, and harmoniums, would never enter the mind of a musician. The fact of our notation being recognised throughout the civilised world is the strongest argument in its favour; and although, seeing the innumerable plans daily put forward to replace it, we are not prepared to guarantee it a long life, we hope that should it ever be supplanted, it will be by a system built up logically from a study of modern facts rather than of ancient fancies.

An article in the *Builder* of the 5th ult., headed "The Pianoforte artistically considered," draws attention to a subject of much interest not only to pianoforte manufacturers, but to the general public. The author truly says: "It is surprising that in regard to one article of furniture which is usually the most prominent and largest in a modern drawing-room, and is certainly the most distinctly artistic and the least utilitarian in its associations, there should still be not an effort made systematically to provide it with an outer shell such as a man or woman of refined taste can at least find suitable and unobjectionable." Why this is, seems on the whole very ably accounted for in the paper referred to. The "regulation type" being once established, it was deemed quite sufficient to say in the price-list that the case was rosewood, mahogany, or walnutwood, without bestowing a thought upon that beauty of design so necessary to fit it for its legitimate place in an elegantly furnished room. We have not space to enumerate the many suggestions set forth for improvements both in the form and ornamental designs of pianoforte cases; but we quite agree with our author that many valuable hints may be obtained from the old spinets and harpsichords in the South Kensington Museum. There can be no possible reason why a pianoforte should be the ugliest piece of furniture in the room; and we are by no means inclined to accept the apology for its appearance once made in our hearing, that it is no doubt a hideous thing to look at, but then "everybody knows what it is."

The critic of the *Worcester Herald*, to whose notice of the original performance of "Elijah" we drew attention in our last number, has ventured upon an "explanation." It appears that when he wrote that Mr. Weiss was the "first interpreter" of the music of the Prophet he did not at all mean *literally* the "first interpreter," who was, as we said, Herr Staudigl. Curiously enough, too, although he gave a list of those who sang the part of *Elijah* (in which by the way Herr Staudigl's name was altogether omitted) he incidentally, it seems, mentioned also the tenor; for he tells us that, instead of Mr. Weiss being "succeeded" by Mr. Lockey, it should have been that he was "supported" by him; and all this, it appears, we might have known had we not been so "obtuse." It is very possible that when in this explanatory paragraph he speaks of "the late Mr. Lockey," the readers of the *Worcester Herald*, more accustomed than ourselves to

the writer's style, may know perfectly well that he does not mean what he says; but we are "obtuse" enough to accept the conventional interpretation of his words, and have much pleasure therefore in telling him that the artist alluded to is not only living, but, when we heard from him a day or two since, in the enjoyment of excellent health.

NORFOLK AND NORWICH MUSICAL FESTIVAL.

(By our Special Correspondent.)

Contrary to what was at one time almost general expectation, there has been another, and nineteenth, holding of the Norfolk and Norwich Musical Festival. Years have passed since the tide turned against this institution, and it ceased to make way. But men cannot be expected, especially in a matter not concerning their own personal interests, to go on for ever labouring under the "cold shade" of non-success. It is not in human nature so to do, and the wonder is, looking at the meagre results achieved time after time, that the managers did not long ago throw up their hands and have done with the whole business. This was very nearly the case after the Festival of 1875. The special effort then made to break the spell of failure came to naught, a miserable £150 remaining as the reward of so much labour and risk. The managers seriously asked one another at that time, "What is the good of continuing?" and none could give an answer. But some did not lose hope. Fresh blood was infused into the directing body and another trial determined on, which, I am sorry to say, has ended much like the rest, and left the future of the triennial gathering as dark as before. What is the cause of this discouraging state of things? For myself, I believe it to arise out of a complication of circumstances. In the first place, the Norfolk public do not appear to have much musical taste or culture, and most assuredly they possess no musical curiosity. Programmes made to please them must contain either that which is well known amongst good things, or plenty of that which is trivial. Under these circumstances they may be attracted, but under no other. As a natural result, the Festivals possess little interest for musical strangers, who stay away and leave them to be supported by the locality. This, in turn, makes the institution poor; the best talent cannot be engaged—I do not mean that of soloists alone—and so the whole thing revolves in a vicious circle. And the worst of it is that nobody knows exactly what to do by way of improvement. The local public cannot become enthusiastic musicians all at once, and without very much larger and assured resources the managers dare not try to give the Festival a national importance. Matters are at a dead lock, therefore, and the chances, if they incline either way, favour putting an end to embarrassment by discontinuing the celebration. This, however, would be a thousand pities. We have not so many Festivals in England that we can afford to lose one; and the particular one in question has a history so distinguished, that its extinction would be like destroying a monument of past glory. Besides, even if the Festival does no more than pay its expenses, leaving nothing for the charities, it is surely worth keeping up on its own account. Music, though it may fittingly be made a means to an end, is an end in itself. Let the managers bethink themselves of this fact ere they resolve to throw away one good because they cannot, through its agency, grasp another.

The arrangements for the Festival, which began on the 15th and ended on the 18th ult., were conceived and carried out with strict regard to the circumstances dwelt upon above. Save for two compositions by Sir Julius Benedict—an overture and part of a concerto—and one or two small pieces by local composers, there was absolutely nothing new in the programme. Nor did the scheme comprise more than a single unfamiliar work of any pretensions, and that—Macfarren's "Joseph"—justified fears which the Committee disregarded, by drawing the poorest audience of the week. In genuine interest, therefore, the Festival was to real amateurs painfully deficient. Nor were its executive pretensions all that they might have been under more flourishing circumstances. The solo vocalists, it is true, included some first-class names, readily to be distinguished among the following group: Mesdames Albani, Catherine Penna, Anna Williams, Antoinette Sterling, and Trebelli; Messrs. E. Lloyd, H. J. Minns, W. Shakespeare, R. Hilton, and Santley. The orchestra, on the other hand, was too largely leavened by local talent; and the chorus, though deserving of much praise, as almost entirely representative of Norfolk and Norwich, could not compare with those which elsewhere are made up of selected voices from various parts of England. Sir Julius Benedict, as usual for many years past, acted as Conductor, and looking at all the circumstances attendant, it is not too much to say that the veteran musician did wonders in that capacity. His devotion to the work and his endurance of its fatigues were alike astonishing.

After Monday and the shining hours of Tuesday had been devoted to rehearsal the public work of the Festival began on Tuesday evening with a performance of "Acis and Galatea" and the "Spring" part of Haydn's "Seasons," of course in St. Andrew's Hall, the noble place of assembly which centuries ago the Black Friars built as a church. The interior of this edifice had been admirably arranged for the purpose, with side-galleries in the aisles coming forward to the pillars, another very large gallery under the west window, and a new and handsome orchestra filling what was once the chancel and stretching out into the nave. When fully occupied by a well-dressed audience and brilliantly lighted, the hall, thus fitted out, presented a most satisfactory appearance, though it must be confessed that, so strong is the force of association, even custom cannot rid the mind of a sense of incongruity between the old Gothic church and the doings within it. Giving the first concert on Tuesday evening was, I should state, a departure from the usual plan, which included a performance at cheap prices on Monday. The Committee felt it advisable to shorten the proceedings somewhat and secure more time for rehearsal. Hence the change. But it must not be supposed that the poorer amateurs of Norwich were deprived of their sole opportunity to share in Festival doings. Tuesday's concert was really one at half-price, and the attendance showed how widely the boon was appreciated. Hardly could a better selection of music have been made for such an audience. "Acis and Galatea" has not lost one jot of its popularity through lapse of time, while the charmingly fresh and melodious "Spring" of Haydn captivates the popular ear as much as ever. The Festival therefore began well. The music was at once excellent of its kind, and intelligible to its hearers, while the performance, taken for all in all, offered no ground on which to base serious complaints. Thus early, however, the usual chapter of Festival accidents began to unfold itself. Mr. Lloyd, who had been announced to take the part of *Acis*, could not appear in consequence of illness, and his place had to be filled by Mr. Shakespeare, Mr. Minns, of the Cathedral choir, coming forward as *Damon*, in lieu of the young Royal Academy tenor. It was creditable to both gentlemen that they were ready to meet the emergency; and, even if there had been much to find fault with in their singing, criticism would have forborne to say a word. The other artists were Miss Catherine Penna, who sang, "Hush, ye pretty warbling choir;" Miss Anna Williams, to whom fell the other soprano airs (the part of *Galatea* should not be divided thus); and Mr. Santley, the *Polyphemus par excellence* of our time. Mr. Santley drew down tremendous applause by his "O ruddier than the cherry," nor could his colleagues complain that their efforts failed to meet with sympathetic appreciation. The solos in "Spring" were taken by Miss Williams, who thus early made her mark, Mr. Shakespeare, and Mr. R. Hilton, a very useful bass. As regards the band and chorus, "it goes without saying" that, engaged upon music at once familiar and loved, they did well enough to satisfy reasonable expectations. The number present at this concert was 1,223 as against 1,258 at the cheap performance in 1875.

Great pains had been taken to secure a good audience for Professor Macfarren's "Joseph" on Wednesday morning. The Committee found that they had made a financial mistake in announcing it, and were naturally anxious to fill the hall, while the really musical among the friends of the Festival were quite as desirous that the reputation of Norwich should not suffer by showing indif-

ference to an artistic work. Hence letters appeared in the local papers urging the public to attend, and it was rumoured that tickets were at the last given away in order that the hall might have a respectable appearance. But the Norwich people, though not insensible, perhaps, to the charms of free tickets (if such there were), would not be moved by eloquent printed appeals, and I am sorry to say that only 647 persons attended—the smallest audience of the week. A more discouraging circumstance could not, under actual conditions, have happened. It took all the heart out of the Committee, for it amounted to a solemn popular protest against doing anything likely to give the Festival more than local importance. With regard to Professor Macfarren's Oratorio I have nothing now to say. It has been sufficiently debated since its production at Leeds in 1877, and musicians everywhere have appraised merits which, if not entirely free from association with defects, are beyond question calculated to enhance the fame of the composer and establish his position as one of the leading masters of the age. "Joseph," I hardly need observe, is not an easy work. It exacts much from everybody engaged, and the greater credit is due, therefore, to Sir Julius Benedict's forces for the capital style in which they assailed and conquered its difficulties. The impersonal soprano and contralto parts were sustained by Madame Albani, Madame Antoinette Sterling, and Madame Trebelli; Miss Anna Williams taking that of *Benjamin* in the second section of the work. Mr. R. Hilton was *Jacob;* Mr. Lloyd *Reuben* and *Pharaoh;* and Mr. Santley, as a matter of course, assumed the character of *Joseph*, originally intended for him. With these arrangements none could fail to be satisfied, and the result met every expectation. An apology had been tendered for Madame Albani on the ground of hoarseness, and not, it was clear, without reason; but she exerted herself unsparingly, and made a great effect with the two songs in the second part, "Hath not God made foolish?" and "I will open my mouth in a parable." Mr. Lloyd, though obviously unwell, showed equal devotion to his task, and carried off equal honours; the two contralto ladies proved thoroughly successful in their share of the work; Mr. Hilton was an efficient *Jacob*, and Mr. Santley sang the music of *Joseph* as finely as ever, giving to it all needful dramatic significance. The nine brethren will, there is reason to fear, be always a stumbling block in the way of the Oratorio. They have a good deal of trying music to sing, and capable executants are not easily found, as was demonstrated on this occasion. The Norwich nine were, no doubt, picked men, but they left somewhat to desire; and, as this must almost inevitably be the case whenever the Oratorio is performed, it is worth Professor Macfarren's while to consider whether a semi-chorus, say of half the male voices, should not be employed. Numbers would give the confidence and strength which are now wanting. The execution of the choruses generally called for a good deal of praise. "Honour thy father and thy mother," with its elaborate fugue, was especially well done, and the same might be said of the Famine chorus and that in which *Joseph* is acclaimed by the Egyptians. On the other hand, the chorus of Ishmaelites fell flat, making but little of the expected effect. Sir Julius Benedict conducted with admirable devotion to the work of his brother-artist, and largely helped to a success which was ratified when the Mayor of Norwich led Professor Macfarren to the front of the orchestra, amid the plaudits of the assembly. That the amateurs present enjoyed "Joseph" none could deny. The pity was there were not more of them.

"Joseph" is a long Oratorio, but the Committee felt that, at the risk of surfeiting their patrons, some better known work should be associated with it, and choice fell upon Mozart's "First Mass." Here, beyond question, they offered music as familiar as anything in the repertory of compositions for the Church, and as worthy as any of an attentive and sympathetic hearing. Such a hearing, however, was too much to expect. The audience were tired out, the performers were exhausted, and all that could be done amounted to no more than running through the Mass in a perfunctory way, with eyes intently fixed, so to speak, upon the last page. This remark, however, does not apply to the soloists, Miss Williams, Mr. W. Shakespeare, Madame Trebelli, and Mr. Hilton, who came comparatively fresh, and did what they had to do well. But everybody was glad when the long sitting ended.

Wednesday evening was devoted to a "Grand Ballad Concert"—so called apparently on the *lucus a non lucendo* principle, ballads having very little indeed to do with it. By the choice of the term we are driven to conclude that ballad concerts are as attractive to the mass of the public at Norwich as they are elsewhere; but the Committee were careful, while making use of this influence, to provide something better, and the upshot was that 1,073 persons attended—nearly as many as heard "Elijah" on the following morning, and 450 more than were present at the corresponding concert three years ago. Some excellent music figured in the programme, beginning with Mozart's Symphony in E flat. Works of this kind are, strictly speaking, never out of place, because to carry on the propaganda of high art one must be "instant in season and out of season." No doubt some portion of the Norwich audience benefited by hearing Mozart; nevertheless the aspect of the majority during the performance of the Symphony was far from encouraging. The people stared at late arrivals, of whom there were plenty, talked to each other, and appeared to treat the work much as though its demands upon them were no more exacting than those of a church "voluntary." Under these circumstances it was not to be wondered at that the band played rather carelessly, and seemed as glad as the people in front of them when the last chord arrived. Ernst's Fantasia on the March in "Otello," brilliantly executed by Mr. Carrodus, was much more a popular success, and the performer had to reappear amid great applause. Gounod's burlesque Funeral March (encored) equally delighted the public, while that the always attractive overture to "Semiramide" and the Coronation March from "Le Prophète" obtained a favourable reception need not be insisted on. The doings of the solo vocalists call for no details. Madame Albani, Miss Williams, Madame Sterling, Madame Trebelli, Mr. Lloyd, and Mr. Santley each received one or more "ovations" in connection with songs "familiar in their mouths as household words;" and recalls and encores were the order of the evening. More real interest attached, however, to the performance of a Part-song on the subject of autumn, the work of Dr. Bunnett. As a smoothly written and graceful example of its kind, this "Autumn Song" met with a favourable reception, as well from the stranger amateurs present as from those in whose midst the composer lives.

Thursday morning brought with it "Elijah," and 1,169 persons were attracted to St. Andrew's Hall by that popular work. The character of its performance can be imagined, every bar of the music being now so familiar that only the grossest carelessness could lead to serious mishap. There was no carelessness of any kind at Norwich, and the Oratorio went smoothly from beginning to end, the choralists especially obtaining golden opinions for the manner in which they discharged their task. Mr. Santley was once more an *Elijah sans reproche*, singing with all his old power of voice and fervency of style; the other soloists being Miss Williams, Miss Penna, Madame Trebelli, Mr. Shakespeare, and Mr. Lloyd, to whom were added, in the second part, Madame Albani and Madame Sterling. As the audience refrained from applause there were of course no encores, and no means of judging the effects produced in any particular case. But that the general result was entire satisfaction needed no evidence in order to be accepted as truth. In point of fact, this performance was the special executive feature of the week. It reflected honour upon all concerned, and gave the Festival a distinction worthy of its traditions. The evening entertainment was styled a "Grand Operatic Concert," but out of eighteen pieces in the programme ten had nothing whatever to do with the lyric stage. Really the Norwich Committee have a pleasant style of doing things, and are wags in their way; but the joke of giving concerts a wrong name is harmless, and if a score or two of people were led to purchase tickets by the term "operatic" the end justified the means. The programme was really the most interesting of the week, on account of two novelties from the pen of the indefatigable Conductor, Sir Julius Benedict; and not for this reason alone, inasmuch as it comprised Beethoven's Second Symphony, the "Loreley" finale, and

the Fire Music from Wagner's "Nibelungen." Beethoven's work met with a better hearing than that of Mozart on the previous evening, although it came first and suffered from the extraordinary people who attract notice to their insignificant selves by arriving late. The fragment of Mendelssohn's contemplated opera was also a success. Its solo found an admirable exponent in Miss Anna Williams, who is rapidly taking a high place among concert sopranos, and both band and chorus were up to the mark. The result was a large measure of satisfaction to connoisseurs. Yet another "hit" must be credited to a slow movement for four violoncelli, the work of the late M. Paque, an artist long associated with Norwich Festivals. The movement is unpretending, but charming withal, and, well played by Messrs. Pettit, Chipp, Guest, and Reed, elicited a unanimous encore. By this award the audience really did themselves honour, for M. Paque's music owes none of its power to *ad captandum* means. The "Feuerzauber" from "Die Walküre" was presumably played according to Herr Wagner's concert-room version, but, as the audience were not informed as to its dramatic significance, it was heard with more wonder than admiration. I must again contend that selections from music-dramas like those of Wagner, even when allowed by the composer, are a great mistake as well as a great injustice. They misrepresent the legitimate effect, and they as much fail to please as to instruct. Coming now to Sir Julius Benedict's works, I have first to speak of two movements from a small Concerto for pianoforte and orchestra, written about six years ago, but from some cause or other never performed. They are both charming, and made every connoisseur who heard them regret that the entire work was not given. The Adagio is short, but the Rondo is fully developed, and may claim to rank among the most brilliant and pleasing examples of its class. Sir Julius must have written it in a happy mood. The music runs along so spontaneously, and the treatment of the themes appears so unforced, that mind as well as ear is captivated. Only one opinion pervaded the Norwich audience with regard to it, and that was wholly favourable. Sir Julius intrusted the solo instrument to a local pianist, Mr. H. Kingston Rudd, who, some may remember, played with much success at the Festival in 1875. Mr. Rudd acquitted himself equally well on this occasion. He has very considerable power of execution, a crisp, firm touch, a style free from exaggeration, and obviously a large fund of artistic sympathy. Hence a success which should encourage him to appear on a larger stage than that supplied by a provincial town. Sir Julius Benedict's second contribution to the programme was an Overture specially composed for the Festival, and intended as a prelude to Kleist's drama, "Das Kätchen von Heilbron." The unfortunate German poet seems to exercise the minds of musicians a good deal. Sir Julius had previously written an overture to his "Prince of Homburg;" and it will be remembered that an overture to his memory by Herr Joachim was played at Cambridge when the Hungarian violinist received his doctor's degree. The present work is intended, no doubt, to suggest certain incidents in the drama after which it is named, but the composer has not revealed what they are, and we must regard it as a piece of abstract music. Even so looked at, it is masterly and interesting beyond common; full of power of thought, and fertility of technical resource. Every page reveals a well-accustomed hand, and shows that the veteran author's fancy is as lively as ever. The leading themes of the overture are especially well chosen; and the second deserves a place amongst the most impassioned in the whole range of classical music. Nothing could have been more frank than the success of the work, which was unanimously redemanded, and played a second time with enhanced effect. The vocal pieces of this concert need not detain us. They were of the usual character and met with the usual applause. No more than 886 persons were present.

With Friday morning came the "Messiah" and 1,545 lovers of the sacred Oratorio to hear it. St. Andrew's Hall was crammed in every part, the demand for tickets compelling the Committee to ask the representatives of the press—whose presence was hardly called for—to give up their seats. All the solo vocalists engaged, save Miss Penna and Mr. Lloyd, whom illness kept away, took part in the performance, about which not a word need be said. In the evening a cheap ballad concert, without orchestra, was extemporised, and gave much satisfaction to a crowded house, besides increasing somewhat the very scanty profits of the Festival proper. The total attendance at the six concerts was 6,543. In 1875 seven concerts yielded 6,632, and in 1872, 7,715. The result, therefore, is an improvement upon 1875, and a return to the state of things three years previously. Whether the Committee will be encouraged by this to hold another Festival in 1881, time, which reveals all things, will duly tell.

HER MAJESTY'S THEATRE.

THE autumn season of Opera at this establishment was inaugurated on Saturday the 19th ult. with every prospect of success, the house being crowded to the ceiling. M. Candidus, who made his first appearance as *Florestan*, created a thoroughly legitimate effect, his great song in the dungeon, especially, being given with true dramatic feeling, and his style of vocalism proving that he had been carefully trained in a good school. Madame Pappenheim was the *Leonora*, Mdlle. Bauermeister *Marcellina*, Signor Rota *Pizarro*, Herr Behrens *Rocco*, and Signor Rinaldini *Jacquino*. The great attraction of the season will doubtless be "Carmen," which was produced on the 23rd ult., with Madame Trebelli in the part of the gipsy. To those who are not familiar with Minnie Hauck's impersonation of the character both the acting and singing of Madame Trebelli will be highly satisfactory, a fact fully proved by the warm applause with which she was greeted throughout her performance. "Faust," with Madame Hélène Crosmond as *Margherita;* "Rigoletto," Mdlle. Alwina Valleria in the part of *Gilda;* and other favourite Operas have already been given, showing a laudable desire on the part of the management to offer as much variety as possible in a short space of time.

CRYSTAL PALACE.

THE twenty-third series of the Saturday Concerts at the Crystal Palace commenced on the 5th ult., the first programme being, if possible, even fuller of interest than is generally the case at these excellent performances. The most important event of the afternoon was the first production in this country of Brahms's new Symphony in D major. The work was reviewed in such detail last month in these columns that it is needless to add much to what was then said. The hearing of the work confirmed in almost every respect the opinions expressed after reading the score. It should however, in justice to the composer, be stated that the slow movement produced in performance a greater effect than we were prepared to anticipate; the form appeared clearer on further acquaintance, while the beauty of the orchestral colouring was at times very remarkable. The rendering of the exceptionally difficult music was one of those, we might almost say, miracles of perfection which, in this country at least, are to be heard only at the Crystal Palace; while the warmth of its reception was justified no less by the beauty of the music than by the excellence of the performance. Gluck's overture to "Iphigenia in Aulis," with Wagner's close, was given for the first time at these concerts. Many of our readers will be aware that in the opera the overture leads at once into the first recitative. It has been generally the custom to perform the piece in the concert-room with a Coda written by Mozart. The one which Wagner has furnished, while less brilliant, is certainly far more appropriate to the general character of the overture, and it will in all probability be hereafter generally, if not exclusively, employed. A special feature of the concert was the first appearance in England of the great Belgian pianist, M. Brassin, who was heard in Beethoven's Concerto in E flat, and Liszt's Fantasia on Hungarian airs. While possessed of very remarkable execution, M. Brassin's chief claim to recognition springs from the eminently artistic character of his performance, which was distinguished by a high degree of musical feeling. M. Brassin will be welcomed as a valuable accession to the ranks of our first-class pianists. The vocalist at this concert was Miss Emma Thursby.

Field's Concerto in A flat was the special novelty, or quasi-novelty, at the Concert on the 12th. John Field,

the most distinguished of Clementi's pupils, is now chiefly known by his Nocturnes, many of which are of exquisite beauty. His larger compositions have mostly been consigned to oblivion. The Concerto in A flat, however, though in no sense a great work, is well worthy of occasional revival. In its melodic style it recalls to some extent the music of Haydn and Mozart, while the passage-writing reminds one more of Hummel. The treatment of the orchestra is effective, though not remarkable either for richness or variety. The solo part was played to perfection by Madame Arabella Goddard, who has rarely, if ever, been heard to better advantage than in this work. A magnificent performance of Schumann's great Symphony in C, Op. 61, was given by Mr. Manns's band. The work itself is now, thanks chiefly to the Crystal Palace Concerts, too well known to need criticism. The Overtures were Weber's to "Euryanthe" and Ambroise Thomas's to "Le Roman d'Elvire;" the latter, which was given for the first time at these concerts, being a favourable specimen of the modern French school. The vocal music was of excellent quality. Mdlle. Sartorius, a young lady with a beautiful voice and very finished style, sang Weber's "Glöcklein im Thale" and two songs by Gordigiani and Schumann admirably, while Herr Henschel gave great effect to Lysiart's great scena from "Euryanthe" and to songs by Beethoven and Schumann.

The third Concert (on the 19th) opened with Mr. Walter Macfarren's pleasing and well-written Festival Overture, in A, composed for Mr. Kuhe's last Brighton Festival. The work, conducted by the composer, met with a deservedly favourable reception. The Symphony of the afternoon was Beethoven's charming No. 2, in D. Miss Agnes Zimmermann gave an excellent performance of Schumann's Concertstück, Op. 92, for piano and orchestra, and subsequently played with even greater effect a Prelude and Fugue by Bach, and Bennett's Rondo Piacevole. The singers on this occasion were Mrs. Davison—a lady with a pleasing and well-trained voice, who gave the "Selva opaca" from "Guillaume Tell" and a song by Grieg—and Madame Patey, who sang Handel's beautiful song "Ombra mai fu," from "Serse," and a ballad totally unworthy of a place in a Crystal Palace programme. The concert concluded with two pieces by Wagner, the Funeral March from the "Götterdämmerung," and the "Ritt der Walküren" from "Die Walküre," both of which, though very efficient as concert-pieces, suffer much by their separation from the stage.

On the 26th the afternoon was devoted to a performance of Verdi's "Requiem." This most interesting and beautiful work has been so often heard in London, first under the direction of the composer, and since then under Mr. Joseph Barnby, that a few lines of criticism of the rendering are all that will be needful now. The solos were excellently given by Mdlle. Sartorius, Miss Anna Williams, Mr. Barton McGuckin, and Herr Henschel; while the Crystal Palace Choir, which appeared on this afternoon for the first time during the present season, showed in their singing a marked improvement on some of their performances last winter. It is hardly needful to add that the exquisite orchestral accompaniments were played to perfection by Mr. Manns's band. The Requiem was preceded by Gounod's "Marche Religieuse" (known in England as "Marche Solennelle"), an effective composition admirably scored for the orchestra.

M. RIVIERE'S PROMENADE CONCERTS.

Had it not been for the introduction of the Piano à double claviers renversés" on the 21st ult. this series of so-called "Promenade Concerts" need scarcely receive notice in a journal devoted to the furtherance of musical art. It is true that the "Classical Nights" tend to keep alive the fact that music has been written worthy of the talents of so fine a body of performers as M. Rivière has gathered together; but—next to the refreshments—the real attraction relied upon appeals not to any criticism beyond that somewhat too audibly given by the "promenaders," who, as a rule, encore everything—good, bad, and indifferent—which is not too long to be repeated. The instrument mentioned above (manufactured and patented by MM. Mangeot Frères, of Paris) is, however, a musical curiosity, which, played upon by so expert a manipulator as M. Zarobski, is at least entitled to respectful attention. It is, in fact, two pianofortes in one, the scale of the lower keyboard being like our ordinary instruments, and that of the upper one running the contrary way; the highest notes of the one therefore being over the lowest notes of the other. It may be imagined that extraordinary combinations can be thus readily grasped by either hand; and certainly M. Zarobski (who is a pupil of Liszt) fully displays the qualifications of this invention; but we cannot say that the effect is to us very pleasing, and we doubt whether, when the novelty of the exhibition has worn off, there will be much demand for so unwieldy a pianoforte, especially amongst those who can estimate the legitimate resources of an instrument for which our greatest masters have written.

THE CHOIR BENEVOLENT FUND.

The Choir Benevolent Fund has added another to its long list of successful Festivals in that held at Croydon on Wednesday and Thursday, the 23rd and 24th ult. The idea of trying a Festival in a non-cathedral town was a happy one, and a better place than Croydon could scarcely have been selected, the parish-church being admirably adapted for a choral service. The application for the use of the church was readily granted by the vicar, the Rev. Canon Hodgson; and many of the influential parishioners and local clergy gave their warm support to the scheme. The service on Wednesday evening was rendered by a choir of about seventy voices, comprising members of the Chapels Royal, St. Paul's, Westminster, Canterbury, Eton, and Windsor choirs. The opening anthem was Goss's "O Saviour of the world," and the service was Gibbons in F, sung without accompaniment. The anthem after the third Collect was Mendelssohn's "Hear my prayer," the solo being sung by Master Russell, of the Westminster Abbey Choir. Dr. Wesley's "Wilderness" preceded the sermon, and the verses were sung by the treble already named, Mr. Frost (St. Paul's), Mr. Mellor (Eton), and Mr. Higgins (Canterbury); the last-named gentleman singing the important bass solo with much effect. The sermon was preached by the Rev. Canon Duckworth, who chose for his text 2 Thessalonians, i. 3; and at its conclusion, the offertory having been collected, a new anthem, "I will lay me down in peace," which had been composed expressly for and presented to the Society by Mr. Henry Gadsby, was sung. The anthem is short and full, and, admirably sung by the choir, was exceedingly effective: it will doubtless prove very popular with parish choirs, for whose capabilities it is well adapted. The service concluded with Beethoven's "Hallelujah." The fine organ, by Hill, is of recent date (the former one having been destroyed with the church in the fire some years since), and was ably played by Mr. W. S. Hoyte, Mr. F. Cambridge, and Dr. Bridge, the last of whom conducted the service and some of the anthems from the chancel. The Rev. J. Troutbeck intoned the prayers, and the lessons were read by the Vicar. Upwards of twenty-five of the local clergy were present, robed; and the church was filled to overflowing. During the afternoon of the 23rd, and following day, Organ Recitals were given by Mr. W. S. Hoyte (organist of All Saints', Margaret Street) and Mr. Jekyll (organist of the Chapels Royal). Both Recitals were attended by between six and seven hundred persons.

On the evening of the 24th, a Concert of Glees, Madrigals, &c., was given in the large hall of the Literary Institution. Pearsall's "Who shall win my lady fair," Wilbye's "Flora gave me," and Morley's "Now is the month of maying," were effectively sung by the full choir, numbering about forty-five voices; and the glees sung respectively by members of the St. Paul's, Canterbury, Eton, and Windsor choirs met with warmly expressed approval from the numerous audience. Miss Jessie Jones contributed Mrs. Marshall's charming song, "I arise from dreams of thee" and "Robin Adair," the latter being loudly encored; and Miss Amy Gill delighted her hearers alike by the pleasing quality of her voice and her artistic rendering of "Dermot Astore," encored, and Gaul's "Ferry-Maiden." Mr. Higgins again displayed an agreeable and well-trained voice in the "Song of the Pirate;" and Mr. Abercrombie, in Tours's popular song, "The angel at the window," and

Mr. Winn, in "Simon Bray" (his own composition), were both compelled to satisfy the demands of the audience by singing a second time. A novel and especially interesting feature in the programme was the performance of Reinecke's Cantata for treble voices, entitled "Little Snowdrop," by the choir-boys of Westminster Abbey. The young vocalists, under the direction of their able teacher, Dr. Bridge, who presided at the piano, sang the solos and concerted music with admirable taste and expression, reflecting much credit on their training; the song of the dwarf Tom, "Now all the tasty soup is made," given with point and humour by Master N. Bowes, being enthusiastically redemanded. The accompanying verses to the Cantata were recited by Mr. Charles Fry. The part-songs were conducted by Mr. Winn and Mr. G. C. Martin, sub-organist of St. Paul's, and Mr. F. Cambridge accompanied the songs. We understand from the Secretary that much of the success of the undertaking is due to the exertions of Frederick West, Esq., an influential resident and an enthusiastic musical amateur, who, aided by the Rev. W. Wilkes, superintended the admirable carrying out of the local arrangements. It is gratifying to learn that the total receipts of the service, recitals, and concert will probably exceed £200.

LONDON CHURCH CHOIR ASSOCIATION.

The Sixth Annual Festival of the London Church Choir Association took place at St. Paul's Cathedral on Thursday evening, the 24th ult. The immense congregation was perhaps larger than usual, and we think that the few who were fortunate enough to get a seat in one of the galleries above the ground-floor will not easily forget the magnificent appearance of the Cathedral on this occasion. The choir, under the direction of Mr. J. R. Murray, numbered about 1,200, and, considering its great size, sang with much steadiness. As usual, the whole of the music was composed specially for the occasion; and we always look forward with pleasure to this festival partly on that account. Mr. Hoyte (who presided at the organ with excellent taste and judgment) contributed the chants for the psalms, and Messrs. Archer, Martin, and Stephens provided the hymn-tunes. Next to the most important musical feature of the service was Mr. Gadsby's setting of the Magnificat and Nunc dimittis. This composition is in the key of G, and in Mr. Gadsby's well-known excellent style, original, striking, and vigorous. We scarcely know why one part should be singled out from the rest; but perhaps the most effective movement for both organ and voices is to the words, "He hath scattered the proud," and the following verse. No doubt we shall have another opportunity of speaking of this work.

We now come to Mr. Smart's Anthem, "Lord, Thou hast been our refuge." Mr. Smart can always produce excellent music, eminently suitable for these occasions, and the present Anthem is a proof of that fact, if such is necessary. The opening chorus is based upon broad, dignified themes, with an accompaniment of an antique overture-like style. Mr. Kenningham, whose fine voice is so familiar to those who attend the services at St. Paul's, then sang the following tenor solo in a manner which must have very much gratified even the composer. We have not time to speak of the other two movements of this Anthem, but the whole work is full of fine musical thought and feeling. Whatever may be said against the architecture of St. Paul's, this certainly must be granted in its favour, that no other church in the country could accommodate so large a choir and congregation, and therefore it satisfactorily fulfils the requirements of its central position.

CONCERT AT THE MANSION HOUSE.

Under the patronage of the Corporation of the City of London the National Training School for Music gave a Concert at the Mansion House on the afternoon of Wednesday the 16th ult. The Principal of the school, Mr. Arthur Sullivan, conducted. The accompanists were Messrs. Henry Balfour, Cliffe William Hodge, and Marshall. The tickets of admission were distributed amongst the friends of the Members of the Common Council. About nine or ten hundred persons were present. The Egyptian Hall at the Mansion House proved well adapted for music, and the performance gave great pleasure, and was in every sense of the word successful. The concert is of course out of the pale of ordinary criticism. It was part of a great national experiment. It took place in pursuance of a recommendation embodied in a report made to the Lord Mayor, Aldermen, and Commons of the City of London by a deputation appointed by the Corporation, and who assisted at the establishment of the National Training School on June 3, 1875. To second the object of Mr. C. J. Freake's munificence in presenting to the nation the building occupied by the Training School, the Court of Common Council subscribed for ten scholarships of forty pounds a year each for five years, reserving the privilege of nominating a certain number of candidates from whom ten are selected by the musical examiners. The deputation has also endeavoured to establish a school for music in the city; and to that end it made overtures to the Gresham College, which were not successful. Meantime the Corporation of the City of London do not relax their laudable efforts towards the extension of general musical education. To organise the concert we are speaking of was a happy idea; and the result must be as grateful to the City authorities as it is flattering to the pupils and teachers in the National Training School. We understand that there was once some intention of holding the concert at the West-End. That indeed would have been an unfortunate error; lowering the event far beneath the level of interest it assumed under the ægis of the municipal authorities. It is doubtful whether any public notice of the particular merits or demerits of pupils is advisable. They are placed before an audience as specimens, and are in themselves nothing apart from the institution they represent. To some of the pupils, particularly Miss Riley, violinist, Mr. Eugene D'Albert and Mr. Herbert Sharpe, pianists, full justice has been done by our daily contemporaries. We do not think it worth while so long after the event to enter into details, which would only more or less be a repetition of what has already been expressed, in regard either to the merits of some of the young vocalists or to the obvious shortcomings of others. It is sufficient to fairly acknowledge that even where there has been an evident desire to find fault, the final judgment has been favourable, and therefore all the more complimentary to an institution which has scarcely been three years in existence. There was however one feature in the performance which appears to have attracted attention, and has been variously estimated. With one or two of the pianists, especially Mr. D'Albert, there seemed to be an attempt to make the design of the composer not only clear but impressive; whilst three or four of the singers on their part aimed more at dramatic expression, and even exaggerated pathos and declamation, than we are accustomed to in this country. It would be very undesirable to foster an affected style foreign to the native temperament; but, on the other hand, music with us has been looked upon perhaps too much in the light of a purely domestic institution. House-music has its incomparable charms, besides its moral and educational advantages; nevertheless, as a question of art, its too exclusive pursuit induces that homeliness of manner our enemies with perfect propriety call "provincialism."

The prospectus of the Borough of Hackney Choral Association for the ensuing season announces four Concerts, the programmes of which are of such high artistic interest as to offer a powerful attraction not only to local residents but to all real music-lovers. Schumann's "Faust" music, Handel's Chandos Anthem, "O praise the Lord with one consent," Mendelssohn's 114th Psalm, for an eight-part chorus, and Brahms's "Song of Destiny" are amongst the promised works; and all who know the excessive difficulty of preparing compositions of such magnitude for public performance must feel assured that, even under the watchful guidance of so experienced and zealous a Conductor as Mr. Ebenezer Prout, success could scarcely be assured without the hearty co-operation of the choir. English music will be represented by the late Sir Sterndale Bennett's "May Queen," Dr. Bridge's Oratorio, "Mount Moriah," Mr. Eaton Faning's Chorus, "The Song of the Vikings," and an orchestral Minuet and Trio by the Conductor. The programmes will also include Mendelssohn's

"First Walpurgis Night," and a selection from the same composer's "Midsummer Night's Dream" music. Mozart's Jupiter Symphony and Schubert's unfinished Symphony in B minor likewise appear in the list, in consequence of the success which attended the performance of an entire Symphony last season. Mr. Ebenezer Prout, through whose unwearied exertions the Association has been brought to its present state of efficiency, retains his post of Conductor; and we are glad to find that the plan adopted of closing the doors during the performance of each piece will be continued. The first Concert will take place on the 18th inst., when Schumann's music to "Faust" will be performed.

The Harvest Festival of St. Mark's, Battersea Rise, which was combined with the fourth anniversary of the dedication of the church, was held on Saturday the 28th September. At the Choral Evensong, service commenced with the processional hymn "Come, ye thankful people, come" (Elvey). The special Psalms were ciii. (H. Lawes, in C), cxliv. (Dr. W. Boyce, in F), and cl. (grand chant). The Magnificat and Nunc dimittis, Service in B♭, composed for the occasion by the organist, Mr. George Ryle, was very efficiently rendered, as was also the anthem, "Fear not, O land, be glad and rejoice" (Goss). The sermon was preached by the Rev. Canon Erskine Clarke, vicar of Battersea. On Sunday the 29th Dr. Dykes's Morning and Communion Service in F was sung, the special Psalms being lxv. (Dr. T. S. Dupuis, in E♭), lxxxi. (Dr. T. S. Dupuis, in B♭), and the anthem, "I will magnify Thee" (Goss). The preacher was the Bishop of Delaware, U.S. At Evensong the service was the same as on Saturday, the preacher being the Rev. H. B. Verdon, and at the conclusion of the service the "Hallelujah Chorus" was excellently rendered by the choir. The able manner in which the musical portion of the service was performed showed that much pains had been taken in training the choir, reflecting great credit on the choirmaster and organist. The church was beautifully decorated with corn, fruit, and flowers.

The Concerts of the Edinburgh Choral Union for the session 1878-79, three of which will be choral and six orchestral, are announced to commence on the 13th inst. Herr Julius Tausch, of Düsseldorf (who is also engaged at the Glasgow Choral Union) has been appointed Conductor of the orchestral concerts. At the choral concerts (which will be under the conductorship of Mr. Adam Hamilton) Mendelssohn's "Elijah," and Handel's "Israel in Egypt" and "Messiah," will be given; and the selection of instrumental works includes not only many of the long-established favourites, but several compositions by the modern writers, an Overture by Herr Tausch, composed for this occasion, and Brahms's new Symphony being amongst the number. Much interest is felt in the engagement of Herr Julius Tausch, who holds a high reputation in Germany, having been a pupil of Mendelssohn at Leipzig, Schumann's deputy and successor at Düsseldorf since 1853, and Conductor of the Lower Rhine Festivals from 1860, in conjunction with Rietz, Goldschmidt, Rubinstein, and Joachim. In every respect the band engaged by the Edinburgh Choral Union is thoroughly efficient, and the list of vocalists whose services are already secured include the Misses Robertson, Madame Nouver, Mrs. Davison, Messrs. Barton M'Guckin, Guy, and Wadmore, and Herr Conrad Behrens. Herr Tausch and Mrs. Beesley will be the solo pianists, and Mr. Henry Hartley organist and accompanist.

In Mr. Hullah's "Report on the Examinations in Music of the Students of Training Colleges in Great Britian" for the year 1877, he still deplores the fact of the students of male and female colleges not, as a rule, meeting for the combined practice of such music as neither can perform separately. Some few, he says, have adopted this system with very beneficial results; but most of the colleges "still carry on their monophonous practice independently, and of necessity imperfectly." Instrumental music, he appears to think, has advanced satisfactorily; a band of stringed instruments at the practising school at Cheltenham, for example, having made sufficient progress to accompany some of the simpler choruses in Handel's Oratorios very creditably. We quite agree with Mr. Hullah that the custom still prevalent, of singing "by rote instead of note" is perfectly worthless as a help to real musical training, and even that it increases the difficulty of afterwards learning to read music. Much good has of course been done since this subject has been taken up in earnest by the Government; but very much more remains to be done. Mr. Hullah has performed his task honourably and effectually; but, as he truly says, instruction and practice can never be perfected until elementary schools are "systematically inspected in music by competent persons."

The prospectus of the Glasgow Choral Union Concerts announces four Choral and six Orchestral performances during the season 1878-79; Herr Julius Tausch, from Düsseldorf, being engaged as Conductor and solo pianist. The programmes of the choral concerts include Randegger's Cantata, "Fridolin," Mendelssohn's "Hear my Prayer," Beethoven's Oratorio, "Engedi," and "Choral Fantasia," H. A. Lambeth's Psalm, "By the waters of Babylon," and Handel's Oratorios, "Messiah" and "Judas Maccabæus;" and amongst a number of highly interesting orchestral works will be given Brahms's new Symphony in D, and an Overture composed expressly for these concerts by Herr Tausch. Madame Norman-Neruda is engaged as solo violinist, and Dr. A. L. Peace presides at the organ. The vocalists are Mrs. Osgood, Mrs. Davison, Miss Robertson, Miss Fanny Robertson, Miss Mary Davies, Madame Patey, Miss E. De Fonblanque, Miss Helen D'Alton, Messrs. E. Lloyd, Guy, Shakespeare, Barton M'Guckin, J. L. Wadmore, John Bridson, R. Hilton, Thurley Beale, and Signor Giorgio Valcheri. The first Concert is announced for the 19th inst.

The prospectus of the Grosvenor Choral Society announces that the following works will be included in those to be performed during the winter season, viz., Handel's "Acis and Galatea," Rossini's "Stabat Mater," Sullivan's "On Shore and Sea," Romberg's "Lay of the Bell," Mendelssohn's Ninety-fifth Psalm, "O come let us worship," "Hear my prayer," and Forty-third Psalm, "Judge me, O God," a selection of Christmas Carols, and Callcott's Cantata, "The Golden Harvest." The last of these was very successfully given at the eightieth monthly Concert on Friday the 18th ult., with full band and chorus. Miss Agnes Ross, Miss Kate Reed, Mr. A. Lawrence Fryer, and Mr. Henry Baker, were the soloists. The miscellaneous portion of the programme included Eaton Faning's "Song of the Vikings" (encored), overtures by the band, and Chopin's Polonaise for piano and cello, well played by Miss Josephine Lawrence and Mr. Daniel Finzi. Mr. J. H. Maunder officiated as accompanist, and Mr. S. Dean Grimson led the band. The choral singing reflected great credit on the conductor, Mr. J. G. Callcott.

Spohr's Sacred Cantata, "God, Thou art great," was sung at St. Stephen's, South Kensington, at the Harvest Festival, on the 18th and 20th ult. The handsome church was crowded on both occasions, and on the last date hundreds were unable to gain admission. A full orchestra, in addition to the organ, accompanied the choir in the Cantata, Tours's Magnificat and Nunc dimittis in F, the processional and recessional hymns, and Lowe's Harvest Carol, "Holy is the seed-time." The offertory anthem was "In splendour bright," and "The heavens are telling." Mendelssohn's March in "Athalie" was played as a voluntary after the service by both orchestra and organ. Great effect was produced by the brass instruments heading the procession, and leading the vast congregation in the melody; in fact, the service was unique from beginning to end, and reflected great credit on the musical director, Mr. Albert Lowe. Mr. W. F. Bradshaw presided at the organ.

The prospectus of the forty-seventh season of the Sacred Harmonic Society, although promising no actual novelties, contains the following works which have not been heard for some time: Handel's "Samson," Mozart's "Requiem" and "Twelfth Mass," Beethoven's "Mount of Olives," Spohr's "Last Judgment," and Costa's "Eli." It is also announced that Rossini's Oratorio, "Moses in Egypt," will be given on Friday the 13th of December. Amongst the artists already engaged are Mesdames Sherrington, Edith Wynne, Anna Williams, Osgood, Blanche Cole, Patey, and Julia Elton; Messrs. Edward Lloyd, Vernon Rigby, Cummings, Bernard Lane, Shakespeare, Santley, Lewis

Thomas, and Herr Henschel. We are glad to find that Sir Michael Costa retains his post as Conductor. The season will commence on the 22nd inst. with a performance of Mendelssohn's "Lobgesang" and Rossini's "Stabat Mater."

After undergoing extensive alterations and improvements, the church of St. Augustine and St. Faith, Old Change, City, was reopened on Thursday afternoon, the 10th ult., when a special Choral Service was held, at which some of the St. Paul's Cathedral Choir assisted. The Service was that by Smart in B flat; and the anthem, "O come, let us worship" (Mendelssohn), the tenor solo of which was expressively rendered by Mr. A. B. Newth, one of the church choir. After an eloquent sermon by the Rev. Canon Barry, D.D., the cathedral boys sang "Hear us, gracious Lord" (Mendelssohn). The singing of the choir was exceptionally fine, and special praise is due to the organist, Mr. Charles F. South, both for his admirable playing and for his commendable efforts in attaining the present efficiency in the musical portions of the ordinary services at this church.

The Harvest Festival at St. Peter's Church, Eltham Road, was held on Friday morning, the 11th, and also on Sunday the 13th ult. The choir was augmented for the occasion and the church beautifully decorated. The evening service used was James Shaw in C, originally composed for the festival of the London Church Choirs, at St. Paul's Cathedral; the anthem was "I will magnify Thee, O God, my King," by the same composer; preceded by a tenor solo, "The eyes of all wait upon Thee, O Lord," composed expressly for this Festival. The Te Deum at the morning service was by Alfred Shaw, organist of the church. The service throughout was full choral; the double chants for the special psalms were Turle in F, and A. Shaw in D; Tallis's responses were used. The vicar, the Rev. Arthur F. Forde, was assisted by several of the neighbouring clergy, and the whole festival was a great success.

An Amateur Concert was given at the Godolphin School, Hammersmith, on the 9th ult., in aid of the fund for the sufferers by the Abercarne Colliery Explosion. Miss Mansell, in Pinsuti's "I love my love," Mr. Theodore Barth, in Sullivan's "Lost chord," and Mr. R. D. Cubitt, in Benedict's "Rage, thou angry storm," were much applauded, as were Miss Alice Bernard and Mrs. W. Tucker in their pianoforte solos. Miss Marie Cope and Mr. Tyndal Roach also contributed songs, and Mr. Sweeting joined Mrs. W. Tucker in two pianoforte duets, and several popular part-songs and choruses were sung. A prominent feature in the programme was the performance of two selections by the Criterion Bell-Ringers. The execution of the various items in the programme was much appreciated by a large audience.

The prospectus of the Monday Evening and Saturday Morning Popular Concerts promises an exceptionally attractive season, the Director being evidently resolved to profit by the few words of kindly advice called forth by the somewhat languid management of the series of performances during the last year. The pianists engaged are Madame Schumann, Mdlle. Marie Krebs, Mdlle. Janotha, Dr. Von Bülow, M. Louis Brassin, and Mr. Charles Hallé; Herr Joachim, Herr Straus, and Madame Norman-Neruda being the solo violinists. Signor Piatti will hold the post of first violoncello, Herr L. Ries that of second violin, and Herr L. Straus or Mr. Zerbini will play viola throughout the season; Sir Julius Benedict and Mr. Zerbini officiating as accompanists, as usual. The first Concert is appointed to take place on Monday evening the 4th inst.

The Royal Albert Hall Choral Society announces ten Oratorio Concerts during the season, when the following works will be performed: Mendelssohn's "Elijah," "Hymn of Praise," and "St. Paul;" Handel's "Messiah," "Israel in Egypt," and "Judas Maccabæus;" Haydn's "Creation," and Rossini's "Stabat Mater." The vocalists engaged are Madame Lemmens-Sherrington, Mrs. Osgood, Miss Anna Williams, Madame Patey, Miss de Fonblanque, Miss Dones, Madame Antoinette Sterling, Messrs. Sims Reeves, Vernon Rigby, Cummings, E. Lloyd, Thurley Beale, Wadmore, Hilton, Signor Brocolini, Herr Henschel, &c. Mr. Barnby retains his post as Conductor, and Dr. Stainer will preside at the organ. The first Concert will take place on the 7th inst.

The interesting musical services at St. Andrew's, Tavistock Place, are to be continued during November and December. At the evening service on the 3rd inst. Spohr's "Last Judgment," on the 30th inst. (St. Andrew's Day), Purcell's Te Deum in D, and on Christmas Eve the "Messiah" will be performed. On each occasion a full orchestra will be employed and the choir will be augmented to 100 voices. The selection of music for the remaining Sundays is of the most varied kind, and comprises services and anthems by the best known church composers, including Communion Services by Gounod, Schubert, Mozart, &c., and on Sunday evening, the 17th inst., selections from Mendelssohn's "Hymn of Praise" will be given in place of the anthem.

The Harvest Festival was held at the Church of St. Edmund the King and Martyr, Lombard Street, on Thursday, September 26, when the Church was most tastefully decorated and crowded to excess. The Service commenced with the processional hymn, "Forward be our watchword," to a new tune by Mr. Yorke-Smith. The evening service was Ebdon in C, and the anthem, "Praise the Lord" (Dr. Hayes). After the sermon, which was preached by the Rev. R. B. Hill, B.A., the hymn, "The sower went forth sowing," was sung, followed by the "Hallelujah" Chorus. Miss K. Westrop ably presided at the organ, and the choir, under the direction of Mr. C. E. Tutill, was very efficient.

The Plymouth Vocal Association, under the able conductorship of Mr. Löhr, announces that during the present season Handel's "Messiah" and "Israel in Egypt," Mendelssohn's "Elijah," and Professor Macfarren's Oratorio, "Joseph," will be performed. The most eminent vocalists are engaged, and in every respect it is evident that the high reputation of this Society will be fully sustained. When it is considered that over forty Oratorio Concerts have already been given, and that the services of all connected with the Society are entirely honorary, it is needless to advance additional claim upon the continued, and even increased, support of the music-loving residents of Plymouth and its neighbourhood.

The prospectus of the Wolverhampton Festival Choral Society for the session 1878-79 announces an English ballad concert; Haydn's "Creation" (terminating with the second part) and Beethoven's Mass in C at the second concert; and a classical, instrumental, and ballad concert for the concluding performance. The vocalists engaged include Madame Nouver, Miss Anna Williams, Miss Mary Davies; Messrs. E. Lloyd, Thurley Beale, and Maybrick; and the solo instrumentalists, Madame Norman-Neruda (violin), Herr Franz Neruda (violoncello), and Mr. Charles Hallé (pianoforte); chorus-master, Mr. W. C. Stockley. The first Concert takes place on the 15th inst.

On the 15th ult. a Special Service and Organ Recital were held at St. Mary's Church, Haggerstone, when Prout's Magnificat in F, Tours's anthem, "God hath appointed a day," Mendelssohn's "How lovely are the messengers," and Frost's "God is the Lord" were sung by the choir. The Organ Recital included C. E. Stephens's Fantasia on Choral St. James, Guilmant's Marche Nuptiale, Longhurst's Andante Pastorale, Frost's Andantino in F, Bunnett's Allegretto in A, Merkel's Pastorale in G, Mendelssohn's Andante in B minor, and Bach's Fugue in D major, all of which were well rendered by Mr. C. J. Frost, the organist.

The St. George's Glee Union gave its 117th consecutive Monthly Concert at the Pimlico Rooms on Friday the 4th ult. Handel's "Acis and Galatea" was performed with Miss Kate Hardy, Mr. Faulkner Leigh, Mr. Arthur Thomas, and Mr. E. J. Bell as soloists. The choir was especially good in the choruses, "Wretched lovers" and "Galatea, dry thy tears." The soloists were well chosen, Miss Hardy winning great applause for her artistic rendering of "Hush, ye pretty warbling choir." Miss Julia Augarde, at the pianoforte, and Mr. F. R. Kinkee, at the harmonium, were able accompanists, and Mr. T. Garside was a most efficient conductor.

HARVEST Thanksgiving Services were held at St. Peter's, Windmill Street, W., on Sunday the 6th ult. In the morning, Goss's Te Deum and Jubilate in A (unison) and several appropriate hymns were sung. In the evening the choir was augmented to thirty-six voices, and the music performed was Magnificat and Nunc dimittis (E. Prout); anthems, "Ye shall dwell in the land" (J. Stainer) and "O Lord, how manifold" (J. Barnby); the Te Deum being sung at the conclusion. Mr. A. Dorey, the organist, accompanied the music at both services, and played as voluntaries in the evening Gounod's "Marche Solennelle" and Handel's "Hallelujah."

A SERVICE of song, called "Harvest Home," arranged by M. Palmer, was given in St. Stephen's Church, North Bow, on Thursday the 3rd ult. The choir, which was assisted by that of St. Mark's, Victoria Park, and other friends, numbered about eighty voices. The hymns and anthems were well sung, and the Psalms went smoothly. An eloquent sermon was preached by the vicar (the Rev. R. Parnell), and the service concluded with the "Hallelujah Chorus." Mr. Price, the organist of the church, presided at the organ, and Mr. E. Stroud, the newly appointed choirmaster, conducted.

HARVEST Thanksgiving Services were held at Christ Church, Westminster Road, on Wednesday the 16th and Sunday the 20th ult. The Services on both occasions included a Magnificat and Nunc dimittis in F, composed by Mr. F. G. Edwards, the organist and director of the choir; Elvey's anthem, "O give thanks," Tallis's Festal responses, and special psalms and hymns, the whole of which were well rendered by the voluntary choir of the Church, numbering fifty voices. Mr. Edwards played Handel's second Organ Concerto at the close of the Sunday evening service.

ON the 11th ult. a well-attended Concert in aid of the choir alterations was given in the school-room attached to St. Simon's Church, Chelsea, under the conductorship of Mr. H. A. Evans, organist of the church. Among the most successful performers were Miss Beata Francis and Master Horton. Songs were also contributed by Mrs. E. F. Halland, Messrs. C. Holdaway, E. Bowles, and Master L. Rose; and the anthems and part-songs by the choir were well rendered. Mr. J. Archer was accompanist, and also played a piano solo and a duet with Mr. H. A. Evans. The concert was very successful.

THE Terminal Lecture was delivered in the Sheldonian Theatre, Oxford, by the Professor of Music, on the 25th ult., and was devoted entirely to Organ Music of the English School. An unusually large number of illustrations, selected from the works of Boyce, Dupuis, Battishill, Beckwith, S. Wesley, Crotch, Adams, Jones, and S. S. Wesley, were performed by Mr. Parratt; and an efficient orchestra of seventeen performers, led and conducted by Mr. Allchin, assisted in the rendering of a Concerto in three movements by Dr. Crotch.

MR. H. DUBBER, assisted by the members of his choir, gave a Concert on Monday evening, the 21st ult., at the Lecture Hall, St. Aubyn's Road, Upper Norwood. The programme included several well-known glees and madrigals, "The bells of St. Michael's Tower" and the Bridal chorus from Wagner's "Lohengrin" being so well rendered as to secure an encore. Herr H. Progatzsky contributed a contrabasso solo, which was highly appreciated, and Miss Emmeline Dickson was encored in "It was a dream." The concert was a great success.

ON Wednesday evening, the 9th ult., a Harvest Festival Service was held at the church of St. John the Evangelist, Smith Square, Westminster. The music comprised Stainer's Magnificat and Nunc dimittis in E flat, Calkin's anthem, "I will magnify Thee, O God, my King," Handel's "Hallelujah Chorus," and some well selected voluntaries. The augmented choir of sixty voices sang throughout in a manner which reflected the highest credit upon the efforts of the organist, Mrs. H. E. Bennett, whose excellent playing is also worthy of especial commendation.

THE Sherborne Musical Union, under the able direction of Mr. Louis N. Parker, announces for performance during the ensuing session Mendelssohn's Oratorio, "Elijah," and J. F. Barnett's Cantata, "The Ancient Mariner." Much credit is due to this Society for the excellent manner in which the concerts are invariably conducted, and especially for selecting during the last season the late Sir Sterndale Bennett's strangely neglected sacred Cantata, "The Woman of Samaria," which was most satisfactorily rendered.

HARVEST Thanksgiving Services were celebrated at St. Mary's Church, Vincent Square, on Sunday the 6th ult., when the music comprised: in the morning, Best's Benedicite and Barnby's Service in E; in the evening, Attwood's Service in D, and Goss' anthem, "Fear not, O land." The music throughout was admirably sung by a well-trained (and on this occasion augmented) choir. The church was beautifully decorated with fruit and flowers, and the services were attended by large congregations.

A COMPETITION for the vacant scholarship of the Society of Arts was held at the National Training School for Music, on Monday the 30th of September last. The examiners were Arthur Sullivan, Esq., Principal, and Herr Ernst Pauer, of the Board of Principal Professors. There were twelve candidates, of ages varying from twelve to nineteen years. The scholarship was awarded to Mr. Ernest Crook (violinist), aged fourteen years.

THE Promenade Concerts at the Marble Rink, Clapham Road, deserve a special word of praise; for, although professedly aiming at no high standard of art in the selection of the programmes, a very fair band is engaged, and visitors may be certain of hearing at every performance artists o established reputation, both vocal and instrumental. The concerts are under the conductorship of Mr. F. Taylor, and the accompanist is Mr. T. Barrett.

THE Saturday Popular Organ Recitals at the Bow and Bromley Institute are maintaining their popularity. During the past month Recitals have been given by Mr. W. T. Best, Dr. Peace, Mr. W. S. Hoyte, Mr. F. Pearce, and Mr. A. Le Jeune; and on Saturday the 26th ult. the well-known choir of St. Mary's, Stoke Newington, sang a selection of church anthems, Mr. Fountain Meen presiding at the organ.

THE competition for the Sterndale Bennett Scholarship took place on Saturday the 5th ult. at the Royal Academy of Music. The examiners were Mr. W. Dorrell, Dr. Steggall, and Professor Macfarren (chairman). There were eight candidates, and the scholarship was awarded to William George Wood.

SPECIAL Services will again be held during Advent at St. Anne's Church, Soho, at which Bach's Magnificat and "My spirit was in heaviness" will be sung with orchestral accompaniment, conducted by Mr. J. Barnby. The services will be held on Friday the 29th inst., and three following Fridays.

THE following passed the examination for the degree of Doctor in Music at Oxford on the 23rd ult.: Jacob Bradford (Mus. B., New College), of London; Frederick Iliffe (Mus. B., New College), of Oxford; Joseph Gordon Saunders (Mus. B., Hertford College), of London.

PIANOFORTE Recitals will be given by Miss Agnes Zimmermann at St. Leonard's on the 13th and at Brighton on the 20th inst.

REVIEWS.

Polyeucte. Opéra en cinq actes. Paroles de Jules Barbier et Michel Carré. Musique de Ch. Gounod, de l'Institut.

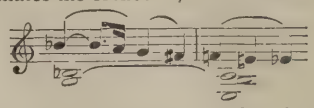
[Paris: Henry Lemoine. London: Novello, Ewer & Co.]

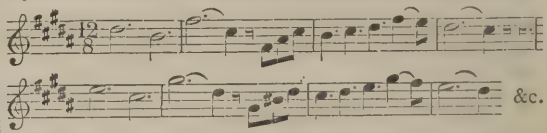
WE have stated in another column that the libretto of this Opera was finished and in M. Gounod's hands as far back as 1869. But it is probable that the subject was in M. Gounod's thoughts years before. The French composer is a man who, when engaged upon a great work, takes time to meditate and arrange his ideas. He does nothing in a hurry, and has himself declared, in the hearing of the writer, that his attention was first directed to the subject of "Faust," and some of the music, notably the representative love-theme in D flat, actually composed, while he was a student in Rome as Grand Prix of the Conservatoire, and before a verse of the libretto had been

prepared. Corneille's tragedy, moreover, was just the work to draw M. Gounod towards it. Early training and personal predilection have given him a fondness for illustrating what Wagner calls "the myth of Christianity;" and in the story of the martyrs of Mitylene he found wherewith to kindle both his fancy and his faith. We can imagine him irresistibly attracted towards it, brooding over its incidents for years, and determining upon action more from "unconscious necessity"—again, to quote Wagner—than from arbitrary choice. It is always well when this is the case, for affinity between the artist and his subject is the first step to success. Corneille's work could do little more than supply the librettists with a story and a certain number of lines. As readers of French classic drama well know, the whole visible action of the tragedy takes place in the vestibule of the palace of *Félix*, the story of the martyrs being narrated, not represented. MM. Barbier and Carré had therefore to go very wide indeed of Corneille, and show in actual occurrence the events he has only described. But they had to do more than this. The tragedy sets forth, before all, the unsparing ambition of *Félix*, the Governor of Mitylene, who was ready to sacrifice his Christian son-in-law *Polyeucte*, in the hope that his daughter, *Pauline*, might then be united to her former lover, the successful general, *Sévère*. This could not be made the leading idea of an Opera, and hence, *Félix* occupies but a subordinate position in the libretto, while *Polyeucte* comes to the front with his Christian heroism, *Pauline* with her devoted love, and *Sévère* with his manliness of character. Here are touches of exalted nature that can never fail of sympathetic response, and the librettists must be congratulated upon the admirable skill shown in determining the precedence of characters and motives. How far they have succeeded in themselves securing and sustaining dramatic interest, and how far they supplied M. Gounod with suggestive words, incidents, and situations will appear from what follows.

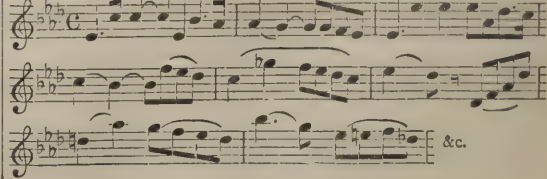
But, before accompanying us through the Opera, the reader must understand the circumstances amid which its story opens. *Félix*, Proconsul of Armenia, has a daughter, *Pauline*, who was at one time sought in marriage by the Roman general, *Sévère*. Circumstances, however, not essential to the plot, divided them, and *Pauline* gave her hand, if not her heart, to *Polyeucte*, a prince of the Armenian royal house. When the story opens the Christian faith is being rapidly propagated in Mitylene, the capital of the province, and *Polyeucte* has listened with a willing ear to the teachings of the new creed, but without open profession. As a matter of course the converts are subject to persecution "even unto death;" and no doubt the populace of Mitylene anticipate the butchery of some of them "to make a Roman holiday" when *Sévère*, who is approaching Mitylene after a successful campaign, enters in triumph. This is the state of things at the moment the curtain rises.

There is no overture to "Polyeucte," but only the introduction now in vogue with French and Italian composers. It consists, first, of an Allegro moderato in B flat, made up of subjects taken from the body of the work, chiefly from the scene in which the martyrs are thrown to the lions; and next of a Largo (G major) in the form of a Choral, which subsequently bursts upon the astonished revellers at the close of the Pagan ballet. This ended, the curtain rises and shows us *Pauline's* chamber, with its private altar and its "household gods." *Pauline* and her servants, *Stratonice* at their head, are in the room, and while the mistress meditates before the altar, her domestics sing in two-part chorus a simple melodious strain, with a delicate and beautiful accompaniment. At its close, in answer to *Stratonice*, *Pauline* explains her melancholy by reference to a dream presaging evil, and is answered: "What have you to fear?"—the music of the reply reflecting the serenity of the opening chorus. Then *Pauline* tells, in agitated recitative, accompanied by a theme heard again when the vision is realised, that she had seen *Polyeucte* bowing before Christian altars, and at once destroyed by the vengeance of Jove. In the orchestration of this passage there is nothing new, M. Gounod having resorted to the conventional *tremolando* and succession of "diminished" chords. The servants are at first impressed, and exclaim, "O gloomy vision, menacing presage!" but *Stratonice* soon calls upon *Pauline* to forget it and listen to their song, which is now resumed in all its beauty. *Pauline*, when it has again ended, sees her husband approaching, sends the women away, and awaits him. We now enter upon the second number of the Opera—a duet for *Polyeucte* and *Pauline*. The Prince looks sad and oppressed, and his wife, demanding the reason, learns that certain Christians are doomed to death on the morrow. Here a striking phrase, destined for repetition, dominates the orchestra, and arrests attention:—



Pauline attempts to justify the sacrifice, but *Polyeucte* in return so manifests his sympathy with the victims that she sees her worst anticipations realised, and makes a passionate appeal, responding to which *Polyeucte* reassures her, and speaks of the coming of *Sévère*, in whose honour the Christians are to perish. *Pauline* had regarded *Sévère* as dead, and now explains to her husband the relation in which they formerly stood. But *Polyeucte* has no fear of the meeting, and the duet continues with more protestations of anxiety from the wife and more reassuring words from the husband. So far we see nothing very remarkable in the music. It is fluent and expressive, but not of any striking excellence. The duet is at last brought to an end by *Stratonice*, who announces that *Néarque* awaits her master. "What have you to do with that friend of the new God?" exclaims *Pauline*, and is answered, "Have no fear." *Polyeucte* goes away, and *Pauline* sadly murmurs, "Rush on the fate that the gods have revealed to me." We now pass from the chamber to a public place in Mitylene. All is bright and gay. There are triumphal arches, and palms, and crowns; soldiers march across the stage, and everywhere the eye rests upon an enthusiastic crowd assembled to welcome the conquering general. After a fanfare, comes a triumphal march, with chorus in B major, considerably varied as to style and character, but having one broad salient theme:—

The varied nature of this triumphal music may, perhaps, be dictated by the diversified features in the procession it accompanies; and there can be no question that the music itself, through the simplicity and massiveness of its choral portions, harmonises with the scene and produces the best effect. When it comes to an end, *Félix*, attended by his family and officers, welcomes *Sévère*.

After the first stately greetings, *Sévère* assures the Governor that he has brought with him fond remembrances, but *Pauline* at once defines the actual situation by introducing *Polyeucte* as her husband. The blow strikes home, and all present notice the agitation it causes. Throughout this scene M. Gounod employs quasi-recitative with occasional *cantabile* passages, using the orchestra in a very full, rich, and suggestive manner. Now the number expands into a quartett, with chorus, in B major, passing into A flat. Brief restless phrases, both for voices and orchestra, show the distress of *Sévère*, and the varied feelings of his hosts. Presently the crowd, knowing nothing of the matter, begin chanting the praises of their hero in strains which contrast well with those of the solo voices; and eventually, at the change of key, we have a grand *ensemble*, while from the violins ring out one of those impassioned melodies of which M. Gounod, as well as Wagner, has the secret:—



Sing, O Heavens.

Isa. xlix. 13; St. Luke ii. 11; St. Matthew xxi. 9; &c.

ANTHEM FOR CHRISTMAS.

BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro ma non troppo.

ORGAN.

♩. = 104.

CHORUS. SOPRANO.

Sing, O hea- vens, sing, O hea- vens, and be joy - ful, O earth, sing, O

ALTO.

Sing, O hea- vens, sing, O hea- vens, and be joy - ful, O earth, sing, O

TENOR.

Sing, O hea- vens, sing, O hea- vens, and be joy - ful, O earth, sing, O

BASS.

Sing, O hea- vens, sing, O hea- vens, and be joy - ful, O earth, sing, O

marcato.

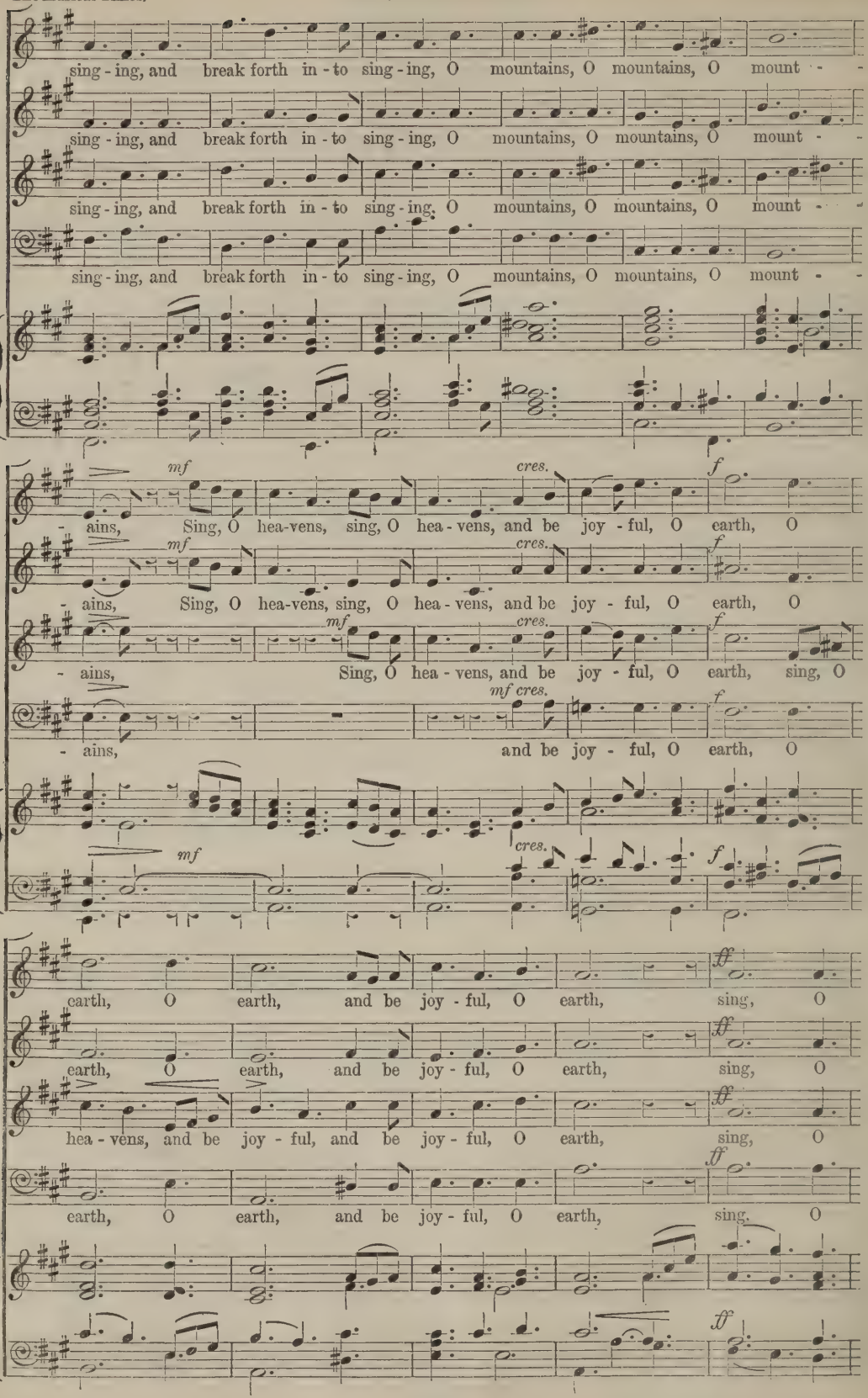
hea- vens, sing, O hea- vens, and be joy - ful, O earth; and break forth in - to

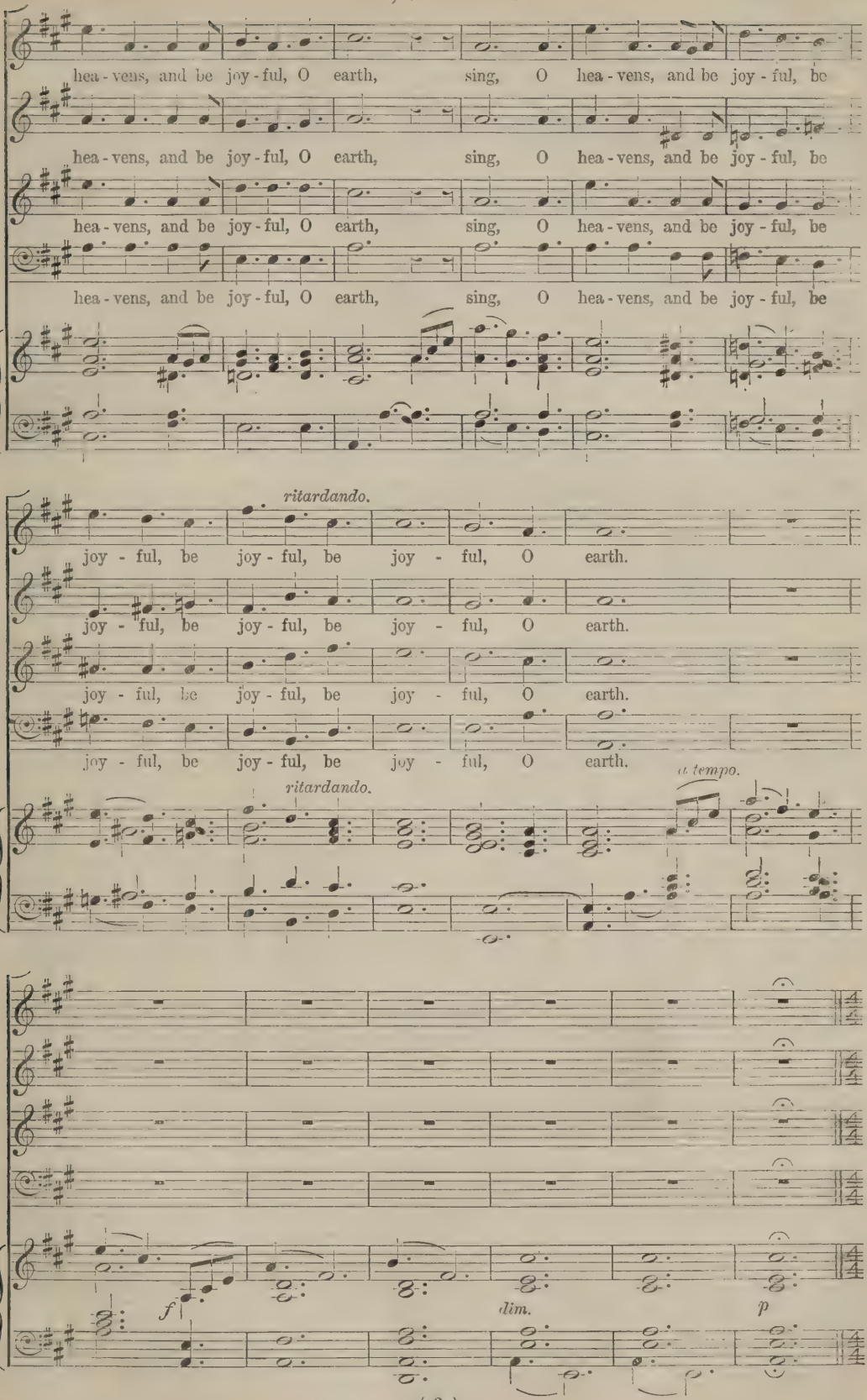
hea- vens, sing, O hea- vens, and be joy - ful, O earth; and break forth in - to

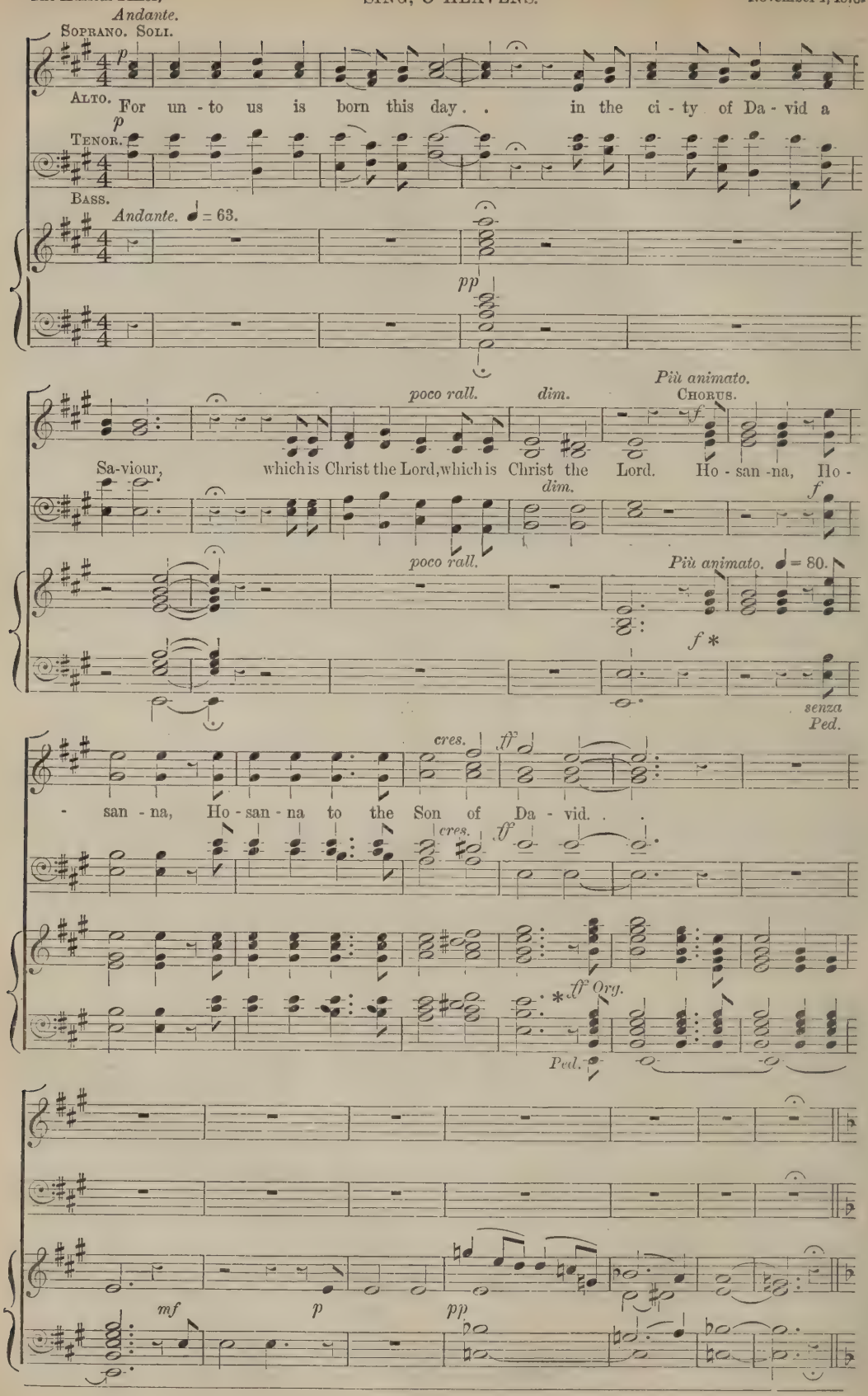
hea- vens, sing, O hea- vens, and be joy - ful, O earth; and break forth in - to

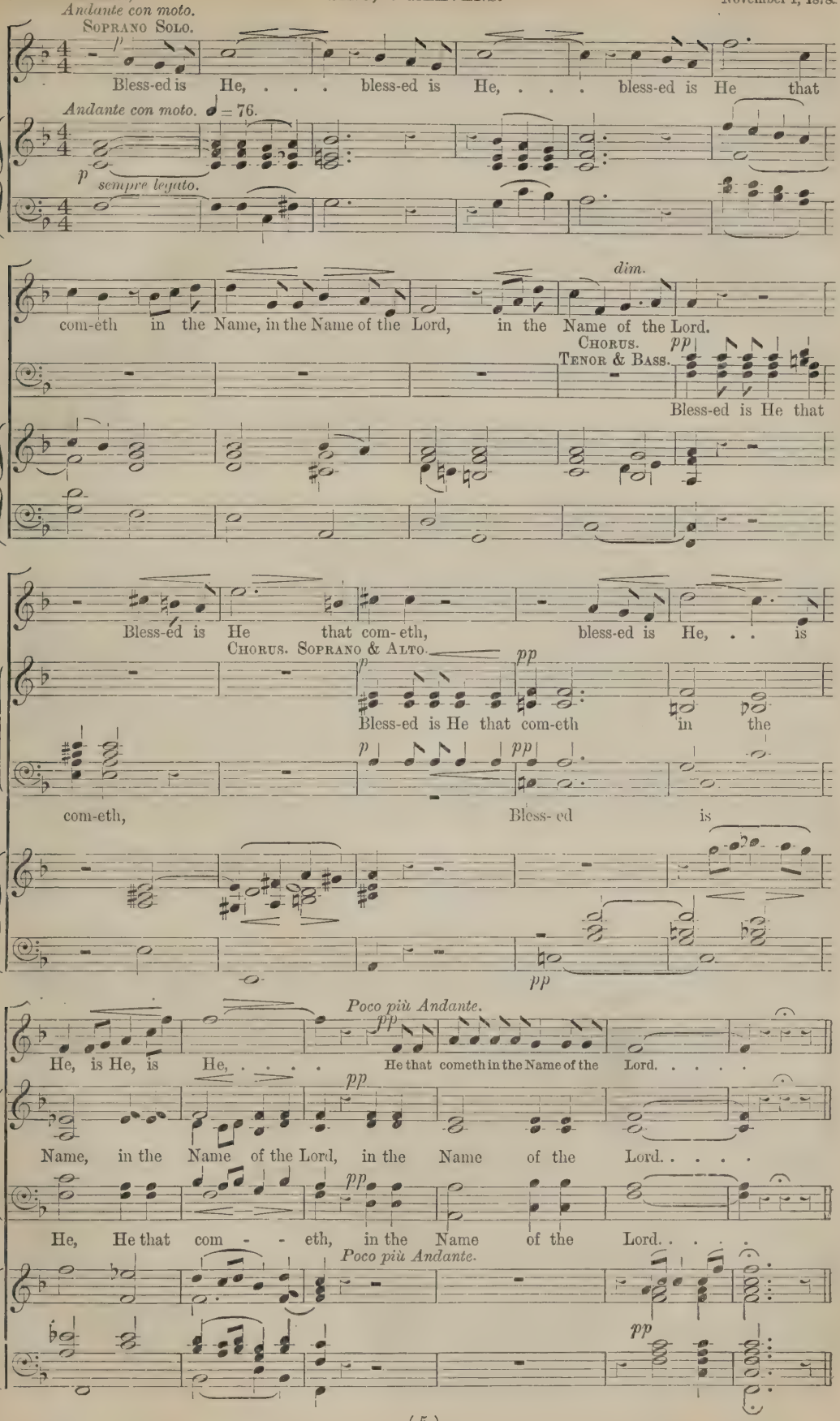
hea- vens, sing, O hea- vens, and be joy - ful, O earth; and break forth in - to

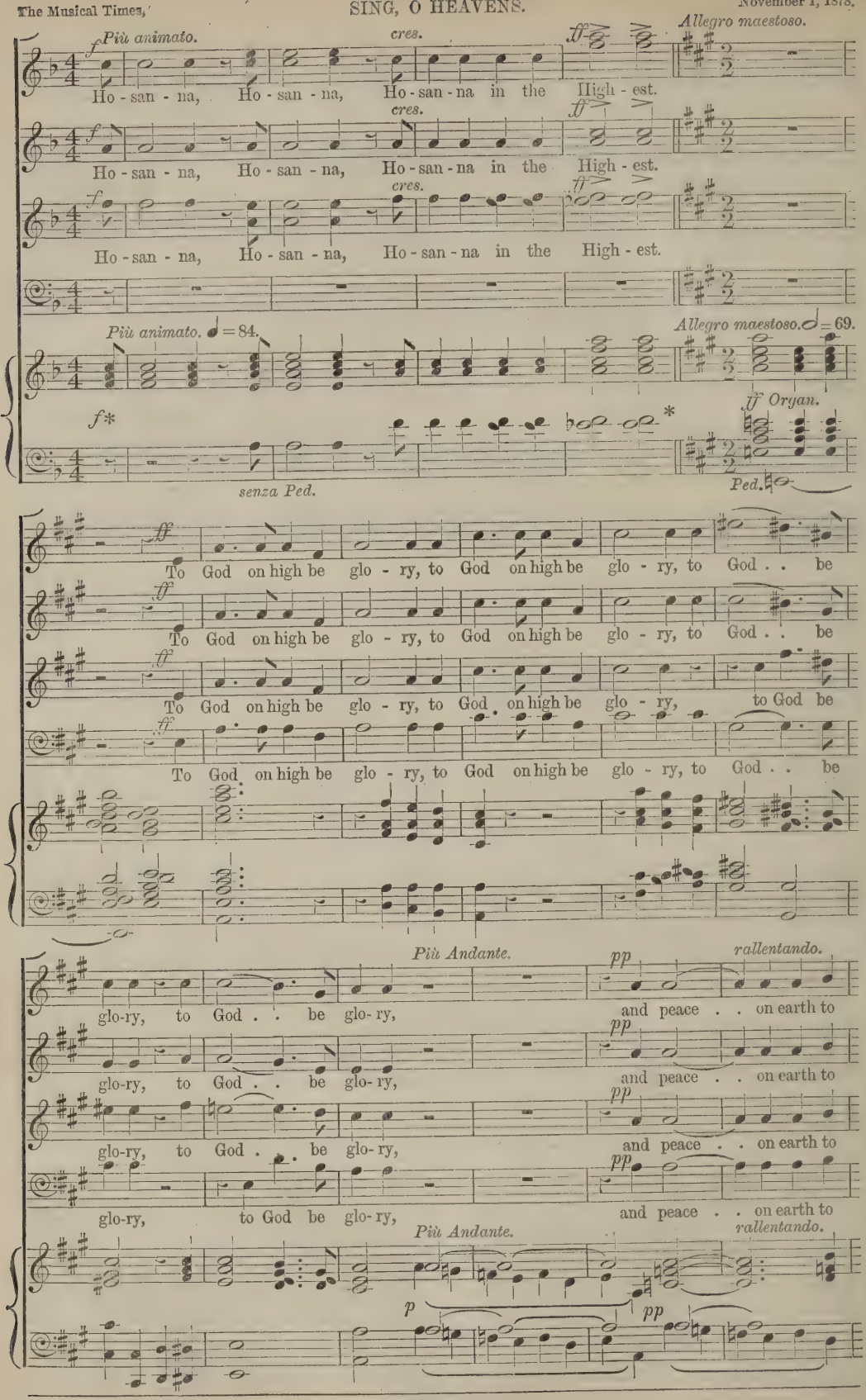
marcato.


sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount - -
sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount - -
sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount - -
sing - ing, and break forth in - to sing - ing, O mountains, O mountains, O mount - -
mf
cres.
f
- ains, Sing, O hea-vens, sing, O hea - vens, and be joy - ful, O earth, O
- ains, Sing, O hea-vens, sing, O hea - vens, and be joy - ful, O earth, O
- ains, Sing, O hea - vens, and be joy - ful, O earth, sing, O
mf cres.
- ains, and be joy - ful, O earth, O
earth, O earth, and be joy - ful, O earth, sing, O
earth, O earth, and be joy - ful, O earth, sing, O
hea - vens, and be joy - ful, and be joy - ful, O earth, sing, O
earth, O earth, and be joy - ful, O earth, sing, O

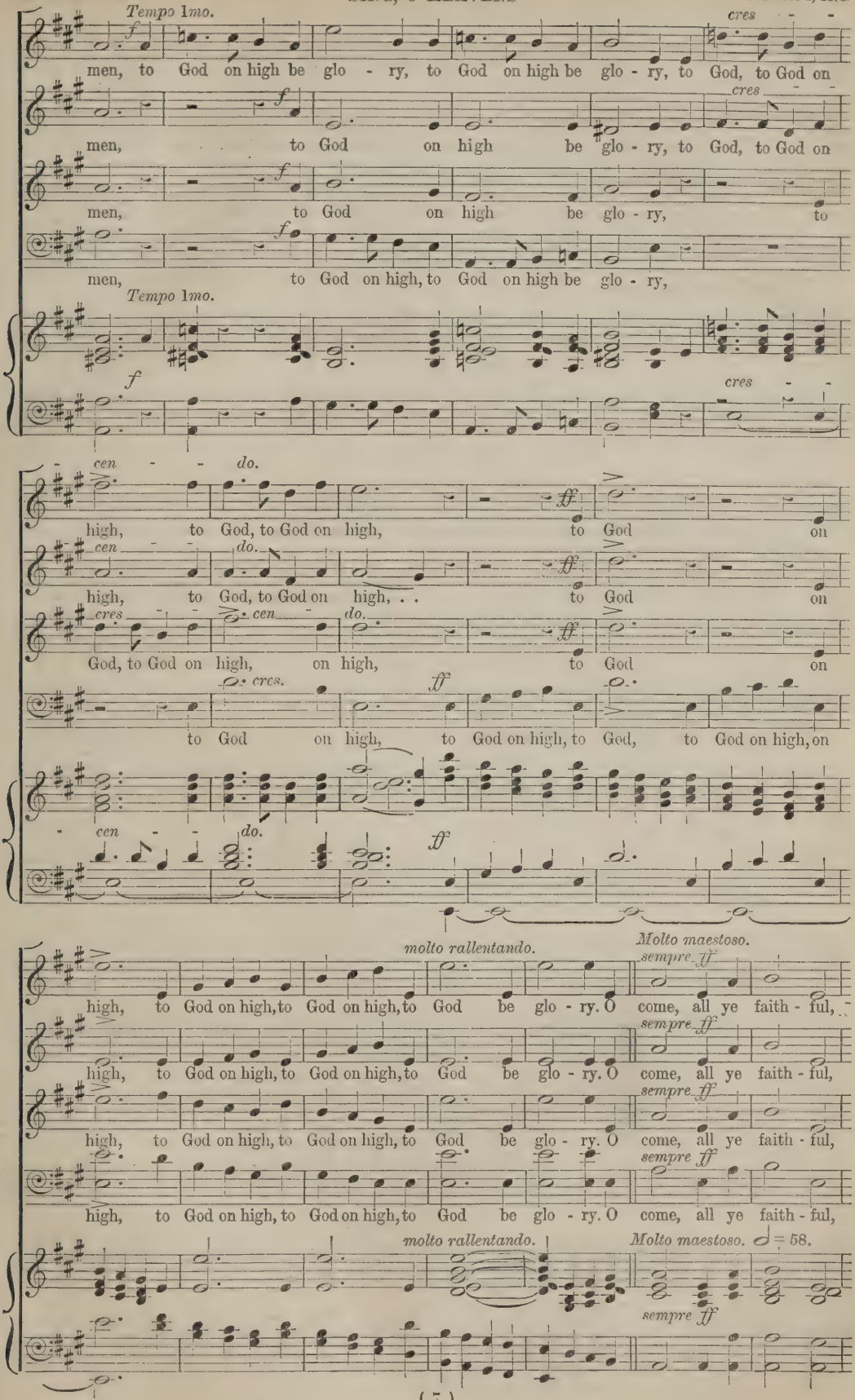

hea - vens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be
hea - vens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be
hea - vens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be
hea - vens, and be joy - ful, O earth, sing, O hea - vens, and be joy - ful, be
ritardando.
joy - ful, be joy - ful, be joy - ful, O earth.
joy - ful, be joy - ful, be joy - ful, O earth.
joy - ful, be joy - ful, be joy - ful, O earth.
joy - ful, be joy - ful, be joy - ful, O earth.
ritardando.
a tempo.
f
dim.
p

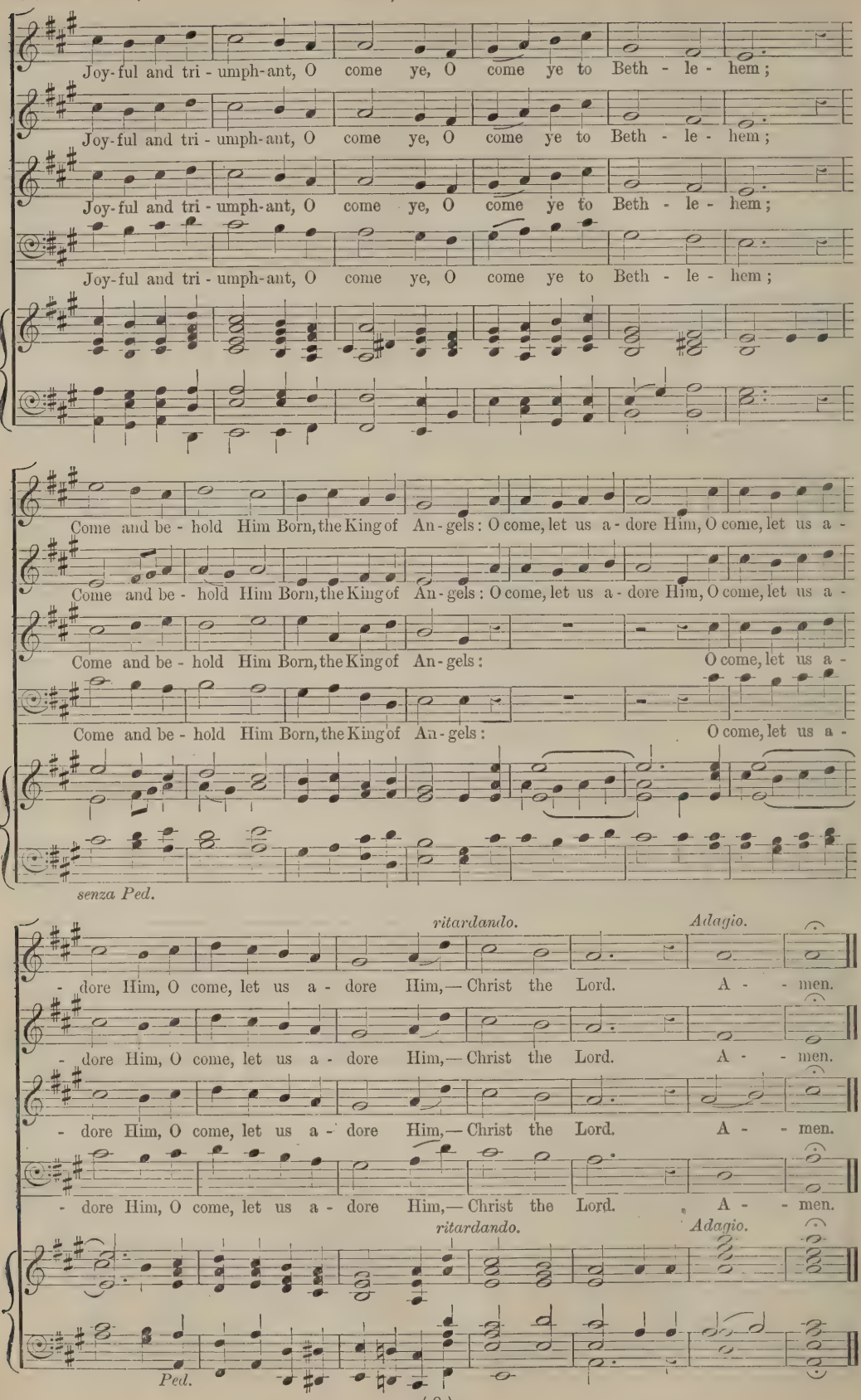

Andante.
Soprano. Soli.
Alto. For un - to us is born this day . . in the ci - ty of Da - vid a
Tenor.
Bass.
Andante. ♩ = 63.
poco rall.
dim.
Più animato.
Chorus.
Sa-viour, which is Christ the Lord, which is Christ the Lord. Ho - san - na, Ho -
Più animato. ♩ = 80.
senza Ped.
- san - na, Ho - san - na to the Son of Da - vid. . .
cres.
Org.
Ped.

* Organ *ad lib.*

Andante con moto.
Soprano Solo.
Bless-ed is He, . . . bless-ed is He, . . . bless-ed is He that
Andante con moto. ♩ = 76.
sempre legato.
dim.
com-eth in the Name, in the Name of the Lord, in the Name of the Lord.
Chorus. Tenor & Bass.
Bless-ed is He that
Bless-ed is He that com-eth, bless-ed is He, . . is
Chorus. Soprano & Alto.
Bless-ed is He that com-eth in the
com-eth, Bless- ed is
Poco più Andante.
He, is He, is He, ... He that cometh in the Name of the Lord. . . . .
Name, in the Name of the Lord, in the Name of the Lord. . . . .
He, He that com - - eth, in the Name of the Lord. . . . .
Poco più Andante.

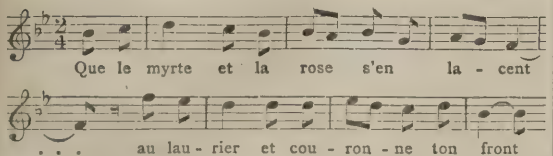

Più animato.
cres.
ff
Allegro maestoso.
Ho - san - na, Ho - san - na, Ho - san - na in the High - est.
Più animato. ♩ = 84.
Allegro maestoso. 𝅗𝅥 = 69.
f*
ff Organ.
senza Ped.
Ped.
To God on high be glo - ry, to God on high be glo - ry, to God . . be
to God be
Più Andante.
pp
rallentando.
glo-ry, to God . . be glo-ry, and peace . . on earth to
glo-ry, to God be glo-ry, and peace . . on earth to
p

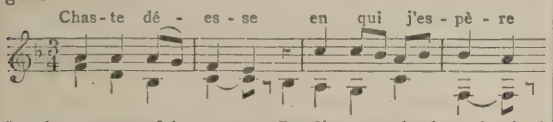
* Organ *ad lib.*


Tempo 1mo.
men, to God on high be glo - ry, to God on high be glo - ry, to God, to God on
men, to God on high be glo - ry, to God, to God on
men, to God on high be glo - ry, to
men, to God on high, to God on high be glo - ry,
high, to God, to God on high, to God on
high, to God, to God on high, to God on
God, to God on high, on high, to God on
to God on high, to God on high, to God, to God on high, on
high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,
Molto maestoso.
molto rallentando.
sempre ff
Molto maestoso. ♩ = 58.

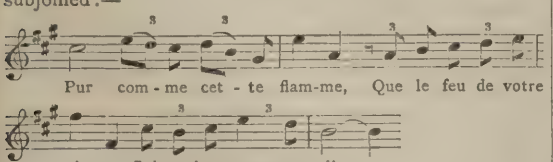

Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;
Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;
Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;
Joy-ful and tri - umph-ant, O come ye, O come ye to Beth - le - hem;
Come and be - hold Him Born, the King of An - gels: O come, let us a - dore Him, O come, let us a -
Come and be - hold Him Born, the King of An - gels: O come, let us a - dore Him, O come, let us a -
Come and be - hold Him Born, the King of An - gels: O come, let us a -
Come and be - hold Him Born, the King of An - gels: O come, let us a -
senza Ped.
ritardando.
Adagio.
- dore Him, O come, let us a - dore Him,— Christ the Lord. A - - men.
- dore Him, O come, let us a - dore Him,— Christ the Lord. A - - men.
- dore Him, O come, let us a - dore Him,— Christ the Lord. A - - men.
- dore Him, O come, let us a - dore Him,— Christ the Lord. A - - men.
ritardando.
Adagio.
Ped.

The quartett and chorus lead without break to a resumption of the triumphal music, and so, with immense jubilation and brilliant effect, this important number and the first act end.

When next the curtain rises we see a garden and a temple of Vesta illuminated by the setting sun. The stage is empty, remaining so while a five-part chorus in B flat, "Que le myrte et la rose," is sung behind the scenes. This, a strain of congratulation and thankfulness, is addressed to *Sévère*, who might indeed be well pleased with it, for, though very simple—nothing more than a plainly harmonised melody—it is very charming and refreshing after the previous turmoil. Thus it begins:—

and is expanded to considerable dimensions. As it ends, *Sévère* enters the garden. "In my breast howls the tempest," he exclaims, "despair is in my heart;" and, thus moved, he sings a passionate song, "O dieux! O puissances célestes!" in F sharp minor. He despises his glory, since he cannot lay it at *Pauline's* feet, and dwells bitterly on the fact that another possesses her; while it must be said that his music is uncompromising in its fidelity to the situation. The song may truly be called "ungrateful," but masterly for all that, and one with which a dramatic singer could make an assured effect. At the close, *Sévère*, observing the approach of *Pauline*, stands aside, and the heroine enters, directing her attendants to pass into the temple, while herself remains kneeling on the threshold. Then begins a truly beautiful and expressive prayer to the goddess, "Chaste déesse, en qui j'espère"—one that in its grace and simplicity reminds us of the religious music of Gluck. The opening bars well show its general character:—

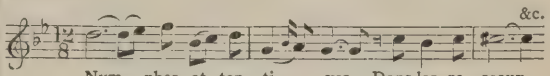


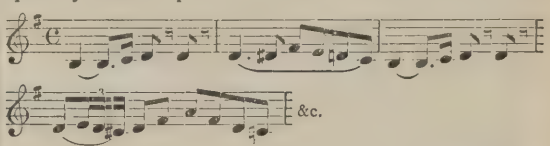
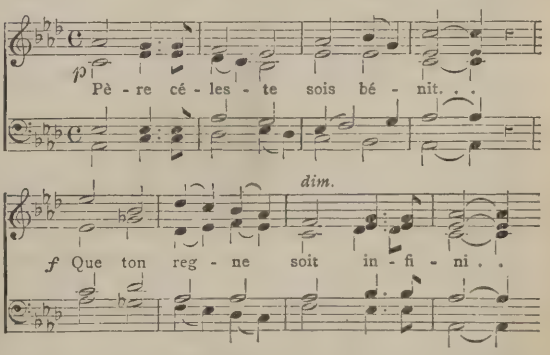
In the course of her prayer *Pauline* reveals that she had wedded *Polyeucte* in obedience to the wishes of her father, and *Sévère* overhears. So, when she rises from her knees, he confronts her with reproaches for having accepted a "detested spouse." *Pauline* solemnly answers, and the point is made doubly impressive by the musician's treatment, "Non, Sévère, je l'aime." Once more the love-lorn warrior falls into the depths of despair, while *Pauline*, in a delightful *cantabile* passage, appeals to his manliness and generosity. The struggle is a hard one, but, after *Pauline* passionately demands why he had come to trouble her, *Sévère* invokes the goddess to witness that their love had passed, and calls upon his companion to carry her prayers to the feet of Vesta. *Pauline* accepts the challenge, beseeching that the broken heart of *Sévère* might be healed, and that he himself might become the saviour of her husband. To the astonished exclamation of the soldier she replies that *Polyeucte* is in danger, and that she confides in him to preserve his life. Another appeal to his generosity follows, this time with instant success, and the long duet ends with an *ensemble* of the most intense and strenuous character. The theme begins as subjoined:—



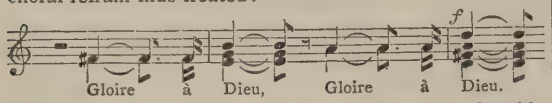
The interview over, *Pauline* retires to the temple, and darkness falls upon the scene. But *Sévère* remains, presently again concealing himself as *Polyeucte* enters, accompanied by the Christian, *Néarque*. The Prince seeing *Pauline* in the temple, would linger, but *Néarque* urges him away, for "the Lord of lords demands the heart's first affection." And *Sévère* hears all. So ends the first tableau. In this section of the work the duet stands pre-eminent at once for dramatic character and musical interest. It is a number which can never be heard without admiration.

With the change of scene we pass to a retired spot in the midst of rocks and trees. A river flows in the background, and on the right a fountain sparkles in the moonbeams. At first no one is visible; but, after an orchestral introduction, full of mystery and passion, we hear from up the river the graceful strains of a barcarole—one of the most original and beautiful numbers in the work, and one, therefore, certain to be popular. It is written in B flat, 12-8, and accompanied very delicately. The singer calls upon the nymphs and naiads of the place to come out and sport with the gods who are awaiting them in the glades of the wood:—

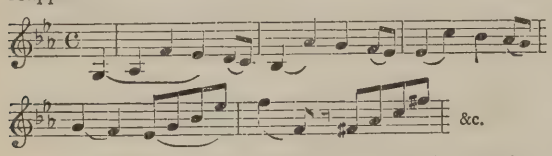


His voice approaches nearer, and with the second verse a boat, bearing dames and gallants, floats down the stream. Gaily they pass as the singer, *Sextus*, a young patrician, speaks of the love of Diana and Endymion. Then the boat disappears, and, during the third verse of the barcarole the music fades in the distance. All this is only an episode intended to set off by contrast what follows; for no sooner is the song ended than *Simeon*, an aged Christian, enters. He has heard the Pagan ditty, and, in stern monotone, prays that the lying gods may, like the boat, pass away into gloom and be no more seen. Other Christians are visible among the rocks, and after a while the orchestra breaks into a religious march *pp*, not specially severe in point of character:—

It is but brief, for now the Christians challenge one another, the password, "Christus," going from mouth to mouth. All gather round their aged leader (the March resuming while they do so), who exclaims, "The Lord be with you;" and is answered in like terms on simple tonic and dominant chords. Then follows "To your knees," the crowd submissively responding; and *Simeon* leads the devotions of his brethren, the orchestra accompanying him in unison, the congregation repeating the strain in harmony:—

The "service" strictly preserves this character throughout, each section being given as a solo by *Simeon*, and taken up by the people. Then the Christians call to mind their sufferings, but *Simeon*, in powerful phrases, speaks of the glory of martyrdom, and breaks in again into fervid prayer, "Lord, give those who are no more the eternal crown of Thy holy elect," the people echoing his strains in massive, simple harmony. As the solemn music ends, the orchestra gives out short, broken phrases, previously heard when

Néarque and *Polyeucte* appeared in the garden, and *Néarque* himself, followed by the Prince, is seen among the rocks at the back. Once more the watchword passes, and a phrase of the March is played while the new-comers make their way to the front. "I bring you a brother who aspires to baptism" exclaims *Néarque;* and as the crowd start in surprise on recognising the convert, *Sévère*, unnoticed by them, glides behind a rock where he can witness all that goes on. On his knees, *Polyeucte* demands to be received and baptised, and the congregation answers "Qu'il soit ainsi." Then, both approaching the fountain, *Simeon* exacts a vow of fidelity, the neophyte responding "I promise it," after every clause. This done, *Simeon* pours water upon his head, and in the name of the Trinity pronounces him a Christian, upon which the harps burst in with triumphant chords, a jubilant strain rings out from the full orchestra, the multitude all rise, exclaiming, "Glory to God," and *Polyeucte* in an ecstasy invokes the divine happiness which fills his soul. This portion of the scene is made singularly effective by the device (used in the prison-scene of "Faust") of repeating a theme in a sequence of keys, each rising one note of the scale; the power and intensity of the music naturally increasing at every step. Nothing can be more simple than the choral refrain thus treated:—

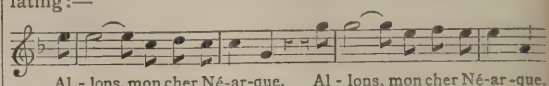


The first delicious sensations over, *Polyeucte* humbly prays, in a short Andante, that his heart may be washed as with water; and here we meet with a melody in the orchestra which should be noticed because it afterwards reappears:—

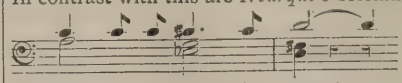


The rest of the number consists of reiterated ascriptions of praise and expressions of thankfulness, ending with a grand and massive *ensemble*, in which the melody just quoted is given to the strings with splendid effect. At this point the curtain falls for the second time, leaving us impressed by the elevation and dignity, as well as dramatic importance, of M. Gounod's work.

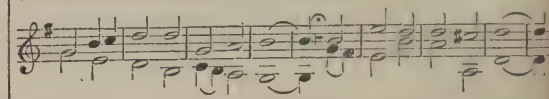
The third act opens in a hall of the palace, where *Polyeucte*, *Félix*, *Sévère*, and *Albin*, High Priest of Jupiter, are discovered. After a short orchestral passage these personages begin to discourse about the Christians, upon whom *Félix* calls for vengeance. But, to the general astonishment, *Sévère* rises and protests against such persecution, with which he, for one, will have nothing to do. The noble soldier admires the martyrs' constancy and courage, and makes no secret of the fact. On this *Félix* bids all repair to the temple of Jupiter, where the gods themselves would decide the Christians' fate. But *Sévère* warns him that noble heads may have to fall, and, when *Félix* answers that the believers in the new faith are the dregs of the people, reveals that he himself has witnessed the baptism of one equal to any then present. The Governor demands the convert's name, and, not obtaining it, avows that he would devote his own family to death should they turn from the orthodox creed. Then, accompanied by the High Priest, he sets out for the temple, leaving *Sévère* and *Polyeucte* together. All the foregoing is set to the usual quasi-recitative, and presents no features which it is essential to indicate. *Sévère* at once urges *Polyeucte* to guard his own life for the sake of those he loves, but the convert professes himself willing to die for his faith whenever called upon. Then follows an air for *Sévère*, "Quoi! c'est peu de perdre Pauline!" in F sharp, and consisting of, first, an Andante; next, a Larghetto in A flat; next, a short Moderato in G minor. The Larghetto is especially beautiful and full of intensity, as *Sévère* declares how devotedly he would worship *Pauline* were she his; while the Moderato, through which runs another of M. Gounod's expressive melodies for the violins, brings the number to an effective end. At its close *Sévère* departs, and *Polyeucte*, fervidly exclaiming, "God calls me, I am ready," is about to follow, when *Néarque* appears. The Christian teacher inquires of his proselyte, "Whither do you go?" and is answered, "To the temple." "Fly the heathen altars," he urges, but *Polyeucte* replies, "I will overturn them and die in the temple where they lie scattered." Here the music breaks into a march-like movement, highly energetic and stimulating:—



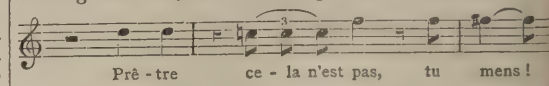
In contrast with this are *Néarque's* solemn warnings:—



warnings which *Polyeucte* disdains. Finally, *Néarque* resolves to share his convert's fate, and the duet ends with a repetition of the *tempo di marcia* by both the men, who exclaim "Let us go and break these gods of stone and metal." The scene now changes to a public place in front of the temple of Jupiter, and, as the orchestra begins a pompous march, the head of a procession appears. Heralds and priests, magistrates and soldiers defile across the stage, and with them *Félix*, *Sévère*, *Polyeucte*, *Néarque*, and *Pauline;* the crowd the while joining in a chorus, "Gloire aux maîtres du monde," characterised by the usual simplicity and massiveness of the choral numbers in the work. When *Polyeucte* and *Néarque* reach the front the chorus is suspended, and the Prince adjures his companion, "Néarque, be ready—we go to martyrdom." A moment after and the jubilant *ensemble* begins again, continuing till the head of the procession enters the temple, those outside ranging themselves on the steps and among the columns. The "Fête Païenne" now begins, for which M. Gounod has written no fewer than seven different pieces of ballet music—an Invocation to the god Pan and a Pastoral, a War March to Bellona, a slow movement to accompany the appearance of Venus and Valse de Neréïdes, a Dance of Venus, music to attend the apparition of Bacchus, with a Dance of Bacchus, and, lastly, a Bacchanale. We have no hesitation in saying that these ballet airs are among the most charming the lyric stage possesses. They are so full of tune, fancy, and suggestiveness, that their popularity separate from the Opera cannot be for a moment in doubt. The whole revel comes to a startling conclusion. In full career, the Bacchanale is arrested by some bars of Adagio, and then from an organ behind the scenes peals out the Choral which forms part of the orchestral introduction:—

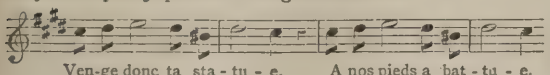


We cannot but think that here M. Gounod makes a mistake. No doubt the contrast is striking and suggestive, while the spectacle of the dancers terrified and motionless makes a deep impression. But one's realistic notions receive a shock, because if, as we have seen, the Christians carry on their worship by night in secret places, it is not likely that they will intrude religious hymns upon a Pagan solemnity. The Choral ended, the temple-doors open, and *Albin* appears calling upon the people to cease their revellings because the gods are angry and demand the sacrifice of the Christians. Then steps forth *Polyeucte*, burning with zeal, and exclaiming "Priest, thou liest!"



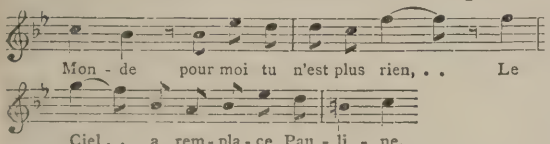
In an agony *Pauline* calls upon her husband; the people cry, "O madness!" *Félix* shouts, "O sacrilege!" *Sévère* sadly murmurs, "He is lost;" and *Albin* warningly says, "Woe to him who outrages me, I speak in the name of the gods." But *Polyeucte* is not to be turned aside. In a grand declamatory Adagio

he hurls anathema upon the gods of murder, incest, and adultery, *Néarque* presently joining with him. Then, while *Pauline* prays to Jupiter for mercy, the two Christians mount the steps of the temple and hurl the images from their pedestals, the crowd giving forth a cry of horror as they do so. A brief silence ensues, followed by a burst of triumphant sarcasm from *Polyeucte* and *Néarque*, as they call upon Jupiter to avenge himself:—

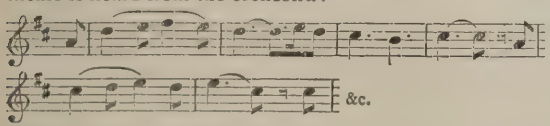


What the god fails to do his priest attempts. Seizing a hatchet *Albin* rushes on *Polyeucte*, who is guarded, at a word from *Sèvère*, by the soldiers. Less fortunate, *Néarque* is struck down and dies, calling upon Jesus to receive his spirit, at which point—amid immense agitation, while *Pauline* prays for her husband, *Polyeucte* demands to share the fate of his friend, and the people call for vengeance—begins a grand concluding *ensemble*, one of the longest in the work, and also one of the most vigorous and exciting. The curtain descends while still the infuriated priests and mob strive to reach *Polyeucte* and tear him to pieces.

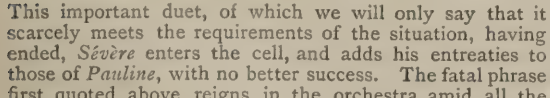
The fourth act opens in *Polyeucte's* prison. The destined martyr is thinking of *Pauline*, and in a beautiful and expressive Andante prays to be delivered from the temptations that assail him. He feels the divine strength:—



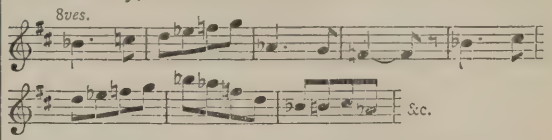
The air is considerably extended and in M. Gounod's most passionate vein. But now the cell-door opens and *Pauline* enters. She has come to persuade her husband to abjure his faith and live. Earnestly she pleads her love, but *Polyeucte*, lifting his hands and eyes to heaven, invokes *Néarque* to support his resolution. More than this, he takes from his bosom the Christian scriptures, and reads in monotone the story of the Nativity, while a pretty pastoral theme is heard from the orchestra:—

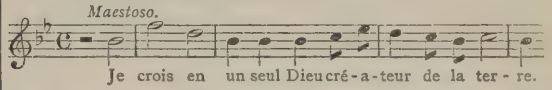


Again *Pauline* remonstrates and entreats, but *Polyeucte* bethinks him of the death of his master and reads aloud the narrative of the Crucifixion, his voice rising a step of the scale at each sentence, and gathering fervour as it goes. Still the urgency of the wife continues, eventually taking the form of reproach as the unmovable *Polyeucte* offers a prayer for her conversion:—



This important duet, of which we will only say that it scarcely meets the requirements of the situation, having ended, *Sévère* enters the cell, and adds his entreaties to those of *Pauline*, with no better success. The fatal phrase first quoted above reigns in the orchestra amid all the varied passion of the moment, and we know the end is coming. It is very near indeed, when, as *Pauline* and *Sévère* try to drag the martyr away, *Félix*, with a guard of soldiers, stands on the threshold. *Polyeucte* may still save his life, but will scarcely grant to fear what he has denied to love. He simply answers *Félix*, "I am a Christian." Then says the Governor to the guards, who have closed round the prisoner, "Go." "Whither?" asks *Sévère*. The answer is, "To death!" but *Polyeucte* cries, "To glory!" The curtain falls as *Pauline* drops senseless at her father's feet. The whole of the music to this finale is of the most high-strung character, full of masterly touches, and often marked by exquisite sentiment, which bespeaks the poet not less than the musician.

The fifth and last act begins in a public place fronting the arena of Mitylene. A great crowd has gathered, and is singing "Death to the Christians" in turbulent chorus, the music being that of the orchestral introduction to the entire work. Their fierce cries end abruptly as the martyr and his guards appear, while from the violins comes a long-drawn melody, also used in the introduction:—

The procession halts in the Place, while a *Centurion* on horseback reads the death-judgment. He would save *Polyeucte* and bids him even now abjure; but the steady convert replies: "Hear, all of you, priests and butchers;" and then begins his confession of Christian faith:—



Even his persecutors admire this courage, interrupting the "Credo" with their exclamations. Into the midst of this impressive scene *Pauline* now comes with an heroic resolution. She believes in the God that so sustains her husband, and is prepared to share the martyr's fate. Declaring this before all in fervid phrases while the harps strike trumphant chords, she seals her doom. The crowd rage more wildly than ever, but high above their noise is heard the "Credo," sung in octaves by the devoted pair. This situation is continued for some time with ever-increasing intensity, but finally the martyrs are forced into the circus, where the lions await them. A change of scene enables us to follow. The edifice is crowded, and in the centre of the arena kneel *Polyeucte* and *Pauline*, for whose blood the multitude begin once more to cry. But the agony is not prolonged. A ray of sunlight falls upon the pair, who sing together, "It is God that glorifies us and calls us to the skies." "Death!" shout the mob. Then we see the *grille* of the lion's den open, and an official unchaining the beasts. The curtain falls.

We have little to add. "Polyeucte" is hardly an Opera in the accepted sense of the word. It is a great religious work, exalted in its aim, and marked by immense fervour, simplicity, and power. If it may not be heard in our lyric theatres, there is a place for its music in our concert-rooms—at any rate, a place should be found, for it is music we cannot afford to lose.

The Works of Henry Purcell. Volume I. "The Yorkshire Feast-Song." [Novello, Ewer and Co.]

"Purcell," says Dr. Burney, "is as much the boast of England in music as Shakespeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy." That this is true can scarcely admit of a doubt; but whilst the great names in the drama, poetry, metaphysics, and mathematics are kept alive by the sympathies of the many, music has had so few devotees that the works of a man who is the "boast" of our country have been almost allowed to die out. In 1788 Goodison printed as many of the master's compositions as were available; but in spite of his energetic efforts in the cause only about 100 subscribers supported him, and he soon retired from his hopeless task. Forty years afterwards Vincent Novello commenced the publication of Purcell's sacred music, and carried it on with such energy that in a short time he had given to the world what was then thought to be a complete collection. But so far from the genius of this composer having been more especially revealed through his works for the Church, it became well-known that some of his best writings were of a secular character, many indeed for the operatic stage. He is proved to have composed music for nearly fifty dramas, his odes and choral songs still in MS. numbering twenty-four; so that, even reckoning the collections of Goodison and Novello already alluded to, the few printed by himself, and under the auspices of his widow, and three works issued by the Musical Antiquarian Society, it may be imagined how many treasures are still hidden from us. It should be mentioned

that since the publication of Novello's edition of the master's sacred music a folio volume has been discovered in the Royal Library containing many of his anthems with symphonies and instrumental parts, odes, and miscellaneous songs; and at York Minster several other volumes of his sacred music have come to light. It will be thus seen that the labour of publishing a complete edition of Purcell's works is no light one; but the materials being fairly before us, it required only that a number of artists and lovers of art should form themselves into an Association pledged to rescue from comparative obscurity the compositions of one who has shed such lustre upon English music. Happily this has now been accomplished: the "Purcell Society," formed in 1876 for the publication of this composer's works, most of which exist only in manuscript, and also for meeting to study and perform his compositions, is now in active operation, and the Ode at the head of our notice, composed in the year 1689 for the annual gathering in London of the gentry of the county of York, is the first volume issued. As a proof that the music of this Ode was fully appreciated on the occasion for which it was written, we may mention that in D'Urfey's "Pills to Purge Melancholy" we find the whole of the words of the "Yorkshire Feast-Song," with the heading "An Ode on the Assembly of the Nobility and Gentry of the City and County of York at the Anniversary Feast, March the 27th, 1690. Set to Musick by Mr. Henry Purcell. One of the finest compositions he ever made, and cost £100 the performing." Considering how zealous have been the exertions of Mr. W. H. Cummings in promoting the formation of the Purcell Society, and how energetically he has devoted himself to the cause, no fitter person could have been selected to edit the present volume; and it need scarcely be said how excellently he has performed his task. In his preface he says: "I possess two complete scores of the work in his (Purcell's) own handwriting, and an old transcript bearing the same date; there is also another very interesting copy of the score in a volume largely in Purcell's hand, and formerly in the possession of Purcell's son and grandson, but now happily preserved in the library of Her Majesty the Queen;" so that with these authentic records at hand we may feel perfectly assured that the work is here published precisely as the composer wrote it. Much, too, could be said, not only upon the excellent taste apparent in the "getting up" of the volume—the title-page, with a portrait of the composer, being in perfect sympathy with the general design—but upon the clear appearance both of the music and the letter-press; indeed, we have scarcely ever seen a more perfect specimen of engraving. With this tangible proof of the Society's efforts before us, there can be little doubt that the earnestness of purpose which has called the Association into existence will continue to animate the members in the noble task they have undertaken. But earnestness of purpose is not sufficient; the Society must largely increase before great results can be looked for, and we sincerely hope, therefore, that all Purcell-lovers will co-operate in the movement by enrolling their names as subscribers to a cause which should be so dear to the hearts of Englishmen.

Novello's Music Primers. Edited by Dr. Stainer.
Instrumentation, by Ebenezer Prout, B.A.
[Novello, Ewer and Co.]

Mr. Prout has so amply proved by his orchestral works how thoroughly he has mastered the subject of instrumentation that we could scarcely doubt his power of minutely analysing the capabilities of the several instruments, and supporting his remarks by quotations from the scores of the best masters. But in reviewing his contribution to the rapidly increasing series of "Music Primers" we must award him praise far beyond that which should be accorded to one who has merely displayed an accurate knowledge of the almost inexhaustible resources of orchestration, for throughout his task he has never ceased to remember that he is a teacher—never allowed his enthusiasm for the art so to override his judgment as to make him forget that he is addressing a tyro—and in that respect, apart from the excellent material of which his treatise is composed, we cannot but believe that his work will supplant many of those which are even more complex and more fully developed. A student desirous of acquiring the art of instrumentation is of course presumed to be already a musician; and we are glad to find that, although every instrument is explained most minutely, the author strongly urges the necessity of some practical knowledge of their individual characteristics before attempting to use them in combination. "Even a little knowledge of the violin," he says, "will be of the greatest assistance to the composer of orchestral writing. If the student, too, can play nothing more than a scale on the flute, oboe, clarinet, or bassoon, it will be an advantage; while some acquaintance with the theory, if not with the practice, of the brass instruments will often save him from writing ineffectively for that important part of the orchestra." This is excellent advice, and well worth pondering by those whose ambition is apt to outstrip their knowledge; for we have within our own experience instances of even clever young musicians being placed in an awkward position amongst their fellow-students by having written passages which cannot by any possibility be played upon the instruments for which they were intended. As we have already said, the author of the work before us has the somewhat exceptional power of putting himself in the position of the pupil as well as the master; and this is especially shown in his chapter on stringed instruments, the most important, and certainly one of the best, in the book. Many authors, for example, tell us that double notes and extended chords can be played on the violin, and even furnish a list of the combinations which are capable of execution; but we have never before met with one who gives such conclusive reasons for some being easy, some more difficult, and others impossible, or who, in true sympathy with the performer as well as the composer, directs the attention of the student rather to what should be, than what may be, written. The short illustrations, too, in confirmation of the principles laid down in this chapter, are extremely happy, one great merit in the selection of these examples—and indeed in that of all throughout the book—being that, although the works of the most modern writers, Wagner more especially, are freely drawn upon, not only are extracts from the scores of Mozart, Haydn, and Beethoven given, but an earnest study of the manner in which these great masters use the various instruments strongly recommended. The description of the wind instruments merits the warmest praise, for, in addition to the explanation of their compass and resources, the weak points of each are carefully demonstrated. The transposing instruments—more particularly horns and clarinets—receive a large share of attention; and we are certain that any student of average intelligence, after attentively reading the pages devoted to this important subject, will become as perfectly acquainted with it as any book can make him. The quotations of horn passages from the standard scores are remarkably happy; and here it may be well to mention that in the extract from Auber's "Lestocq," in D minor, a B flat is placed at the signature of the horn part, an error which might perplex a beginner, especially as the author says that "the student will note here the manner in which the horn is used in a minor key." In the explanation of trumpets, trombones, and percussion instruments we have some very acute remarks both upon their use and abuse, it being truly observed, in speaking of trombones, that even Beethoven uses them very sparingly; a truth which we can, from our own knowledge, affirm is often ignored by adding them to some of the scores of this composer which can least bear so unwarrantable an intrusion. Examples taken from Schubert and Mendelssohn well illustrate the effect of trombones in *piano* passages, and mention is also made of the beautiful melody played by three trombones in unison in the first movement of Schubert's Symphony in C. One feature which should especially recommend this work to students is that, in addition to the lucid explanations of all the instruments used in a modern orchestra, the author particularly enlarges upon what may be termed the *genius* of each, and wisely cautions inexperienced composers against writing for one instrument what from its essential character belongs to another. The balance of tone, too, in combination is especially dwelt upon; and the arrangement of instrumentation when allied with voices is also a subject which occupies a large portion of the book, many excellent hints being here given, and illustrated by well-chosen quotations. It can scarcely be expected that in the short space at our disposal we can do more than indicate the salient points in Mr. Prout's Treatise; but we trust that we have

said enough to enlist the attention of all interested in the subject to the merits of a work which, although an invaluable manual for students, may also, we believe, prove of much service to many who have long been out of their musical school-days.

Novello's Music Primers. Edited by Dr. Stainer.
Fugue, by James Higgs, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

"This Primer on Fugue," the author tells us in his preface, "is addressed to all who hear or play fugues as well as to students who desire to write them." His very valuable book may even reach a fourth class of readers; people who certainly cannot play fugues, who do not take the trouble to write them, and do not care about them when they hear them; but who are irresistibly attracted towards anything possessing an anatomy capable of being pulled to pieces and reconstructed. Music is a kind of all-pervading atmosphere consisting of palpable atoms of varied structure; some of them having an affinity for metaphysics, some for mechanics. Mr. Higgs assumes that his readers possess a knowledge and a skill in the practice of double counterpoint. That condition might exclude a few metaphysicians and engineers; but if they only know what double counterpoint is, they can readily form a perfect working plan of the mechanism of a fugue by paying ordinary attention to the first few pages of Mr. Higgs's Primer. No one should take up a volume in this educational series of publications under the impression that from their generic title they are adapted only to young people. When we compare them with the musical manuals and catechisms of forty or fifty years ago, we are at once reminded of the really extraordinary advance that has since been made in the system of elementary education. The young mind is not nowadays treated as a mere receptacle to be stuffed with miscellaneous materials. It is allowed to possess certain assimilating properties; and the materials supplied undergo a process of preparation in conformity with that view. Even on so mechanical a subject as the fugue it makes a vast difference if the pieces of the machinery, when described separately, are described carelessly in regard to their adaptation to what Mr. Higgs calls "the construction of a fugue as a whole." He himself never seems to lose sight of that ultimate object. Hence his most elementary explanations possess a particular charm; and for no one so much as the young student, who is repelled by the older method of instruction, and likes to have credit for the exercise of thought as well as memory. Mr. Higgs's method is of the highest importance in the subject he explains, because musical students are apt to learn too exclusively from isolated examples. Examples are much more necessary in fugue and counterpoint than in harmony. In counterpoint they are definite and precise illustrations. In harmony they are often duly assumed illustrations of a particular theory. Mr. Higgs's examples are mostly from Bach, as we should expect from an enthusiastic and a well-known worshipper of that august and transcendent idol of contrapuntists; but he is too free from narrow prejudices not to avail himself of a "masterly stretto" by Gounod when it suits his purposes.

We do not think we have ever seen in any work on the fugue a clearer explanation of what is called the "Exposition" than Mr. Higgs gives in his first four chapters; in which the aids of example and letterpress are most happily combined. The "Exposition" consists of firstly, subject; secondly, answer; thirdly, counterpoint—when simple—and called *counter-subject* when the counterpoint is double; fourthly, the codetta; fifthly, the "redundant entry" of the subject, when that device is employed. Mr. Higgs then explains the "counter-exposition," an inverted edition of the "exposition," and, in its closer treatment foreshadowing the *stretto*. Then follows the first "episode," introduced for variety's sake, and formed of fragments of the subject, or countersubject, or of incidental counterpoints. Gradually through the second principal group in the fugue-form, which to a certain extent corresponds to the "free fantasia" in the sonata form, and wherein the composer employs all his art in the devices of imitation, inversion, augmentation, and diminution, we are led to the second episode, the coda, stretto, pedal and final close. When all these separate parts are minutely explained we come to the "construction of a fugue as a whole"; and this branch of the subject is assisted by a novelty in the shape of "charts" or diagrams consisting of two, three, four, or five horizontal lines, according to the number of parts in the fugue, and divided by vertical lines representing alternate bars numbered 1, 3, 5, &c. So that in the whole fugue we see at a glance on the chart where the different subjects and counter-subjects enter, where the episodes occur, and where the entries are shortened in the intervals of reply, and when the subject or countersubject is direct or inverted. Comparing the chart with the complete fugues given to us in the Primer in musical notation,—and in open score, even when taken from Bach's forty-eight clavier fugues—we have a mechanical aid we ourselves have found most interesting; and we are quite certain many hundreds of students will in the future adopt the system of analysis Mr. Higgs has provided.

These "charts" remind us of one or two little points that occurred to us in perusing this Primer. Mr. Higgs adopts the definition of a *tonal fugue* as a fugue written in a Church *tone;* the subject of the fugue if at the interval of a fifth is *authentic*, and the reply at a fourth will be *plagal*. As we put it the description is rather in Greek fashion than in that of the Church modes; but it comes to the same thing if we consider the subject, C—G, as in the *tone* C♮, divided by the dominant, and the answer, G—C, in the plagal octave of that scale divided by the tonic. We quite agree with Mr. Higgs that such is the manifest theory, if not definition, of a *tonal fugue*. There is, however, a little of history in the question that requires clearing up. We are generally told that of the two kinds of fugue the *tonal* is the more modern. That cannot be so, if we are to consider, as we think we may do, the *real fugue* to be a product of the modern tonality and the tonal fugue of the old tonality. We imagine the way to reconcile history with the apparent facts is simply this—that both descriptions of fugue have been a contemporaneous growth; but the progenitor of the *real fugue* was the *canon* at strict interval, one of the earliest contrapuntal forms. The *tonal fugue* was historically an intermediate event between the canon and the free *real* fugue of later times. The *real* fugue is therefore more ancient in respect only to its original form when issuing as it were from its prototype the canon.

Another point is the question of modulation in the fugue; on which subject we have nothing to offer at this moment by way of a substitute for the common rules quoted in the Primer from Cherubini; but Mr. Higgs so evidently throws the rules at us as if he presented them, such as they are, without accepting any responsibility on his own part, that we are inclined to ask the question, is it possible to teach the theory of the fugue with our modern notions of key with two modes, major and minor? Shall we not have to go back, and very far back, to get an inkling of what we desire to teach? The method of describing the related keys quoted in paragraph 129 from Cherubini is to our individual notions the very acme of unsystematic rule of thumb; and we know what it leads to in practice. It has been pointed out over and over again that musicians intend to write in the *Me* mode, and from habit they write in the *Lah* mode, or *vice versâ*. There is a vestige of this question in Chart No. 6, where the subject in Bach's C♯ minor fugue is led off in the key, and the chart shows us that the fugue finishes in F♯ because the subject in the second treble is in that key. As a question of fact, the cadence being *plagal*, the harmony keeps the subject in the original key, C♯.

The whole question is that of putting new wine into old bottles—the "old bottles" being the ancient system of modes still flourishing when the fugue was born, and not yet extinct. It is rather curious, although the explanation may appear obvious, that if we collect the keys given in Mr. Higgs's Chart No. 6 (Fugue C♯ minor) we get the scale 1, 7♭, 6♭, 5, 4, 3♭ (2), 1; the ordinary minor scale in descending. The No. 2 is employed by Bach (bars 66, 68) in the same part (the first treble) as No. 1, and evidently, as an excrescence or not, as absolutely necessary to the development of the fugue. It may show some technical system of modulation derived from the scale and not practised in our time. The shorter fugue (G minor), in Chart No. 4, is according to the same

system *hexachordal;* and the B flat minor fugue (Chart No. 5) gives the *Pentaphonic Scale.*

Mr. Higgs naturally avoids any speculative questions; and has in the guise of a Primer produced a standard little work on the *Fugue;* which can be read with equal interest by the learner or the practised contrapuntist.

Christmas Carols, New and Old. Third Series. The words edited by the Rev. H. R. Bramley, M.A. The music edited by John Stainer, M.A., Mus. Doc.

[Novello, Ewer and Co.]

We are glad to welcome the appearance of a third series of Christmas Carols from the experienced hands of Mr. Bramley and Dr. Stainer, and to feel assured, as we do, from a careful examination of the work, that the high reputation justly gained by the two earlier series will not be impaired by the new one just published, as too often happens in similar ventures. The new series consists of twenty-six Carols, the words by a variety of authors, some of them unknown, representing every century from the fifteenth to the nineteenth. Of the melodies eight are ancient and eighteen original; and when it is mentioned that among the composers who have contributed are Dr. Steggall, Mr. Gadsby, Mr. Prout, and Mr. Thorne, not to enumerate others of greater or less note, enough has been said to convince those who are casting about for suitable Christmas music that here they will have novelty and merit worthily combined. The Editors give a caution which is not unnecessary. They point out that of the twenty-six Carols eleven might be wisely excluded from Divine Service, and they add a similar suggestion with respect to the two previous series, furnishing indeed the numbers of the Carols, which now amount to sixty-eight in all, from which selections should be made for use in Church. The others, they say, may be fitly reserved for less solemn places and occasions. Along with these three series of Carols there is published, we observe, a selection of twenty-four of the most popular of the Carols arranged for men's voices, for use as open-air music on winter nights, when soprano voices, either of boys or women, are not easily obtained.

Intermezzi Sinfonici, di Luigi Mancinelli, per la *Cleopatra* di P. Cossa. Edizione privilegiata in partitura d'orchestra. [Florence, 1878: G. G. Guidi.]

In these orchestral *Intermezzi*, which have just been published in the above handy score edition, Signor Mancinelli, the young and rising composer and conductor of the Apollo Theatre at Rome, has evidently aimed at something higher than a mere musical *entr'acte* diversion. The compositions are six in number—comprising an Overtura, Marcia trionfale, Battaglia d'Azio, Scherzo-orgia, Andante per quartetto ed arpa, and Marcia funebre—and are intended to illustrate certain portions of a drama by P. Cossa, entitled "Cleopatra." Thus the *Intermezzi* are a species of "programme" music, partly descriptive partly reflective, in which a certain local colouring is successfully sustained, while abundant evidence is furnished also of the composer's skill in the production of orchestral effects. The overture, especially, is a spirited impromptu composition, consisting of one movement only, which forms an appropriate index to the drama, and may be heard to advantage also in the concert-room. A somewhat novel effect is produced by the frequent use made of the harp in conjunction with violin passages. The music is none the worse for bearing traces here and there (and particularly in the two Marches) of the composer's intimate acquaintance with the later scores of Wagner and Verdi; there being sufficient originality in them to stamp these *Intermezzi* as the independent productions of a musician of no mean talent. Since their first performance in December last at Rome, the *Intermezzi Sinfonici* have made the round of Italian concert-rooms with great success, and have also been introduced at one of the recent Exhibition Concerts at Paris.

Stabat Mater. Composed by Emanuel Astorga. The pianoforte accompaniment arranged by Robert Franz.

[Novello, Ewer and Co.]

The composer of this work—born in Sicily about the year 1681—became a great favourite at the court of the Emperor Leopold at Vienna, and produced, it is believed at Barcelona, a Pastoral of his composition called "Dafné," which achieved a remarkable success. His "Stabat Mater," now published in the octavo form, with a pianoforte accompaniment arranged by Robert Franz, is a very excellent specimen of his style, the sympathetic and somewhat melancholy nature of the composer being faithfully reflected in the music throughout. Many of the solos are extremely melodious and expressive, but we would especially draw attention to the opening Chorus, "Stabat Mater," which contains much clever and artistic writing.

The Dream. A Serenata. Written by William Bartholomew on the occasion of the marriage of Her Highness the Princess Royal of England with His Royal Highness Prince Frederick William of Prussia. The music composed and dedicated to their Royal Highnesses by Sir Michael Costa. The pianoforte accompaniment arranged by Charles Lucas. [Novello, Ewer and Co.]

We have often wondered that this graceful and melodious Serenata should have been so long allowed to remain comparatively unknown. True it is that, written for a special occasion, like many other works produced under similar circumstances, it has scarcely been at all submitted to the judgment of the general public; but we are convinced that it has abstract musical merits which should preserve its vitality; and the edition now before us—which contains a clever pianoforte accompaniment by the composer's friend, the late Charles Lucas—will doubtless be the means of introducing the composition to the many choral Societies in search of novelty.

FOREIGN NOTES.

The first performance of M. Gounod's new five-act Opera, "Polyeucte," the production of which, at one or the other of the lyric establishments of Paris, had been anticipated at intervals by the musical press for some years past, has at last been realised at the National Opera, where the work was brought out on the 7th ult. as the great operatic novelty of the International Exhibition. We have noticed the work so fully in another part of the present number that we need only record here the complete success of the first representation, and that the Opera has since almost exclusively occupied the stage of the national theatre.

Another event in the operatic world of Paris was the first production, last month, at the Théâtre-Ventadour of "Les Amants de Vérone," the work of an amateur, the Marquis d'Ivry, who is the author of both libretto and music. The new Opera (which, by the way, the composer is said to have completed some twenty years ago), although founded on the same subject as M. Gounod's "Roméo et Juliette," and thus inviting a comparison with the work of a favourite composer, was nevertheless very well received, a result to which the excellent singing of Mdlle. Heilbronn and M. Capoul in the principal *rôles* is said to have contributed not a little.

At one of the numerous organ recitals which have recently been given on the powerful instrument erected in the Salle des Fêtes of the Trocadéro, M. Camille Saint-Saëns created a deep impression upon a numerous audience by his remarkable playing. Among the pieces selected by the gifted artist-composer were, besides three "Rhapsodies Bretonnes" and the Prelude to the Oratorio, "Le Déluge," of his own composition, a Prelude and Fugue by Bach, and Liszt's *légende musicale*, "St. Francis of Assisi preaching to the birds." This series of excellent Recitals terminated on the 8th ult.

According to the new regulations, which have just obtained the official sanction of the Marshal-President, the Paris Conservatoire admits pupils from nine to twenty-two years of age; whereas the salaries of professors have been fixed at 3,000 francs for composition, and at from 1,500 to 2,400 francs for the remaining branches of musical tuition. The examinations for admission of new pupils commenced on the 28th ult., and will extend over a fortnight, applications having to be accompanied by certificates of birth and of vaccination. M. Massenet, the well-known composer, has, it is announced, been nominated professor of counterpoint, fugue, and composition at the institution referred to, in the room of the late M. F. Bazin.

M. Ambroise Thomas, the composer of "Mignon," and Director of the Paris Conservatoire, has just been married to Mdlle. Elvire Rémaury, sister of the accomplished pianiste, Madame Montigny-Rémaury. M. Thomas is sixty-eight years of age.

The new season of the Paris Concerts-Populaires, under the direction of M. Pasdeloup, was to be inaugurated on the 27th ult. Previous to the recommencement of the performances of this excellent institution, the conductor gave two extra concerts at the Trocadéro (of which the respective programmes will be found in our usual appendix), in order to introduce his sterling orchestra to the amateur visitors to the International Exhibition. The Châtelet Concerts were likewise to resume their performances on the 27th ult.

The production of M. Leo Delibes' Opera, "Le Roi l'a dit," has been prohibited by the authorities of the Copenhagen stage, "from political motives."

The newly founded "Hoch'sche Conservatorium" at Frankfurt was formally opened by the Burgomaster of the ancient free town, Herr Mumm, on September 25, on which occasion the director, Herr Joachim Raff, delivered an appropriate speech, in which he traced the history of the art to the diffusion of which the institution will be devoted. The festive proceedings terminated with a musical performance, in which M. Josef Rubinstein, Herr Julius Stockhausen, and other professors of the young and promising institution took part.

The Society of Patrons of the Bayreuth "Bühnen-Festspiele" has just published a circular explaining the general aims it has in view, as well as stating the conditions of membership. The latter, as some of our readers may be interested to know, consist in the annual minimum subscription of M. 15 (fifteen shillings), which will entitle members to a free entrance to the projected first performance in 1880 at Bayreuth of "Parsifal," as well as to the regular receipt, gratis, of the "Bayreuther Blätter," a monthly publication issued under the auspices and with the co-operation of Richard Wagner. The tickets for the performance in question will be personal, and can only be transferred upon application being made to the central committee. The Society consists at present of 1,350 members. The musical composition of the poet-composer's new drama "Parsifal" has, notwithstanding statements to the contrary, already reached an advanced stage; and Herr Kellermann, a professor at the Sterns'che Conservatorium of Berlin, is at present engaged at Bayreuth, upon the elaboration, under the composer's supervision, of the pianoforte arrangement of the score.

The performances at the Leipzig Stadt-Theater of Wagner's "Siegfried" and "Götterdämmerung" continue to attract crowded audiences, and the whole *mise-en-scène* is said to be in many respects equal to the Bayreuth model. An opinion may be formed of the severe test to which the enthusiasm of the spectators is being subjected by the fact that the average performance of these works occupies the space of some six hours.

At the Royal Opera of Berlin the first performance took place on the 11th inst. of a new Opera in five acts, by J. J. Abert, the Stuttgart Capellmeister, entitled "Ekkehard." The work, which achieved but a moderate success, has, however, been frequently reproduced since that date.

The new season of Italian Opera at the Kroll'sche Theater, at Berlin, was opened on September 30, with "Traviata;" Mdlle. Saurel, Herr Sveet, and Signor Piccioli sustaining the principal *rôles*. Amongst other works, Verdi's now seldom heard "La Forza del Destino" has since been produced at the same establishment.

Herr Max Bruch, the new leader of the Stern'sche Gesangverein of Berlin, promises the performance during this season of a new work from his pen, viz., a setting of Schiller's "Lay of the Bell."

Franz Liszt writes from Rome (according to the *Allgemeine Deutsche Musik-Zeitung*) to the Secretary of the Conservatorium at Buda-Pesth, with reference to a new dramatic Oratorio, "St. Stanislaus," the literary author of which is Baron Dingelstedt, and which the Abbé was about to set to music: "Sometimes, when I think of writing music again, I am unconsciously seized by a spirit of discouragement, but I try to ignore it, although I feel that I am unable to express that which is stirring and fermenting in my innermost soul. Yet, whenever I am dissatisfied with myself, I experience all the more the sweet comfort and the ever newly created pleasure proceeding from the works of the past and present masters, and most of all from the sublime Word-Tone-Creations (Wort-Ton-Schöpfungen) of Richard Wagner. Most justly indeed does King Louis II. of Bavaria address that master as the 'Word-Tone-Poet.'" . . .

It is to the Germans we owe the introduction into our language of the expressive term "tone-poet," as distinct from the old-fashioned mere "composer." We trust, however, it will be a long time before we shall admit its latest development of "Word-Tone-Poet," although of royal parentage, into the vocabulary of our art-phraseology!

Madame Christine Nilsson has, it is stated, made arrangements with the *impresario* Fischhoff for a concert *tournée* in Germany, commencing on the 1st of December next.

Madame Schumann took part in a recent concert of the Gewandhaus at Leipzig, the occasion being rendered special by the fact of its being the fiftieth anniversary of the first appearance of that lady—then a child of nine years of age—as an executant at that institution.

The *répertoire* of the Imperial Opera at Vienna promises to be exceptionally prolific in novelties this season. Already first performances have taken place of Gounod's "Philémon et Baucis" and Bizet's "Carmen," while Gounod's "Polyeucte," Rubinstein's "Nero," Thomas's "Amor et Psyché," and Saint-Saëns' "Dalila" are in course of preparation—not to mention Wagner's "Siegfried" and "Götterdämmerung," the production of which will most likely be deferred until the end of the campaign.

The anniversary of the death of Franz Schubert will be solemnised on the 19th inst. in the Church of the St. Augustine Friars, at Vienna, on which occasion the composer's "German Mass" will be performed by the Viennese Männer-Gesangverein.

Anton Rubinstein was expected at Königsberg at the end of last month, where he was to direct the first performance of his Opera "Feramors." The eminent Russian composer has, it is said, written a new pianoforte Concerto for his compatriot Madame Essipoff.

The fourth volume has just been published of E. van der Straeten's elaborate work entitled "La musique aux Pays-Bas avant le XIXme Siècle," containing numerous hitherto unpublished documents relating to music and musicians, chiefly from the tenth century to the time of the Reformation.

Herr Wilhelmj, the eminent violinist, gave his first concert at Steinway Hall, New York, before an audience of upwards of 5,000 persons, who were most demonstrative in their enthusiasm for the gifted artist.

Madame Spontini, widow of the composer of "La Vestale" and "Fernando Cortez," died on September 30, at Passy, near Paris, at the age of eighty-eight. The deceased lady, who survived the composer twenty-seven years, was the sister of Sebastian Erard, the founder of the modern pianoforte.

Alexandre Villoing, the celebrated teacher of the pianoforte, and author of an as yet unpublished "Méthode de Piano," died recently at St. Petersburg. Both Anton and Josef Rubinstein were among his pupils.

Henri Potier, late professor of the Paris Conservatoire, was struck with paralysis while accompanying a pupil on the pianoforte, and died shortly after, on the 8th ult.

We have also to record the death, at Aix-la-Chapelle, of Friedrich Niederheitmann, well known as an extensive collector and connoisseur of Italian violins, and author of a valuable work on the subject, entitled, "Cremona. Eine Characteristik der italienischen Geigenbauer und ihrer Instrumente."

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Officiel (September 26): Overture Triomphale (Deffé's); Fragments from "Stabat Mater" (Bourgault-Ducoudray); Overture to "Missolonghi" (Hérold); Fête Musulmane (Hignard); Fragment from Oratorio, "Daniel" (Delahaye); Overture to "Don Quichotte" (Boulanger). Exhibition Concert by M. Pasdeloup (October 10): Overture "Patrie" (Bizet); Symphony, C minor (Beethoven); Entr'acte from "Traviata" (Verdi); Symphonie Fantastique (Ber-

lioz); Serenade for strings (Haydn); Overture to "Sémiramis" (Rossini). Second Exhibition Concert by M. Pasdeloup (October 17): Overture to "Oberon" (Weber); Pastoral Symphony (Beethoven); Danse macabre (Saint-Saëns); Larghetto (Mozart); Fragments from "Le Damnation de Faust" (Berlioz); Gavotte (Lulli); Fête bohême (Massenet). Last Concert Officiel (October 10): Kyrie and Gloria from Mass (F. Verrimst); Marche Hongroise (Cte. d'Osmond); Fragments from Pianoforte Concerto (L. Kreutzer); Ode-symphonie, "La Forêt" (Madame de Grandval); "Lénore," symphonie-ballade (Duparc); "L'Harmonie universelle," chorus for six voices (De Lajarte); Violin Concerto (Garcin); "La bénédiction de la Néva" (Nibelle).

Leipzig.—Conservatorium Concert (September 20): Quintett, C major (Beethoven); Pianoforte pieces (Miss Evans, pupil); Polonaise (Pieçonka); Trio, D minor (Schumann). First Gewandhaus Concert (October 10): Symphony, D major (Mozart); Air, with violin accompaniment (Handel); Concerto, D minor (Rubinstein); Air from "Armin" (Hofmann); Pianoforte Soli (Bach, Saint-Saëns, Rubinstein); Symphony, D major (Beethoven).

Berlin.—Second and Third Bilse Concert (September —): Symphony, "Lenore" (Raff); "Calm Sea and Prosperous Voyage" (Mendelssohn); Danse macabre (Saint-Saëns); Overture, "Tannhäuser" (Wagner); Symphonie espagnole (Lalo); Symphony, No. 1. (Brahms), &c. First Quartett-Soirée of Herr Joachim (October 19): Quartett, C major (Mozart); Quartett, Op. 131 (Beethoven); Quartett, Op. 64 (Haydn).

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The letter from a correspondent who signs himself "Onward" shall receive attention in our next number.

F. H. W.—*One of the appointments in the King's chapel was that of composer* in ordinary, *and was held in conjunction with an organist's appointment; the composer was expected to produce a new anthem of his own composition in each of his months of duty, or* waiting, *as it was technically called. That Greene conscientiously performed his allotted task is evidenced by the large number of anthems he composed; about fifty have been printed, and many of these were written for special Court occasions. It is probable that Handel's antagonism to Greene arose from the fact that the latter was a partisan of Bononcini, Handel's rival. The employment of Handel by the Georges to write music for State occasions was not without precedent. The celebrated Matthew Locke was composer to Charles II., although not one of the staff of the Chapels Royal, and wrote music for the entry of the King into London.*

J. Clarence Richardson.—*English editions are published of Clementi's "Gradus ad Parnassum" and Plaidy's "Technical Studies." We do not know of any work on Tuning the Piano.*

J. S.—*You cannot master the subject by perusing books. Place yourself under an able instructor.*

H. G. Smith.—*We shall always be glad to insert a short account of any concerts of interest which our correspondent may forward to us.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Beckenham.—The Tonic Sol-fa Association opened the present season with a Concert on Monday the 14th ult. The programme consisted of vocal and instrumental music, the part-singing of the choir being a great feature. The solo vocalists were the Misses Barnes, Longford, and Chatfield; and Messrs. Privitt, Jeal, Barker, and G. Clarke. Mr. W. Barnaby, the director of the class, conducted; and Mr. J. Darke Jenkins presided at the pianoforte.

Bedford.—The Concert of the Amateur Musical Society took place on the 15th ult. The programme contained selections from *Masaniello*, Beethoven's Trio in E flat for piano, violin, and violoncello, Mendelssohn's *Wedding March*, some part-songs, including "Autumn" by Mr. Diemer, and vocal solos. Miss Marian Williams was the vocalist, and the instrumentalists were Mr. Diemer (pianoforte), Mr. Rendle (violin), and Mr. Gough (violoncello).

Birmingham.—The Festival Choral Society opened their season on Thursday the 3rd ult. with a magnificent performance of Handel's *Judas Maccabæus*. The principal vocalists were Madame Lemmens-Sherrington, Miss Miner, Miss Orridge, Mr. Vernon Rigby, Mr. Young, and Mr. Bridson, all of whom were highly successful. The greatest triumphs, however, were achieved by the choir, which Mr. Stockley has got into splendid form. Mr. Stimpson presided at the organ, and there was a strong orchestra.——On the 15th ult. Mr. Pyatt's party gave a Ballad Concert at the Town Hall. The artists were Madame Nilsson, Miss Orridge, Mr. Sims Reeves, and Mr. Bridson, vocalists; Madame Goddard, solo pianist; Mr. H. Nicholson, flautist; and Mr. Sidney Naylor, Conductor.——The Carl Rosa Opera Company gave a six-nights' season at the Theatre Royal, commencing on Monday the 21st ult. The works given were *Maritana*, *Lily of Killarney*, *Bohemian Girl*, *Les Huguenots*, and the *Merry Wives of Windsor*. The artists new to Birmingham—Madame Vanzini, Miss Georgina Burns, and Mr. Joseph Maas—have met with great success. ——At the first of Messrs. Harrison's Subscription Concerts the Town Hall presented an appearance only equalled and seldom excelled at the Triennial Festivals; the whole room, with the exception of the back of the orchestra, being reserved. The artists were Mesdames Adelina Patti, Nouver, and Patey; Messrs. Edward Lloyd, Maybrick, and Signor Nicolini; Mr. Charles Ould, violoncello, and Mr. Thouless, conductor and pianist.——Mr. Stockley's first Orchestral Concert, given at the Town Hall on Thursday the 24th ult., was a great treat. The band performed Gade's Symphony in B flat, Op. 20; two movements from the ballet music of Gounod's *Reine de Saba;* the Overtures *Jubilee* (Weber) and *Siege of Rochelle* (Balfe). Mr. Walter Bache gave a masterly rendering of Beethoven's Concerto in E flat, Op. 73, in which he was well supported by the band, and the tenth Rhapsodie Hongroise, by Liszt; and Miss Anna Williams sang with much success Mendelssohn's scena, "Infelice," and Gounod's song, "The Worker." Signor Ghilberti made a very good first appearance and met with a warm reception. Mr. Stockley conducted with his usual judgment and skill.

Bradford.—Mr. Pyatt, who, with a party of celebrated artists, is making a successful tour of the provinces, gave a Ballad Concert in St. George's Hall, on the 22nd ult. The company consists of Madame Christine Nilsson, Miss Orridge, Madame Arabella Goddard, Mr. Sims Reeves, Mr. Bridson, and Messrs. Nicholson and Naylor. Madame Nilsson's rendering of some Swedish airs and Handel's "From mighty kings" was highly appreciated. Miss Orridge gave four thoroughly representative English songs very successfully. Mr. Sims Reeves had a most enthusiastic reception. Mr. Naylor accompanied the vocalists with much judgment, and his playing in the duets with Mr. Nicholson was very effective.

Bristol.—The first Concert of the present season of the series of Monday Popular Concerts was given in the Colston Hall on Monday, September 30. The direction of the series, which will consist of twenty concerts during the season, is under Mr. George Riseley, and the band consists of fifty performers under the leadership of Mr. A. W. Waite. The principal items performed by the band were the Overtures *Anacreon* (Cherubini) and *La Bayadère* (Auber), Mozart's grand Symphony in E flat, March from *Fatinitza* (Suppé), and a "Saraband et Gavotte," from J. L. Roeckel's *Olivia*. The oboe obbligato to Taubert's "Lieberliedchen" was played by Mr. Horton, and Mr. Lawford Huxtable was the vocalist. On Monday the 14th ult. the second Concert was given in the Colston Hall, and was also well patronised. The band gave an excellent rendering of Sir Sterndale Bennett's Symphony in G minor (Op. 43), the Overtures to *Stradella* (Flotow) and that in F (Op. 44), by Kalliwoda, and Scotson Clark's "Marche aux Flambeaux." Liszt's arrangement, for pianoforte and orchestra, of Schubert's grand Fantasia in C was also finely rendered, Herr C. Armbruster being at the pianoforte. Mdlle. Hélène Arnim was the vocalist. On Monday evening, the 21st ult., the Concert was given in the Lesser Colston Hall, at which a new Cantata, *I will magnify Thee, O God, my King*, by Mr. W. F. Dyer, of Bristol, was performed for the first time. The second part of the concert, which was conducted by Mr. Dyer, consisted of miscellaneous pieces.

Bromsgrove.—The annual Harvest Thanksgiving Services were held at All Saints' Church on Sunday the 29th of September. The church, which was beautifully decorated, was extremely well attended. The musical portions of the services were rendered with precision and expression throughout, and the organ voluntaries were excellently played by Mr. J. C. B. Tirbutt, the Organist of the Church.

Bury St. Edmunds.—A new organ, built by Hunter, of Kennington Road, London, was opened in St. John's church on the 8th ult. by Mr. Thomas Smith, the organist; the morning sermon being preached by the Bishop of Ely, and that in the evening by the Archdeacon of Sudbury. The services were entirely choral and exceedingly well rendered; the anthems being, in the morning, "In Jewry is God known" (Whitfeld), and in the evening, "Sing we merrily unto God, our strength," a recent composition by the organist. The organ at present contains five stops in the great and five in the swell, with double sixteen-feet open on pedals; the instrument is, however, built for four more stops in the great and three more in the swell, which will be added as soon as funds are available. Mr. Smith gave a Recital at the close of evening service.

Bushey, Herts.—A Concert, under the leadership of Mr. Arthur Cottam, was given in aid of the Relief Funds for the sufferers by the loss of the *Princess Alice* and the Abercarne Colliery explosion, in the Lecture Hall, on Wednesday evening, the 9th ult., by the "Minnesingers," assisted by Mrs. Hill, Miss Flood, and Mr. Henry Baumer, who kindly gave their services for the occasion. Among the several part-songs and glees sung by the gentlemen who compose the Minnesingers were Sir H. Bishop's "Mynheer Vandunck," Horsley's "By Celia's Arbour," Hatton's "King Witlaf's Drinking Horn," and

"The Lifeboat," the serenade from Longfellow's "Spanish Student," "Stars of the Summer Night," set to music (MS.) as a solo and five-part chorus by Arthur Cottam, and "The long day closes," by Sullivan.

CASTLEFORD.—On Tuesday the 8th ult. a most interesting Lecture on "English Songs" was delivered by Mr. J. H. Eyre, Choirmaster of Doncaster Parish Church. Mr. Eyre was assisted by Miss Robinson and Mr. Carbert; Miss Eyre presiding at the pianoforte.

CHELTENHAM.—Signor Ghilberti gave a Morning Concert at the Assembly Rooms on the 3rd ult., assisted by Mrs. F. Daubeny, Mrs. Unett, the Misses Campells, Miss Burman, and Mr. Dyce Petterson. Mr. Spinney was the accompanist. Mrs. Daubeny's singing of Lillo's Canzonette, "Se non son dama di qualita," and Sullivan's "Let me dream again," was particularly good; and the concert-giver pleased much by his rendering of Panzini's, "La Sera" and Loder's "Diver." All the numbers on the programme were exceedingly well given.

CLAPHAM.—On Thursday the 10th ult. the Harvest Festival was celebrated at Christ Church, the musical portion of the services being particularly attractive. Mr. Hoyte's service was sung at the high celebration; Barnby's anthem, "O Lord how manifold," being given as the offertory anthem. As it had been widely circulated that Mendelssohn's Cantata, *Lauda Sion*, would be sung as the anthem at the evening service, an immense congregation assembled, and the church was crowded. Mr. G. C. Martin, Mus. B., Oxon., of St. Paul's Cathedral, played a choice selection of music before the service, and presided at the organ throughout the evening; Mr. Richard Lemaire, the organist and director of the choir, conducting the Cantata; the Magnificat and Nunc dimittis were exceedingly well sung to Martin's Service in A, the former being particularly effective. The *Lauda Sion* went admirably. A masterly performance of one of Bach's grand fugues by Mr. Martin brought a very successful service to a close.

CLIFTON.—On Monday the 14th ult. Mr. James C. Daniel gave two Concerts in the Victoria Rooms, in connection with his series of Clifton Winter Entertainments. The following were the artists engaged: Miss Robertson, Miss Fanny Robertson, Miss Ellen de Fonblanque, Mr. Henry Guy, and Mr. Wadmore as vocalists; Mons. Albert contributing some violoncello solos, and Mr. Edward Bending conducting.

COVENTRY.—On Tuesday the 15th ult. Mr. J. Finch Thorne gave the first of a series of fortnightly Organ Recitals at St. John the Baptist's Church, in aid of a fund for the completion of the churchyard. The Recital was most successful, and a substantial sum was realised.

CROOKE, DURHAM.—On Friday evening, the 11th ult., a Concert was given in the Mechanics' Hall by Mrs. W. H. Harland. A well selected programme was performed. The principal vocalists were Mrs. Watson, Mr. W. H. Watson, and Mr. J. H. Rooks, and the solo violinist Mr. A. T. Piper. The Concert was in every respect highly successful.

DOVER.—The new organ, presented to St. Mary's Church by Mrs. Bingham Jones, was opened on Sunday the 13th ult. by Mr. F. A. Cellier, Organist of St. Andrew's, Surbiton, under whose superintendence the instrument has been built. The fine tone of the organ was fully demonstrated at the conclusion of each service, when a voluntary was played with excellent effect. The instrument is very handsome in appearance and well worthy of the reputation of the builders, Messrs. Hill and Son, York Road, London. It contains eighteen speaking stops, eight in the great organ, eight in the small, and two in the pedal organ, as well as five composition pedals and swell octave, making a total of 1,100 pipes. Mr. Lancaster, a pupil of Dr. Longhurst's, from Canterbury, has been engaged as permanent organist.

DUNFERMLINE, N.B.—The new Organ, presented by the ladies of this town and surrounding district, was opened in St. Margaret's Hall, on Tuesday the 1st ult. by Mr. Harrison, of Edinburgh. The vocalists engaged from London were Miss Marion Williams, Miss Lloyd, Mr. Faulkner Leigh, and Signor Brocolini, all of whom were well received. Mr. Harrison was highly successful in his organ solos, which were judiciously selected.

DUNSTON.—The consecration of St. Leonard's Church, near Penkridge, took place on the 18th ult. Amongst the clergy present were the Bishop of the Diocese, the Bishop of Manchester, the Bishop of Columbia, Bishop Hobhouse, &c. The Bishop of Lichfield performed the usual ordination ceremonies. The service was a full choral one, Mr. Inglis Bervon, organist of the Parish Church, Stafford, presiding at the organ. The anthem was "How lovely are the messengers," Mendelssohn. The Bishop of Manchester delivered an eloquent sermon.

ECCLESFIELD.—The annual Harvest Festival was held on the 25th of September, when the fine old church was beautifully decorated. The musical portions of the service were most effective, the anthem, "Ye shall dwell in the land" (Stainer), being greatly admired. The choir was conducted by Mr. J. H. Eyre, of Doncaster, Mr. Hedgeman presiding at the organ.

ENNISKILLEN, IRELAND.—On Monday, September 30, a Musical and Literary Entertainment was given in the Protestant Hall, in aid of the Hermanagh Protestant Orphan Society, before a large audience. The readings were given by Rev. B. F. F. Dane, of London, and songs were rendered by Mrs. Prevost, Miss Graham, Messrs. Black and Trimble. Mr. Matthew Arnold, Professor of Music, presided at the pianoforte.

GLASGOW.—The opening night of the Saturday Evening Concerts, in the City Hall, took place on the 28th of September, when the hall was crowded in every part, the artists engaged being Miss Marion Williams, Miss Lloyd, Mr. Faulkner Leigh, and Mr. Thurley Beale; Madame Liebe was the solo violinist. The Concert was highly successful.

GUELPH, ONTARIO.—The Guelph Musical Union has commenced its second season with a membership of 106 and a small but efficient orchestra; Mr. W. Philp, organist of the Dublin Street Church, being Conductor.——A military band has been organised in connection with the artillery batteries of Guelph. Selections and choruses from Handel and Haydn's works are now being practised under Mr. W. Philp, bandmaster.

HALSTEAD.—On Wednesday the 16th ult. a Harvest Thanksgiving Service was held at the church of the Holy Trinity. The service was fully choral, and the sermon was preached by the Rev. Mr. Snell, of Witham. The new organ was used in its complete state for the first time, although it had been previously opened in a formal manner. The instrument is by Norman, of Norwich.

KIDDERMINSTER.—The Oratorio of *St. John the Baptist*, composed by Mr. W. Taylor, Mus. Bac., Oxon., Organist and Choirmaster of the Parish Church, was performed under favourable circumstances at the above place of worship on Thursday the 3rd ult. The music of the Oratorio throughout is of the most strictly reverential and imposing character. The principal vocalists were Mrs. Glover-Eaton, Mrs. Cotton, Mrs. Shann, Mr. Dyson (of the Worcester Cathedral Choir), Mr. Cotton, and Mr. Muston. Mr. Taylor presided at the organ, Mr. Wadeley at the pianoforte, and Mr. Fitzgerald conducted. The instrumental part of the music was performed in a manner which reflected the highest credit upon all who took part in it. The singing of the principal soloists was exceedingly good, and, being well supported by the choir, the effect was very satisfactory. The encomiums passed upon the work were of the most flattering description.

LEAMINGTON.—A very successful Festival of Choirs of the Choral Association in the Coventry Archdeaconry was held in the Parish Church on Tuesday the 15th ult. The choristers numbered over two hundred, and the music was throughout admirably rendered. The sermon was preached by the Rev. Canon Temple, Vicar of St. John's, Leeds. Mr. John Heywood, of Birmingham, was Choirmaster, and Mr. Frank Spinney, the Organist of the Parish Church, presided at the organ.

LEEDS.—On Monday evening, the 5th ult., Mr. William Smith, of Morley, delivered in East Parade Chapel his popular Lecture on "Sacred Minstrelsy, Ancient and Modern." In the unavoidable absence of the Rev. E. R. Conder, Mr. Archibald Campbell presided. Excellent as the lecture was in itself, its interest was materially enhanced by a choice variety of musical illustrations. Under the direction of Mr. Marshall, the Morley Harmonic Society rendered the choral selections, accompanied on the organ by Mr. Wilkinson, of the Harrow Music School, organist of the chapel. Miss Newell kindly gave her services; and Mr. H. T. Bywater, of Wolverhampton, was engaged. This gentleman is especially popular as a tenor vocalist in the midland counties. His voice is one of singular purity and power, and his rendering of "Sound an alarm" was received with enthusiasm.——A Festival of the united choirs of the various churches within the borough of Leeds was held on the 7th ult. at the Parish Church, under the auspices of the Council of the Leeds Church Institute and Sunday School Association. The church still wore its harvest thanksgiving decorations—flowers and cereals intertwined, and suspended banners and illuminated inscriptions—and thus the scene was all the more imposing. Mr. R. S. Burton, who had taken infinite pains in the training of the choirs, presided with the most consummate ability at the organ. The prayers were intoned by the Rev. Smith-Dorrien, the succentor, and the Rev. H. J. Wilkinson, the precentor. The sermon was preached by the Bishop of Pennsylvania.

LINCOLN.—A Recital of Organ Music was given in the Hannah Memorial Wesleyan Chapel, High Street, on Friday evening, the 11th ult., by Mr. J. Barratt, M.B., Oxon., Organist of Wesley Chapel. The programme was well selected and the various pieces rendered in masterly style, effectively exhibiting the qualities of the instrument as well as the abilities of the performer. There was a large and appreciative audience; and several of the pieces were redemanded.

LIVERPOOL.—The second Subscription Concert of the Philharmonic Society for the current season was given on the 22nd ult., the special feature being the reproduction of Sir Julius Benedict's Cantata, *Undine*. The principal solos—entrusted to Miss Robertson, Madame Patey, Mr. Edward Lloyd, and Mr. Maybrick—were all most adequately rendered, and the beautiful orchestration received the fullest justice from the band. Sir Julius Benedict, who conducted his work, was repeatedly cheered, and at the end received quite an ovation from audience, band, and chorus. The instrumental portion of the Concert included Sir Sterndale Bennett's Overture the *Naiades*, Mozart's Symphony in D, the Gavotte from *Mignon* (encored), and Weber's Overture to *Turandot;* and the miscellaneous vocal music was well selected and successfully rendered.

MELBOURNE.—On Monday evening, August 19, the Melbourner Deutsche Liedertafel gave a Concert at Hockin's Rooms. Among the items in the programme were Kuhlau's Andante and Rondo for piano and flute, a violoncello solo, Batta and Doppler's Idylle "Souvenir du Rigi" for flute, violoncello, and piano. Several part-songs were excellently rendered by the Liedertafel, notably Kücken's "Young Musicians," Mohr's "Father Rhine," and Hennig's "Frog Cantata." Mr. Julius Siede conducted.—— The Philharmonic Society gave its second Subscription Concert on the 27th of August at the Town Hall. The work selected was Schumann's *Paradise and the Peri*. The principal singers were Miss Carandine, Miss Christian, R.A.M., and Herr Johannes Emblad. The Concert opened with Mendelssohn's Overture to the *Midsummer Night's Dream*, which was well rendered and greatly applauded. Mr. George Peake presided at the organ, and Mr. David Lee conducted.——On the 31st of August the Musical Artists' Society held its Annual Meeting at Messrs. Nicholson and Ascherberg's Concert-Room. After the report and balance-sheet for last year had been read and adopted, and office bearers elected for the ensuing year, Mr. E. A. Jäger, the President, read a very interesting paper on Mendelssohn; the rest of the evening being devoted to illustrations from the works of that great master. Mendelssohn's Trio in D minor was splendidly played by Signor Zelman (piano), Mr. Curtis (violin), and Mr. Montague (violoncello). This Society must be congratulated for its efforts to promote the culture of "high art" amongst its members.

Miles Platting, near Manchester.—On the 3rd ult. a new organ was opened at St. Luke's Church, with a special Service. The instrument has been built by Messrs. Alexander Young and Sons, of Manchester. The organ, which consists of two manuals, for great and swell organ, and separate pedal organ, is not large, but is exceedingly well built; its power and quality of tone being good, and the stops pure and effective in character. The great organ has twelve stops; there are ten to the swell organ and three to the pedal organ; while five couplers and six composition pedals largely increase the resources of the player. The instrument is of course tuned to the equal temperament system. The case is of pitch pine, designed to fit the corner of the church in which the organ is placed. Some slight effort towards obtaining a suitable instrument was made during the restoration by the late Mr. Taylor, but the accomplishment of the design is mainly due to the exertions of the newly-appointed rector, the Rev. Fergus Hill, M.A. Mr. C. J. Hall ably presided at the organ, and, in addition to accompanying the music of the service, played with excellent taste a varied and interesting selection of organ pieces.

Montreal.—A Concert, in aid of the sufferers from yellow fever in the Southern States, was given on the 26th of September at the Victoria Skating Rink. An excellent programme was provided, the principal features of which were the artistic pianoforte playing of Miss Holmes, and the finished singing of Mrs. Barnes, who was well known to the English public before her marriage as Miss Leonora Braham. She has a pure soprano voice, and sings with much expression, her rendering of a song by her husband, the Organist of Christ Church Cathedral, being most warmly applauded. The other vocalists were Miss Maltby, Mr. Delahunt, and Mr. Maillet; and Mr. Reichling (violin), and Mr. Harzè (horn), were the solo instrumentalists.

New Mill, near Huddersfield.—The Harvest Festival commenced on Thursday evening, September 26, by a Service of Song entitled "Harvest Home," given in the church by the Sunday scholars, assisted by the choir. The various hymns and anthems comprised in the service were admirably rendered, particularly the opening Solo, "With verdure clad" (*Creation*), by Miss M. E. Roberts; and Clarke-Whitfeld's Anthem, "O praise God in His holiness," the solo parts of which were sung by Miss Annie Jenkinson and Mr. George Hirst. The Festival was continued on Sunday the 29th, when at the morning service W. H. Callcott's Anthem, "Thou visitest the earth," was sung, Miss M E. Roberts ably sustaining the solo part. In the evening the Magnificat and Nunc dimittis were taken to Dr. Smith's (Dublin) Service in B flat, and the Anthem was "The Lord is full of compassion," adapted from Himmel and Haydn by G. Wilkinson. Miss Annie Jenkinson rendered the solo with taste and feeling, and the Quartett and Chorus were sung with marked effect. Handel's "Hallelujah" was given with vigour and precision. Mr. C. E. Holmes, Choirmaster, presided at the organ. The prayers were read by the Rev. E. Weight, curate-in-charge; and the sermons were preached by the Rev. B. J. Holmes, M.A., Vicar of St. Mary's, Berwick-upon-Tweed.

Richmond, Yorks.—Mr. James H. Rooks, the organist of the Parish Church, engaged the services of some of the most talented artists of the day for his Concert in the Assembly Rooms on Tuesday the 8th ult. The programme was divided into two parts, sacred and secular, and the leading composers were represented. The vocalists were Miss Banks, Miss Helen D'Alton, Signor Fabrini, and Mr. Henry Pope; solo violoncello, Sir John Lawson, Bart.; Conductor, Mr. James H. Rooks.

Rochester.—The public testimonial to the earnestness and ability of the Rev. W. H. Nutter, M.A., Minor Canon of Rochester, in his voluntary capacity of Conductor of the Rochester, Strood, and Chatham Choral Society, was recently presented, in the old Corn Exchange, in the presence of a crowded assemblage of members and of subscribers to the Society. The testimonial consisted of a boudoir-grand piano by C. Bechstein, of Berlin and London, an illuminated address, and a silk purse containing the balance (about a hundred guineas) of the money subscribed. The presentation was made by the Mayor of Rochester (G. Booth, Esq.). At the end of the proceedings Mr. and Mrs. Nutter gave a musical recital for the purpose of exhibiting the tone of the instrument.

Sheffield.—During the Church Congress week special services were held in the venerable old parish church. The service-book for the opening on Tuesday the 1st ult. was carefully compiled by Mr. Tallis Trimnell, Mus. B., the organist; the special features being Sullivan's Morning Service in D and Goss's setting of "The Wilderness" as the morning Anthem, both of which were exceedingly well rendered by the parish choir, assisted by a few members of other choirs in the town. Each afternoon during the week, at 5.15, full choral service was held. The reading of a musical paper for the last evening at the Albert Hall was followed by a very interesting programme of sacred music, given at the Conversazione by the members of the Albert Choral Society, Mr. Trimnell presiding at the organ. During the proceedings of the evening His Grace the Lord Archbishop of York alluded in very eulogistic terms to the great services rendered by Mr. Trimnell to the Congress Committee and all connected with the parish church. The new organ in the parish church, built by Messrs. Brindley and Foster, of Sheffield, at a cost of about £2,000, was ready for the opening of Congress week. It is greatly admired, both for tone and workmanship; the case, which is of dark wainscot oak, exquisitely carved, is exceedingly handsome in design.——Messrs. Peck and Wainwright opened the concert season of Sheffield on the 9th ult. with a grand Concert in the Albert Hall. Miss Agnes Zimmermann and Signor Guido Papini were the instrumentalists, and Mr. Santley the vocalist. Mr. Trimnell accompanied. Miss Zimmermann made her first appearance in Sheffield and was very cordially welcomed. Signor Papini's playing was highly appreciated. Mr. Santley was greeted with plaudits of the warmest character. A word of praise is due to Mr. Trimnell for the manner in which he filled the important post of accompanist, not only of the songs but of Signor Papini's violin solos.——The first of a series of three Subscription Concerts promoted by Mr. Charles Harvey, took place at the Albert Hall on the 21st ult., the programme consisting principally of English songs. The vocalists were Madame Nouver, Madame Patey, Mr. Edward Lloyd, and Mr. Maybrick; instrumentalists: Mr. Thouless, pianoforte; and Mr. C. Ould, violoncello. The members of the Church Institute choir (conducted by Mr. S. Hadfield and accompanied on the piano by Mr. Arthur Hadfield) contributed a couple of part-songs very creditably.

Sherborne.—It is announced that this town has been made a Centre for the local examinations of Trinity College, London, and that Mr. Louis N. Parker has been elected hon. local Secretary.

St. Asaph.—Messrs. Tomkinson, Lewis Williams, J. M. Powell, and S. Powell (Lay Clerks of St. Asaph Cathedral), held their fifth annual morning and evening Concerts in the National Schoolroom on Tuesday the 8th ult. Mrs. Warren (of Mr. Charles Hallé's Concerts), was specially engaged for the occasion; her artistic rendering of her songs gave the utmost pleasure to her hearers and she was enthusiastically received. Miss Annie Brown (of the Royal Academy of Music), who kindly gave her services, played three pianoforte solos in a most skilful and masterly manner. Mr. N. L. Van Grinsen greatly delighted the audience in his brilliant violin solo. The music was under the direction of the Rev. W. Morton (Succentor), and Mr. R. A. Atkins (Cathedral Organist), both of whom greatly contributed to the success of the Concerts.

Stalybridge.—The members of the Stalybridge Harmonic Society gave their thirty-fourth annual performance in the Mechanics' Institution on Thursday evening, the 10th ult., Handel's Oratorio *Israel in Egypt* being the work selected. The vocalists were Miss Arthur, Miss Damian, and Mr. Verney Binns. The well-known bass duet, "The Lord is a man of war," was given by the whole of the bass singers. Of the manner in which the choruses were rendered it is impossible to speak too highly. Mr. S. Garlick conducted, and Mr. J. Smith occupied his old place as leader of the instrumentalists.

Stroud.—A meeting was held at the Subscription Rooms on the 2nd ult. for the purpose of distributing the certificates and prizes awarded to Stroud and Stonehouse candidates at the Trinity College (London) local examination last June. Rev. Dr. Badcock presided, and the meeting was addressed by Mr. Stanton, M.P., Mr. Sibree, M.A., and Dr. Paine. Mr. Frederic Clark, late the local but now the organising Secretary, distributed the prizes, and gave some very useful advice to students. He mentioned that the average of success at Stroud was very high, amounting to 72 per cent. Of the seven prizes subscribed for at the Gloucester Centre, Stroud took three, and these were distributed amidst applause to the Misses Hogg, Webb, and Grist. Mr. Chew has been appointed the local Secretary.

Sutton, Surrey.—The Harvest Thanksgiving Service was held on Wednesday the 9th ult. in All Saints', Benhilton Parish Church. The choir of the church was assisted by several men and boys from Banstead, St. Nicholas, Sutton, and St. Philip's, Battersea, and numbered, including the clergy, about one hundred. The processional hymn, "Come ye thankful," commenced the service. The Rev. C. R. Patey intoned the prayers; the responses were from Tallis; the psalms to Goss in D and Turle in G; Magnificat and Nunc dimittis to Stainer's Parisian tones, the latter being especially well rendered. The anthem was Stainer's "Ye shall dwell in the land," the solos in which were most effectively sung by Messrs. Burgon and Home. The sermon was preached by Canon Bridges, of Beddington; the offertory was devoted to a fund for a peal of bells. The church was beautifully decorated. Mr. Sharp presided most ably at the organ. The festival was continued on the Sunday following.

Taunton.—The Rev. F. J. Smith, Vicar of St. John's, Taunton, having made the noble offer of £3,000 towards a fund for building a new church at Rowbarton, Taunton, provided £2,000 are otherwise raised by the end of the year, a Concert in aid of the fund was given by Mr. W. J. Trenchard on Tuesday the 8th ult. at the London Hotel Assembly Rooms. The soloists were Miss Gertrude Portman, Miss Clara Samuell, R.A.M., Madame Alice Barnett, Mr. Harper Kearton, Dr. Bonn, Mr. F. M. Newton, and Mr. W. J. Trenchard; Mr. Fletcher (violin), accompanied by Miss H. Douglas and Miss Mary Gibson (pianoforte), all of whom were highly successful. Three part-songs were well given by a party of eight gentlemen. Mr. T. L. Perkins conducted. A very fair sum was added to the fund.

Wandsworth (New).—The usual Harvest Thanksgiving Services were held on Friday the 11th and Sunday the 13th ult. at St. Paul's Church, which was beautifully decorated for the occasion. The choir was on Friday augmented by members of the choirs of St. Anne's and All Saints', Wandsworth; Holy Trinity, Tooting; and St. Mark's, Battersea. The musical portion of the service was excellently rendered. Mr. C. W. Hanson, Organist and Director of the Choir, presided at the organ and played Batiste's Grande Offertoire in D (No. 5) as a concluding voluntary.

Wellington, Somerset.—The members of the Harmonic Society, under their Conductor, Mr. W. Manley, have commenced their season with the practice of *Elijah*. On Friday evening, the 18th ult., they presented Miss Warren with handsomely bound copies of Novello, Ewer & Co.'s folio edition of the *Messiah*, *Elijah*, and *Palestine*, together with Sir John Goss's "Organist's Companion," in four volumes, as a mark of their appreciation of her valuable services at rehearsals and concerts.

Weston-super-Mare.—The annual Harvest Festival Service was held at St. John's (the Parish) Church on Tuesday evening the 8th ult. The musical portions of the service were rendered by the choirs of St. John's, Trinity, Emmanuel, and Christ Churches, making a total of about one hundred voices. The music was chants to special psalms, Wesley in C and Attwood in D; the anthem, "I will magnify Thee" (Goss); and hymns, "Come, ye thankful," "To Thee, O Lord," "We plough the fields," "The Church's one foundation," and the "Old Hundredth." The sermon was preached by Rev. Prebendary Stephenson, the offertory being for the church improvement fund. Mr. Arthur E. Crook, the organist, presided at the organ.

Wombourn.—The annual Harvest Thanksgiving Festival was celebrated in St. Benedict's Church on Sunday the 26th of September, the church being artistically decorated for the occasion by the members of the congregation. The sermon in the morning was preached by the Rev. A. F. Forbes, Rector of Badger, Shropshire; and in the

evening by the Rev. T. J. Jones, Vicar of Hanfair, North Wales. The services were full choral, and were most efficiently rendered by the choir. Mr. Frederick Arnold Lister presided at the organ, and played an excellent selection of voluntaries before and after the services.

WORCESTER.—The prospectus of the fifth season of Mr. Edward J. Spark's Subscription Concerts announces three performances, two before Christmas and one early next year. The services of many eminent artists have been engaged, and there is every prospect that the reputation of these Concerts will continue to be fully maintained.

ORGAN APPOINTMENTS.—Mr. H. J. Vaughan, to St. James's, Brighton.—Mr. Thomas Augustus Aldridge, Organist and Choirmaster to Bodicote Church, Banbury, Oxon.—Mr. George J. Halford, Organist and Choirmaster to St. George's Church, Birmingham.—Mr. George Sampson, Organist and Choirmaster to St. James's Church, Bristol.—Mr. W. Warder Harvey, to the Congregational Church, Andover.—Mr. M. Russell Lochner, Organist and Choirmaster to St. Stephen's Church, Westbourne Park.—Mr. Henry Rogers, Organist and Director of the Choir to the Abbey, Tewkesbury.—Mr. Thomas Facer, to Wesleyan Chapel, Morley Road, Birmingham.—Mr. Frederic Welsh, to All Saints' Church, Gurney Square.—Mr. G. Hermann Lott, to St. Mary the Virgin, Soho.—Mr. Horton Corbett, to St. Mildred's, Lee.

CHOIR APPOINTMENTS.—Mr. Mortimer Hill (principal Tenor) to St. George's, Campden Hill.—Mr. G. K. Bird (principal Tenor) to St. Mark's, Hamilton Terrace, N.W.

OBITUARY.

On the 28th September, at 7, Kennet Road, Harrow Road, W., WALTER HARMITAGE, Organist of the Lock Chapel.

On the 28th September, at 1, Wellington Road, Bromley, J. MARTIN DUNSTAN, aged 48, elder son of the late James Dunstan, of Bromley.

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9.	Hark! how sweetly the bells.	21.	How grand and how bright.
10.	A little robin.	22.	Hosanna to the living Lord.
11.	As I sat on a sunny bank.	23.	Lo! a heavenly form appearing.
12.	Why in tones so sweet and tender.	24.	The boar's-head carol.
		25.	In excelsis gloria.

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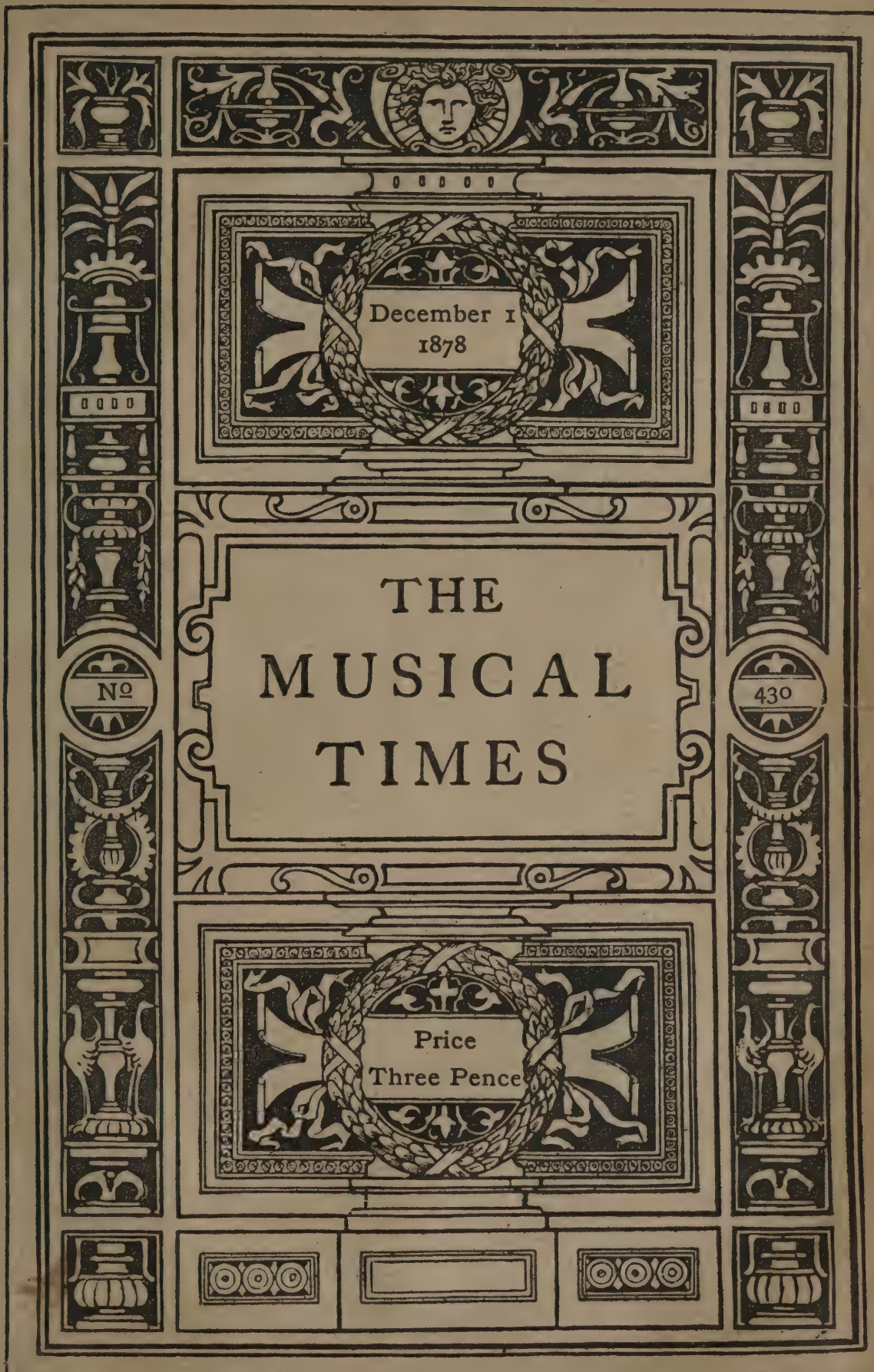
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1878.

THE CRISIS IN MUSICAL EDUCATION.

MR. HENRY LESLIE is one of the acting committee engaged in promoting the scheme for the amalgamation of the Royal Academy of Music with the National Training School for Music, and giving to the joint institutions a more extended scope and importance, under the title of Royal College of Music. Considering the distinguished position that gentleman holds as a musical professor, and the means he possesses of acquiring the best information on the subject he refers to, we cannot be wrong in receiving in the light of a manifesto the letter he has recently addressed to the *Times*. He tells us that "a great crisis is imminent," and that "preparations are in progress to make the musicians of Great Britain such an offer as has never been previously dreamt of." We feel quite certain that the musicians of Great Britain are always open to any reasonable offer; but before they can admit that it surpasses their fondest dreams, they will probably like to know more about it. Mr. Leslie seems to write under the impression that there already exists in the musical profession some prejudice against the scheme of amalgamation. He speaks of "ominous rumours" emanating from "hopes and fears," whilst he assures us that the project for the founding of a Royal College of Music has not collapsed. On the contrary, "an attempt," he says, "is being made to reconcile the diverging interests of our two chief educational establishments, and in combination with them to form an institution which shall be worthy of the art and an honour and credit to the country." Surely, if such is the attempt, and if it is likely to succeed, there will be no "diverging interests" of any kind. As an earnest of probable success, Mr. Leslie reminds us that the scheme was initiated by His Royal Highness the Prince of Wales, that His Royal Highness Prince Christian occupies the post of chairman of the acting committee, and that it has the personal support of a large number of distinguished personages of the highest social position. All that is of itself overwhelming; but we are told, in addition, that Her Majesty's Commissioners of the 1851 Exhibition are ready to grant whatever land may be necessary for the requirements of the establishment; and that the Council of the Royal Albert Hall are prepared to go "great lengths" in the wish to overcome difficulties. We should like to breathe here, but there is yet more, and of greater importance. "Her Majesty's Ministers," says Mr. Leslie, "will be memorialised on the subject; and it is hoped that so good a case will be presented to their notice that they will only be too ready to make amends for past neglect of that beautiful art on behalf of which the appeal will be made, by according an ample endowment for the new College." That is the point, "ample endowment," and what will it amount to? Shall we say a paltry four per cent. per annum on half a million of money, or half that sum or a quarter? We should not like to go much lower, considering that the scale of expenditure, even for professors of music in London, is very different to that of Bologna, or Leipsic, or Paris. Unfortunately we have not yet arrived at that pitch of perfection in the existing *régime*, that Her Majesty's Ministers can make any grant of importance without the intervention of Parliament. Setting aside the winter session, it is to be hoped that after Easter, when the country is flushed with military success and trade has revived, the House will, as Mr. Leslie says, be only "too ready" to make any amends in its power for its past neglect of music. We quite believe that sooner or later it will have to be done. There is not the slightest doubt about it that in art, as a national question, individualism has completely failed. When the proper time comes, Mr. Leslie and the gentlemen who serve with him on the committee will have the support of the musical world, amateur and professional. If the times are not just now propitious, the project can easily be postponed. In the meantime the "good case" Mr. Leslie alludes to will have been presented not only to the notice of Her Majesty's Ministers, but to the notice of the public; and we shall know exactly what are the practical methods by which Mr. Leslie and his committee propose to raise music from a "Cinderella to the dignity of a princess." Mr. Leslie informs us that in the project, as far as it has gone, "great care has been taken to have the professional element adequately represented." Surely in this case the professional element will take care of itself. It cannot be that the distinguished personages of high social position are to give lessons on the fiddle. What a Cherubini, a Perne, or an Auber might have complained of was not a committee of distinguished amateurs, but an *administrateur*. That nuisance was considered bad enough by those able musicians who at different periods were responsible for the progress of the students at the Paris Conservatoire; but it was perhaps a necessity in a State institution.

"It is proposed," says Mr. Leslie, "that there shall be a board of professors, and a council consisting of equal numbers of professors and laymen. This may serve to dispel all illusions as to contemplated amateur management." *Qui s'excuse s'accuse.* Who could have thought of an amateur management of a Conservatorium or Royal College of Music?

That a State institution could not possibly be in the hands of a body, or very often a clique, of musical professors is quite intelligible; but before we exchange the advantages we have—whilst admitting with Mr. Leslie that neither the Royal Academy nor the National Training School for Music can be said to be "incapable of improvement"—what we want to know, without being "infatuated friends of either institution," is plainly and simply this, is the new project to be a genuine working institution under the control of the State, and organised in a manner wholly distinct from anything we have known hitherto of the kind in this country? As we have said on other occasions, what is *not* wanted, is a larger and more unwieldy edition of the two institutions we already possess; some outcome of dilettantism, some fresh exhibition of an exceedingly British spirit of compromise, or, in short, what our continental neighbours would call a "transaction."

We quite understand that jealousies and difficulties between the two existing musical institutions may be in course of arrangement. We care nothing about that. We thoroughly believe that Mr. Leslie is "loyal" to the Academy of the Committee of Management of which he has the honour to be a member, and he will allow other people to share in his own sense of "higher duties," in desiring, above all personal or special considerations, the "recognition," as he says, "of the musical art *by the Government, in order to see it placed in a position similar to that which is accorded to it in every foreign country*." Every one will second that view. The only question is the *modus operandi*, as to which Mr. Leslie and his friends will probably enlighten us further.

We may be permitted to observe that it is exactly three years to-day that we discussed at some length

in this periodical the very question which Sir George Bowyer lately initiated. And we expressed then the same opinions that have now been repeated over and over again, as to the absurdity of the Government grant of a shilling per head on musical pupils in the National Schools. That legislative monstrosity will, no doubt, be reformed. In the meantime, Mr. Leslie and the gentlemen who are acting with him will confer a great boon on all interested in musical education, if, in the question of a National Musical Academy, their knowledge and influence can prevent the Legislature from wasting the public money in a second attempt to benefit the art of music. If that is to be done, it must be with a oneness and disinterestedness of purpose so well described by Mr. Leslie himself, who will know that the end must be pursued irrespective not only of Royal Academies and other schools, and the private interests or opinions of their respective professors and principals, but of the opinions of any persons, however exalted their position. Musicians, we think, must know as well as Mr. Leslie that any institutions that tend to disseminate amongst the whole community a love and knowledge of the art will in the long run benefit them individually, and that their "social status" may be improved by the "connection of important corporations" with a College of Music. We quite agree with Mr. Leslie that a "wrong step" at this juncture may throw away the chance of having in England "an officially recognised home for music." But he is mistaken if he supposes that the danger resides in the prejudice of musicians themselves. A much greater danger exists in the possibility of a "wrong step" being taken by the committee itself.

A NEW EDITION OF MOZART.

By H. Heathcote Statham.

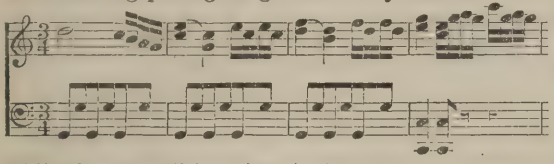
It was with peculiarly sympathetic feelings that, on returning the other day from an admirable performance of the "Jupiter" Symphony at the Crystal Palace, we looked at a large heap of paper-covered folios, constituting a considerable portion of the "Kritisch durchgesehene Gesammt-Ausgabe," the collected and critically edited works of Wolfgang Amadeus Mozart, now in course of issue by the firm of Breitkopf and Härtel. Of the edition itself as a musical publication it is not proposed to speak here with much particularity of detail, the rather as it is not yet completed or apparently near to completion. It may be sufficient to say that the engraving is of that clear and elegant type* which has always characterised the publications of the eminent Leipzig firm who are bringing out the work, and that it promises to form a very fine and complete representative edition of the composer for a musical library. Two points may, however, be noted in regard to the editing. One is the distinction in the score of the "Requiem" of all the movements and score-parts which are positively known to have been by Mozart from those for which it is now almost certain that Süssmayer alone is accountable, the distinction being made in an unobtrusive manner by the letters "M" or "S" in brackets at the heading of each part at the commencement of a movement, or inserted above the stave at the points where one composer breaks off and another goes on. The authority for assigning these various portions to Mozart and to Süssmayer respectively it is unnecessary to recapitulate here; the whole story of the evidence on the subject was given in the fullest manner by Dr. Pole in a series of articles in this paper extending from April to October, 1869; and whatever latitude there may be for difference of opinion as to how Süssmayer came by the ideas of those movements which are entirely or chiefly assigned to him, there can be no question as to the absence of any positive evidence which can assign them to the greater composer. It is therefore well that this fact should be distinctly recognised and stereotyped in an important new edition of the score: and it may be here suggested that the publication of this information in a more popular pianoforte-score edition would be very desirable when the opportunity occurs, in order that the general musical public, who are at present almost uninformed on this point, should be put in possession of the facts about the composition of the "Requiem" as far as they are known or (probably) can be known now.

The other comment which an inspection of the new edition certainly suggests is in regard to the precise duties and limits of musical editing in reference to such details as marks of expression, and of *forte* and *piano*, and so on. The significance of this question is nowhere more brought out than in regard to the most popularly exercised form of music, that for pianoforte solo, into which the personal element of editing seems to be more decidedly imported than into any other form of composition; partly, no doubt, because the large demand for pianoforte works by the great composers calls for a great many editions, and every editor has a not unnatural feeling that he must impart some specialty of his own into his own edition. In some cases a specially careful study and collation of original manuscripts and older editions is made the foundation of a claim for special accuracy in representing the composer's original intentions; but this, though the most important and valuable achievement that an editor can possibly make, soon reaches its boundaries, for when an edition is as correct on this basis as investigation can make it, the limit is reached, and a second editor cannot make it more than correct, unless another manuscript is providentially unearthed which will furnish a basis for new readings. The engraving may be improved, but the glory of that is rather with the publisher than the editor. There remain the resources of fingering and of adding new marks of expression. Fingering, of course, is all right; most passages allow a certain variety of method, and most editors who finger can give a logical reason for preferring one or another method. But marks of expression open a very wide field, and may affect the reading of the composition so much as to materially alter the expression of a passage according as they are adopted or not; and it therefore becomes a question of considerable importance whether these indications of the method of execution and phrasing are the ascertained indications of the composer carefully corrected by the best authority; whether they are the editor's opinion as to the way in which the composer would have played them himself; or whether, lastly, they represent only the editor's own peculiar taste and style in regard to phrasing and expression. In the first case they are invaluable, and worth any trouble to attain; in the second case they may be of great value if the work of an editor with keen critical power and thorough insight into the composer's style and the musical habits (so to speak) of his period; in the third case they are too often misleading and injurious by importing into the reading of the composition the peculiarities of one performer, or imparting a style and expression characteristic of modern playing and foreign to the style of the composer's own period. In the two latter cases it ought at all events to be distinctly stated, or indicated by distinc-

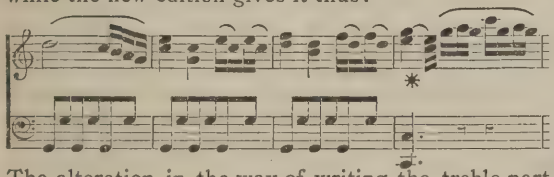
* There is one peculiarity, by the way, in the manner of engraving adopted by this firm, which seems odd and unnecessary; that is, that the long fish-hook-looking tails of the separate quavers, so familiar to us in German engraving, are, in all the cases where the shank of the note is turned downward, produced till they meet the head of the note, and make a complete loop. This looks awkward and unmeaning, and is contradictory of the real derivation of the "tail."

tion of type, which expression marks are those of the composer and which are interpolated by the editor; and even the observance of this rule would not of course excuse the introduction of a style of expression foreign to the genius and school of the music.

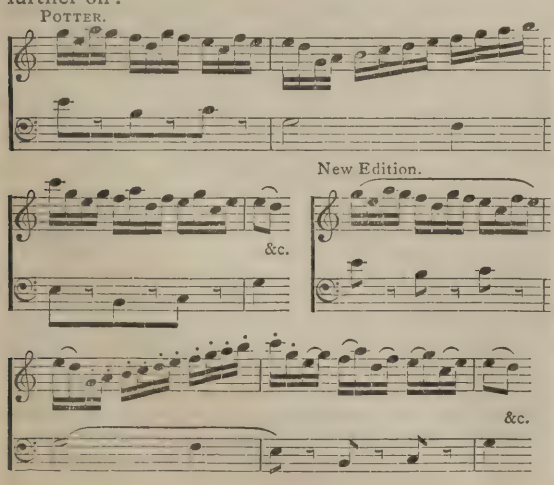
In short, there is such a thing as music being over-edited in such particulars—and the new edition seems not free from this fault. One or two illustrations may be given from a composition which, though not in one sense one of the most important of Mozart's works, is of peculiar interest, because it is the one which he most frequently selected to exhibit his own playing when a youth of nineteen or twenty, at the Paris period, when he was playing as a "lion" at *salons*. This is the set of variations on Fischer's Minuet; and if we could really get any authoritative statement as to Mozart's manner of playing and phrasing his favourite piece, it would be of the highest interest, even if the music itself seem faded and old-fashioned to our ears. On this head the new edition varies much from former ones. The differences between the marks of expression found here and those in the edition brought out many years ago in England under the editorship of Cipriani Potter, though they look trifling on paper, are very important if we take them as indications of what was or was not Mozart's style of phrasing his passages, and of his intentions in regard to execution and expression. In the theme the following passage is given thus by Potter:—



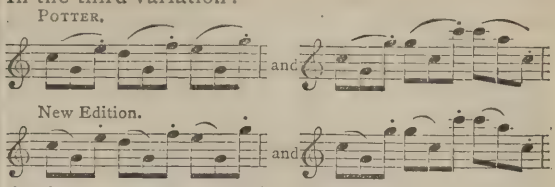
while the new edition gives it thus:—



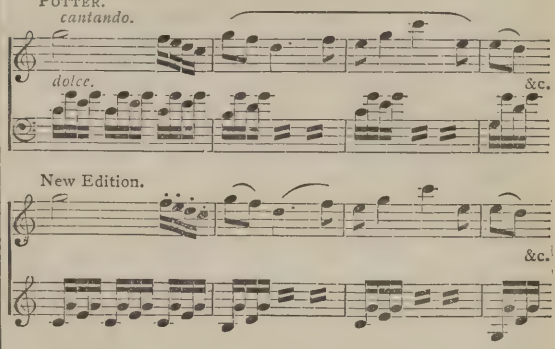
The alteration in the way of writing the treble part at * is an obvious improvement, as representing to the eye the way in which it must inevitably be played, but the slurring of the other semiquaver groups in couplets gives quite a different expression from the other way of writing them, and appears at best to be arbitrary. One or two other examples will show that the new editing has a decided tendency of its own in regard to phrasing. This occurs two or three bars further on:—



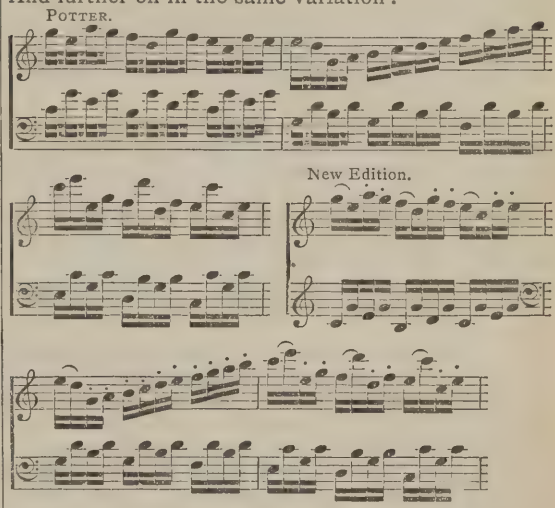
In the third variation:—



At the commencement of the sixth variation:—



And further on in the same variation:—



In the last quotation but one, from the commencement of the Sixth Variation, the difference between the reading of Potter's Edition, with its directions "*cantando*" and "*dolce*," and that of the new edition, with the semiquaver phrase dotted as staccato, amounts to giving a completely different expression to the music; and without ignoring all editions since Potter's, it may certainly be pleaded that he, a pupil of Mozart, and brought up in the old school of pianoforte playing, was likely to understand the right rendering, if any one was. The difference is as great in the last passage quoted; and though the new reading imparts a certain additional point to the passage, and though many modern pianists would very probably play it so whether marked or not, the evidence that Mozart would have played it so is not forthcoming, and there seems very little probability that the style of phrasing, of which the above quotations are examples (and which exhibits the tendency shown throughout the piano music in the new edition), represents the manner of Mozart as a pianoforte player. There is considerable evidence, in Mozart's recorded remarks, of his sympathy for a comparatively broad and *cantando* style of playing, so far as the instruments of his day would have afforded scope for such a style; and the manner

of phrasing illustrated in the new edition is, in fact, prompted by a certain preference for *finesse* and piquancy of phrasing which is essentially a characteristic of modern pianoforte playing, in which the tendency is rather to overdo phrasing than otherwise, in a manner which gives often great brilliancy and (as one may almost say) wit to the rendering of passages, but which also is adverse to the qualities of repose and breadth of style. It must be remembered, too, that passages of ornament and bravura which to modern ears sound tame, had a different effect a century ago, when they were comparatively new resources; and it is likely that to Mozart and his auditors such passages as the last of the above quotations appeared to possess quite sufficient of interest and brilliancy when played in the smooth equable manner which was probably the characteristic of Mozart's own execution. Whether, in playing music of this date before a modern audience, it is allowable to impart a more modern interest and greater brilliancy to it by adopting a modern style of handling is a question in regard to which much may be said on both sides: there is no doubt that an interest has been frequently given to both the pianoforte and organ works of Bach by playing them with a degree and variety of expression which at the time when they were written was not contemplated, and for which the means of expression did not then exist; and the same may be true, to a more limited extent, of Mozart's compositions, which are of course nearer to our own day in form and feeling. But whatever may be urged in regard to playing, it can hardly be questioned that in a standard edition the aim should be to represent the music as the composer would have played it, not as a modern editor considers it would be most effective; and that at all events, if a modern elaborate system of directions for phrasing and expression be added, it should be rendered distinctly evident that they are editorial only, and that there is no composer's authority for them.

Apart from such questions of detail, the interesting fact is the circumstance of the publication of so complete and exhaustive an edition of the works of Mozart as this promises to be, at the very time that we are being constantly told that his school of music has had its day, and is no longer of any interest except historically. Even among modern critics who do not go so far as this there is often an expressed or implied notion that Mozart was a kind of child in the art, to be spoken of with cordiality and a kind of condescending patronage as one who did good work in his day. Any one will understand what is meant who has noticed the patronising manner in which Mozart is patted on the back in the Crystal Palace programme-books when his Symphony in E flat is performed (not to speak of other works), the general tenor of the recognition accorded to him amounting to saying, "How very pretty it is, after all!" This is the current tone in England at present among those especially who profess adherence to the modern German school. It should be a significant fact to them that Germany is republishing all his works in a more complete form than before existed. The fact seems to be that the school of music militant has, among other unquestionably powerful traits, a great faculty and disposition for making its voice heard, as militant schools of art usually have; they cannot get on otherwise. The result is that in England this voice gets credited with being the united voice of musical Germany to an extent which is by no means really the case.

As to the precise rank to be assigned to the genius of Mozart in relation to that of the other great composers, there will probably always be a certain diversity of judgment, depending chiefly on the degree of importance which different classes of critics attach to finish of form or to spiritual intent and meaning in musical art. It was at one time almost a fashion among a large class of *dilettanti* to speak of him as the greatest of all the musical composers, a faith accepted and promulgated by many who hardly knew why they thought so. But it is not very difficult to understand the origin of this belief, even for those who cannot accept it. Mozart did all things, all round, more completely on the whole than any other composer. As he himself said of one of his operas, there is something for all tastes in his music, though "nothing for long ears." The musician recognises in him a profoundly scientific musical constructor, if at least one can rightly call "scientific" that power which seemed to come as spontaneously to him as to his friend Albrechtsberger, who declared that no ideas ever presented themselves to him except in the form of double counterpoint; with the difference that the one gift of Albrechtsberger was only one among many with Mozart. He had a remarkable gift of melody, in the old sense of the word, better expressed now by the word "tune" (for "melody" now means to many people something that can be put together like a puzzle), and this fused itself with his constructive power in a manner never attained with such complete balance and success by any other composer as by Mozart at his best—in such compositions as the "Jupiter" *finale*, the "Zauberflöte" overture, the ball-room scene of "Don Juan," and a number of other such triumphs of the union of beauty and science, or contrivance. When we come back to some of these works after an interval of devotion to some of the recent masters who are more in favour in concert-rooms at present, we realise more completely the serenity and unconscious health of the art of Mozart. Compared with the "Jupiter" *finale*, in which every note seems to be not only in its right place, but to be the only thing that could be written in that place, such movements as the introduction and finale of Schumann's Symphony in C sound, as we once heard an accomplished and exacting auditor remark, "like bad extemporising," the effort to express intense feeling without a full grasp over the mechanism of the means of expression. The feeling which underlies the composition, and is the motive for writing it, is real and earnest; but the artistic expression seems to be sought for and contrived with difficulty and imperfection. In Mozart they are one and indivisible; and, as Rossetti says of a beautiful woman, "we know not the body from the soul," the form from the idea. Then Mozart wrote always well and suitably for whatever means of execution he had in view: his piano passages are essentially piano passages; his vocal phrases and melodies essentially vocal; his violin phrases made for the bow: there is nothing exacting or ungainly in regard to the special means of execution. And the balance which we notice in the style and manner of his work is equally to be observed in regard to the matter of it when we regard his compositions *en masse*. He is neither known specially as a writer of Oratorios, like Handel; nor as a writer of Operas, like Gluck; nor of piano music, like Chopin; he tried them all: to use again his own phrase, he made music "for all kinds of people:" symphony music, chamber music, operas, masses, songs, canons, and rounds—nothing came amiss to him, "nihil quod non tetigit," and certainly "nihil quod non ornavit." He has done a greater number of different things thoroughly well than any other great composer. Beethoven comes the nearest in multifarious power, but even he is beneath Mozart in this respect, for in his writing for the voice he only in some few

instances, such as "Adelaïda," attained a perfectly pure and unexceptionable vocal style, and in chorus-writing also he was very unequal.

What is the *per contra* to all this? For there must be one, since it is certainly the fact that Mozart is not regarded by the most considerate critics as the greatest of composers. The shortcoming seems to lie in a want of intensity characterising alike the man and his work. "*Le style, c'est l'homme*," is a saying very well illustrated by Mozart and his music. Both as man and musician he was eminently whole, balanced and healthy in character (for in estimating him as a man we must remember under what exceedingly adverse influences for the development of the highest character he was placed almost all his life), but that kind of character, whether in life or in art, is exactly that which does not sound the greatest depths or rise to the greatest heights of human passion. And accordingly there is very little that Mozart has done, even at his best, of which it cannot be said that something more intense and more deeply touching has been done in the same walk of composition by some one of the other great composers. For a special reason we pass over the "Requiem" at this moment. Of his other great works, his best claim to incontestable supremacy would lie probably in "Don Juan" and in the two great symphonies, the C and the G minor (for these are pitched in a higher strain than the E flat, which is commonly classed with them); and in "Don Juan" he has come as near as possible to this, and in one sense has attained to it; for in spite of the claim that may be made for Gluck of having reached a more intense expression in some of his dramatic recitative, and in spite of the fact that we certainly recognise in "Fidelio" a higher tone and purpose than we are ever conscious of in "Don Juan,"* it is probable that the work will always remain the central attraction of the operatic stage, from the variety and consistent beauty of the music throughout, and the peculiar fitness of the story for brilliant and pointed musical illustration; but it will be seen that even this way of putting it bears out what has been said of the lack of the highest intensity of feeling, for which indeed there is hardly place in the opera, considering the nature of the libretto. That was what Beethoven (perhaps in one of his "moods") alleged to be the fatal fact against the claim of "Don Juan" to be considered Mozart's greatest work; and in his own treatment of opera he gave certainly a glorious practical exemplification of the importance he attached to a serious purpose and feeling in such a work. But in spite of this there are parts of "Fidelio" which are felt to be somewhat laboured and overweighted for the situation, and this we never feel in "Don Juan." Beethoven's professed preference for "Die Zauberflöte," however, merely because there is some serious music in it, is odd enough; for the fact is that Mozart, in the very carelessness of his nature, placed some of his most serious and grand effusions side by side with a good deal that was little worthy of his genius, merely to humour the wicked manager, with whom he had entered into an unholy alliance, in the endeavour to please everybody; and he has suffered the penalty of his sins in having produced an opera that does not fully please any one, and from which those who would listen with delight to the finer portions are often kept away by their distaste for the nonsense in the piece. The symphonies stand on firmer ground, for they are each unique in their way, and no works in existence can surpass them for finish of structure and entire unity and consistency; both are among the rare things in which not a note can be altered without impairing their completeness; nor would it be easy to surpass the G minor for passion, or the first and last movements of the "Jupiter" for grandeur and elevation of style. Beethoven, whom it is the fashion to speak of as going on where Mozart stopped, &c., did not equal or come near to these in his first two symphonies; it was only when he jumped at one bound to the "Eroica" that one felt that Mozart must take the second place, and even here there is not the wholeness and consistency of Mozart, for the *finale* is weaker than the rest, and does not seem to belong to it as Mozart's *finales* belong to what has preceded them. However, Beethoven wrote the C minor Symphony, and after that there was no more to be said on the matter: and in the pianoforte works, of course, there is no comparison, nor is there any "Adelaïda" among Mozart's songs—"L'Addio" is the expression of the tenderest and most pathetic personal parting, but "Adelaïda" rises to the dignity of a typical love-poem, a song from the heart of half mankind.

The style of Mozart is as specially notable for balance and combination of various qualities often supposed to be incompatible with each other, as is the general tone and scope of his genius. In style he is anything but a German musician in an exclusive sense, in that kind of way in which Bach and Schumann are so decidedly German. To a great extent this might be said of Beethoven, who was far more cosmopolitan in his style, or rather in the variety of style which he contrived to assimilate and unite under his own banner, than are any of those more recent German composers who have professed their devout adherence to him as their model and the direct first cause of their art. They have mostly taken one side of Beethoven, the German side of him, and developed it in their own way, and always in a spirit exclusively German. But in Mozart the non-German element is far stronger than in Beethoven. It is hardly recognised in general how exceedingly allied he is to the spirit of Italian music, especially in regard to its best side—the faculty of writing naturally and sympathetically for the voice. "Don Juan" itself might be called an Italian opera into which the constructive power characteristic of the German musical mind had somehow got infused. This was, in fact, another of Beethoven's charges against the work—that it was not true German opera; a criticism the wisdom of which is more than doubtful, for it is this Italian element in the opera which goes far to make its lasting charm both for performers and hearers. As a piece of musical workmanship it is equally complete both in regard to the vocal and instrumental portion, which can hardly be said of "Fidelio." This equable quality of style is a lasting and pervading beauty extending over the whole field of Mozart's productions; it is a quality of the highest value, and which is one of the most thoroughly permanent in its charm; but the continual preservation of it is no doubt an occasional obstacle in the way of very passionate or piquant effect. Mozart could hardly have introduced into any work of his so poignant an incident of dramatic excitement as the shriek of Florestan's wife in "Fidelio," when she arrests the threatened murder of her husband; nor could he have indulged in anything so grotesquely savage as Gluck's Scythian dances: either attempt would have

* Though we did hear a careful father affirm, the other day, that he always took his sons at an early age to see "Don Juan," because the moral lesson conveyed by the closing scene was so striking. But even this apparent solemnity of moral purpose in the opera would be removed if it were performed as originally written, closing (without any chorus) with a half-grotesque "Oh!" on the high D from Leporello, an incident which keeps up the professed intent of the work as *opera buffa*, and is exactly in the spirit of Molière's treatment of the story, in which, after Don Juan has been carried off by the statue, the play closes by Sganarelle running in a distracted manner to the front, wringing his hands, and exclaiming pathetically, "Mes gages! Mes gages!"

shaken the delicate balance of his style too much. Balance and purity of style were his aim; but the aim can hardly be realised without a certain sacrifice. Another result of this equable artistic temperament is perhaps the fact of a certain similarity of character in the forms of his passages and *motivi*, which impresses one with the feeling that there was one particular artistic mould into which his ideas, whether consciously or not, were run. He could voluntarily break from this when he chose, as is shown by his two supremely clever pianoforte pieces in imitation of Handel and Bach respectively (for the fugue in the Fantasia in C, though not so avowed, is an obvious imitation of Bach); but as a rule there is a well-defined groove in which the Mozart ideas run, and the late Henry Chorley, in defending his idol Mendelssohn from the charge of exceptional mannerism, went so far as to assert that there was in Mozart as constant a recurrence of the same forms of passages and cadences as we all know there is in Mendelssohn. That was an exaggerated view, but there is really more ground for it than perhaps would be supposed till we come to look into his music with this object. The existence of a prominently marked manner in Mozart has been amusingly illustrated by the success with which a clever French musician (whose name has escaped us at this moment) has concocted and published among his own pianoforte pieces "three favourite andantes" with the name of Mozart appended to them, and his own name as editor, with just that degree of vagueness of statement as to the real authorship which would keep him clear of the charge of making an absolutely false statement as to the authorship. In these the manner of Mozart has been reproduced with great cleverness and delicacy of perception* as to *nuances* of style, a quality in which few French musicians are deficient.

It is right, however, in estimating the degree of serious aim and pathetic feeling in Mozart's work, to take into account the age at which he died, and the tone and feeling of his latest production. The "Requiem," in the portions which were finished or entirely outlined by Mozart, does realise the deepest and most earnest phase of human feeling, and it is not impossible that if it had been completely finished by the composer, it might have presented a whole which would have nearly justified the rather forced encomium that has been passed on it, as the "greatest work of the greatest master." It is at least too fragmentary, in regard to what in it really belongs to Mozart, to hold this place; but it seems to mark an era in the development of his genius which might have ushered in things far greater than he had ever done before, if he had lived to have the opportunity of realising them, especially as he had just received the means, in the shape of a permanent appointment, to render him independent of all the crew of Schickaneders; and he is perhaps the only one of the greatest composers of whom it can be said that he was steadily advancing in power up to his end, and that his last work, though unfinished, was his greatest.

We had intended some remarks, *à propos* of the subject, on Mozart's pianoforte works in particular, in their relation to the development of the pianoforte style, but must defer these to another occasion.

* This certainly cannot be said of another Mozart forgery of this kind, the *Pastorale variée*, which, to our astonishment, so artistic a pianist as Madame Remaury has not scrupled to play without note or comment, and which a French house has chosen to publish with the name of Mozart as the composer. It might certainly, however, be urged in defence that persons so abjectly insensible to style as to imagine that this composition could have been written by Mozart or by any composer of his day, deserve to be taken in. The piece is remarkably pretty, and a credit to whoever wrote it, but it is utterly impossible that Mozart could have been its author.

THE LITERATURE OF NATIONAL MUSIC.

By Carl Engel.

(*Continued from page* 589.)

No doubt, the introduction of extraneous matter into a discussion is generally objectionable as it is an impediment to the contemplated aim. There are however exceptional instances, in which a few steps aside from the road may not be amiss, were it only to pluck a wild flower. Although I cannot venture to offer the reader anything so pleasant as this, I believe, considering how little is known of the life of the famous "Father Smith," English organists and musical antiquarians will readily pardon a short divergence called forth by the name of the editor of the old dance-tunes just noticed. The celebrated English organ-builder Smith was a native of Germany. His German name was Bernhard Schmid (or Schmidt). He came to England about the year 1660, accompanied by his nephews Gerhard and Bernhard Christian, who worked with him. He was called Father Smith to distinguish him from his nephews; and perhaps also, as Dr. Burney states in his "History of Music," "to express the reverence due to his abilities, which placed him at the head of his profession." As he was so highly appreciated, it is rather singular that hardly any biographical notice of the man has been transmitted to us. The name Schmidt is as common in Germany as Smith is in England; and this perhaps accounts for the birthplace of Father Smith being unknown. His Christian name is, however, not so common. There were two organists of the name of Bernhard Schmidt in the Thomas Church at Strassburg, during the second half of the sixteenth century. The profession of organ-builder was not unfrequently combined with that of organ-player. For instance, Johann Daniel Silbermann, in 1746, and Johann Heinrich Silbermann, in 1754, two sons of the well-known Andreas Silbermann—and likewise Johann Friedrich Silbermann, a grandson of Andreas—practised both professions. Thus also Father Smith, who was organist at St. Margaret's, Westminster. Insufficient as this circumstantial evidence is to determine the original home of Father Smith, it may put the inquirer upon the right track. Andreas Silbermann, born in Saxony, in the year 1678, was the elder brother of the famous Gottfried Silbermann, and the father of a large family of organ-builders. Having settled in Strassburg, he married, in the year 1708, Anne Maria Schmidt—perhaps a relation of Father Smith. These hints must suffice. It is impossible to expatiate here upon a subject which, considering the name involved in it, would lead to endless inquiries.

Neither will it be necessary to enlarge upon the artistic employment of national dance-tunes by our classical composers, as shown in the old suites and such-like publications. These may be supposed to be well known to every musician who has studied his art. It may however interest the reader to have his attention drawn to the continual change in fashion to which even national dances are subjected. Scarcely any of the dances which were so much admired by our forefathers a century or two ago are still in popular favour; and although in some districts of European countries genuine national dances of high antiquity have not entirely yielded to the influence of modern civilisation, there is reason to surmise that they will gradually experience the same decay which has already been, to a great extent, the fate of the old and characteristic usages, notions, poetry, and music of the people. In fact, many of the national dances of the present time are comparatively of modern origin. For instance the *Bolero*, which from its wide-spread popularity in some coun-

tries of America as well as in Spain, might be supposed to be a very old Spanish dance, is, according to some musical historians, an invention of Don Sebastian Zerezo, dating from about the year 1780. However this may be, it is not exactly a new invention, but rather a modification of the *Seguidilla*, an old Spanish dance which is performed to a song.

The *Polka*, which in the present century has had its run through almost every civilised country, is only about fifty years old. According to A. Waldau, who relates its history in his little book already mentioned, it was invented, about the year 1830, by a country-lass in Bohemia, who was in service with a citizen in Elbe-Teinitz. Josef Neruda, the schoolmaster of that little town, happening to witness the performance of the dance by the girl, which she had contrived merely for her own amusement, wrote down the tune as she sang it while dancing. The new dance soon found admirers in Elbe-Teinitz, and in the year 1835 it made its way into Prague, the Bohemian metropolis, where it received the name *Polka*, probably on account of the half-step occurring in the dance; for the Bohemian word *Pulka* designates "the half." Four years later, its tune, which had now become a great favourite in Prague, was carried to Vienna by a military band which, under the direction of the able bandmaster Pregler, in Prague had obtained some reputation, and which visited Vienna in the year 1839. The Polka became now rapidly known throughout Austria. In 1840 it was danced the first time at the Odéon, a theatre in Paris, by Raab, a dancing-master from Prague. Here it found so much favour that it was introduced with astonishing rapidity into the most elegant and fashionable dancing saloons and private balls of Paris. From France it spread over all Europe, and even through North America. Celebrated composers wrote new tunes to it, and the original tune, which the girl sang, now seems to be lost.

The reader may judge from these statements how difficult it must be in many instances to ascertain the original home of a popular dance-tune. In truth most of the published collections of national dance-tunes contain some specimens which do not properly belong to the country to which they are assigned. It is seldom that these publications include annotations, or even indications which might assist the student. There are, however, a few praiseworthy exceptions. Take, for instance, "A Collection of the Dance Music of Ireland, consisting of upwards of One Hundred National Jigs, Reels, Hornpipes, &c., arranged with easy basses for the pianoforte," by R. M. Levey (London: Jefferys, 1858; folio). This book, too, contains some melodies which are known not to be genuine Irish; but the editor shows, from certain remarks in his Preface, that he is familiar with the peculiar features of the Irish music, and that his special endeavour has been to preserve the tunes intact.

Furthermore, in order to appreciate correctly a national dance-tune, an acquaintance with the usual manner of its performance is even more indispensable than it is in catching the true spirit of a national song. Let us take, for example, a Spanish Fandango arranged for the pianoforte, as it is usually presented to the musical world. To obtain from such an arrangement a right impression of the effect of the music in its original condition, we must know that it is played on the guitar to the flexible and graceful movements and pantomimic action of a male and a female dancer, holding in their hands castanets, which they clatter at certain stages of the dance. We must be able to imagine the picturesque costume of the dancers and of the spectators, who on a Spanish summer evening are assembled on a lawn illuminated by torches, the air being scented by fragrant flowers.

Some of the numerous treatises on the art of dancing which have been published contain descriptions of dances appertaining to uncivilised races. In "A Treatise of the Art of Dancing," by Giovanni Andrea Gallini (London, 1772; 8vo), the student will find a whole chapter on the subject. Much more accurate information, respecting the social habits and amusements of savages in different parts of the world has been obtained since that treatise was published. A small handy book, written in German, and recently issued, may be recommended as useful to inquirers in this branch of national music, although it treats chiefly on the obsolete dances of our ancestors. The title of the book is "Geschichte der Tanzkunst bei den cultivirten Völkern," by Albert Czerwinski (Leipzig: Weber, 1862; 8vo). There is also a chapter on national dances in my book entitled "An Introduction to the Study of National Music, comprising researches into popular songs, traditions, and customs" (London: Longmans and Co, 1866; 8vo). In this book the student will find the titles of many works which, for the sake of brevity, are in the present survey only indicated by the name of the author and the place and date of publication.

There are, besides dance-tunes, some other instrumental pieces which deserve to be classed with national music in a strict sense of the term. Several uncivilised nations have instrumental performances in processions, in warlike exploits, in religious ceremonies, and so on. For some account of such performances the student has to peruse the usual narrations of travellers and of residents in foreign countries, of which presently some remarks will be submitted for his consideration.

Sacred Music.

It would be a mistake, to assume that national music partakes exclusively of a secular character. This is far from being the case. Almost every European nation possesses sacred songs not used in divine worship which are genuine national songs. Some of the collections before mentioned contain specimens of such compositions; and, in Germany, several collections of popular sacred songs have been published separately, as is the case, for instance, in the following books:—

"Geistliche Volkslieder mit ihren ursprünglichen Weisen," (Paderborn: F. Schöningk, 1850; 4to). This collection was compiled by Freiherr von Haxthausen, partly from verbal communication and partly from old hymn-books. It may however be doubted whether all the airs are, as the title professes, those which originally belonged to the words.

"Cantica Spiritualia; oder Auswahl der schönsten geistlichen Lieder," &c. (Augsburg, 1845, and Munich, 1847; 4to, two vols.). The songs are mostly taken from Roman Catholic hymn-books of previous centuries. The airs are printed with a pianoforte accompaniment. Probably but few of them, if any, are still in the mouths of the people; but the publication may assist in rendering them popular again.

"Geistliche Volkslieder aus alter und neuerer Zeit, mit ihren Singweisen," by Friedrich Hommel (Leipzig: B. G. Teubner, 1864; 8vo). The editor states in his preface that in this collection all centuries, from the thirteenth to the present, are represented, and that it includes songs which are still in common use with the people of Bavaria. The airs are given in two-part harmony without any instrumental accompaniment, as the people are in the habit of singing them.

In Germany the *Weihnachtslieder*, or Christmas Carols, form probably the majority of the songs of

this description; and the same appears to be the case in other European countries. English Christmas Carols with the tunes have been edited, in London, by E. F. Rimbault, J. Stainer, and others. Particularly noteworthy for reference are:—

"Christmas Carols, ancient and modern; including the most popular in the West of England, and the airs to which they are sung. Also specimens of French Provincial Carols; with an introduction and notes," by William Sandys (London, 1833; 8vo). And, by the same author: "Christmastide; its History, Festivities, and Carols" (London, no date; 8vo). This book contains, in an appendix, a number of airs arranged in three-part harmony.

"Songs and Carols; printed from a Manuscript of the Fifteenth Century," by Thomas Wright (London, 1842, 8vo).

As regards the *Noëls*, or Christmas Carols of France, several carefully compiled collections have been printed; take for instance: "Les Noëls Bressans de Bourg, de Pont-de-Vaux et des paroisses voisines,&c., par Philibert Le Duc" (Bourg-en-Bresse, 1845; sm. 8vo). "Air des Noëls Lorrains, &c., par R. Grosjean" (Saint-Dié-des-Vosges, 1862; 4to). "Recueil des Noëls anciens au patois de Besançon" (Besançon, 1852; 8vo). "Noëls nouveaux sur des vieux airs, par C. Ribault de Laugardière" (Bourges, 1857; 8vo). "Recueil des Noëls composés en Langue Provençal par Nicolas Saboly, avec les airs notés, &c., par F. Seguin," (Avignon, 1856; folio).

A published collection of Welsh Christmas Carols bears the title "Caniadau Bethlehem," and is edited by J. D. Jones (Ruthin, 1857; 12mo). Specimens of Slavonic Christmas Carols are given in "Pastoralki i Koledy," &c, by the Abbé Michel-Martin Mioduszewski (Cracow, 1843; 8vo). This interesting book likewise contains old Polish Pastorales and Christmas Carols, with the tunes; to which are added several popular melodies not intended to be sung in church. Mioduszewski has also published a collection of ancient and modern prayers and songs used in the Roman Catholic Church of Poland (Cracow, 1838), with three supplements (Leipzig, 1842, 1853, 1854).

Again, some European nations possess certain hymns, sung in divine worship, which have become so popular that they may properly be classed with the genuine national music. If we remember that the German citizens, on solemn occasions of the highest import for the Fatherland—such as the conquest of an aggressive enemy, the extermination of a raging epidemic, or other national calamity—assemble in the open place of the town to unite their voices in singing the choral, "Nun danket alle Gott" (Now thank we all our God), we cannot but regard the song and its impressive performance in a grand unison as truly national to Germany. In fact, not a few of the tunes of the old chorals were originally secular national airs. Every musician knows that in our sacred music we possess many of the most elaborate and most beautiful works of our classical composers. However, in our present research the intrinsic value of the music exclusively, or even pre-eminently, does not concern us; we have to direct our attention to such sacred music only as is stamped with certain characteristics in its construction or performance peculiar to the taste of a certain nation or race. The synagogical music of the Jews affords, in this respect, an excellent example for investigation. Although some of the hymns of the Jews may not date from so high an antiquity as is assigned to them by certain editors of Hebrew sacred songs, there can be no doubt that they are very old; and the manner of performance of them in the synagogue partakes of an oriental character. This circumstance alone would be sufficient to recommend to the student a careful examination of the Jewish music, were it not on account of its associations with the Temple music of the Hebrews at the time of David and Solomon. The published collections of Jewish sacred songs contain usually, amidst a number of tunes composed by the editor or selected by him from modern compositions, a few old standard tunes, which the student has to pick out. In the following books he will find rather more for his purpose than in other publications of the kind:—

Schir *Zion*; Gottesdienstliche Gesänge der Israeliten," by Salamon Sulzer (Vienna, about 1840; folio). A collection of Hebrew songs, ancient and modern, which are sung in the synagogues at Vienna. The resemblance of the mode of singing, or rather chanting, in the synagogues to the vocal performances of the Persians and other Eastern nations is unmistakable, and shows to some extent how tenaciously the Jews have preserved ancient usages connected with their religious observances.

"Schire Beth Adonai; oder Tempelgesänge für den Gottesdienst der Israeliten," by H. Weintraub, (Leipzig, 1859; folio). A large and interesting collection of chants and songs as performed in the synagogues of Königsberg, in Prussia. It contains, besides modern compositions, several melodies which are said to be of high antiquity. H. Weintraub observes that the oldest and most universally used chants in the synagogues are generally in the Phrygian and Mixolydian Modes; and as the popular melodies of the Arabs, Persians, and Turks are frequently based upon similar orders of intervals, he concludes that these chants must have originated in the East. He points this out as affording strong evidence in support of the traditional belief of the Jews that their old chants are the identical ones which were in use at the time when the Israelites sojourned in the Promised Land.

"The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews; harmonized by Emanuel Aguilar; preceded by an historical essay on the Poets, Poetry, and Melodies of the Sephardic Liturgy," by D. A. De Sola (London, 1857; royal 8vo). The editor, the Rev. D. A. De Sola, who was minister of the Spanish and Portuguese Congregation of Jews, Bevis Marks, London, says in his interesting historical essay: "A tradition exists with respect to the melody of the 'Blessing of the Priests' that it is identical with that sung in the Temple, where, as it is known, the priestly choirs were daily wont to bless the people, agreeably to the command to them in Numbers vi. 22-26. That this tradition is supported by great probability, almost amounting to direct proof, will appear from the following considerations: First, that this duty devolved exclusively on the priests, who were a numerous class, who executed it with religious awe and attention, and who, as a privilege peculiar to themselves, scrupulously transmitted it to their sons. It is, therefore, highly improbable that, on the restoration of public divine service, the priests should have used, or the people would have permitted them to introduce, any other melody except the venerated one of the Temple, especially as the blessing of the people was the only act of administration remaining to the priests after the destruction of the Sanctuary. Secondly, we find that, with slight alteration, this blessing is sung to the same melody in every Sephardic congregation. And though our brethren following the German Liturgy have more than one melody for it, they seem to be of comparatively modern introduction; and one of them, said to be the most ancient, contains unmistakable traces of this, which we must consider to be the original melody."

Even more open to criticism is the bold conjecture of the editor respecting the tune of the "Song of Moses," which is also held to be of very remote origin. The

tune is given in the book. De Sola remarks upon it: "According to a very ancient Spanish work, printed, if I recollect rightly, in Portugal, 'Some have affirmed that what we now sing to the "Song of Moses" is the same melody which Miriam and her companions sang.' This legend would not merit any serious consideration here, except that it undoubtedly proves that the knowledge of the origin of the melody was already long lost when the ancient Spanish book was written: and here again the acute remark of Dr. Sachs is applicable, that 'Fable soon occupies itself to speak where history is silent.' It is, therefore, highly probable that this melody belongs to a period anterior to the regular settlement of the Jews in Spain. The general adoption thereof by every congregation of the Sephardic Liturgy furnishes also a strong proof in favour of the high antiquity of its origin."

"Hagadah; oder Erzählung von Israels Auszug aus Egypten, &c.; mit Musikbeilagen," by J. Offenbach (Cologne, 1838; 8vo). This curious book, with musical notations of Hebrew songs, contains a solemn narrative of the departure of the Israelites from Egypt, and is intended to be used in the family devotional ceremonies which are observed on the first two evenings of the Matzoth rite, when the Jews eat the unleavened bread, called Matzoth, and the "bitter herbs," consisting of a little parsley dipped in vinegar or salt and water. A German translation, printed in juxtaposition to the Hebrew text, enables the uninitiated reader also to comprehend the singular directions, prayers, and reflections in the book, intended to commemorate the great event of the delivery of the Israelites from Egyptian bondage. The editor was the principal singer of the Jewish synagogue at Cologne, and the father of the composer Offenbach, whose flippant operas found recently many admirers, especially in Paris.

"A Selection of Hebrew Melodies, Ancient and Modern, &c.," by T. Nathan. The poetry written expressly for the work by Lord Byron (London, 1824; folio, four vols.). The first edition was published in the year 1815 by Nathan and Braham conjointly.

There are also collections of synagogical songs edited by Salaman and Verrinder (London; oblong 8vo), by A. A. Wolff (Copenhagen, 1839; 8vo), by Emile Jonas (Paris, 1854), by Mayer and Staab (Mayence, 1861; 4to), &c.

As regards the liturgic songs of the Greek Church, a comprehensive collection has been brought out by J. C. N. Chaviara, the principal singer in the Church of the Greeks at Vienna. A revised edition of his work (Vienna, 1859; royal 8vo, six numbers) has the text printed with Roman letters placed under the Greek letters, which may be convenient to some musicians. The melodies are the original Greek ones, but they are harmonised for four voices by B. Randhartinger, the director of the Greek Church music at Vienna. Equally interesting, or perhaps even more so, are the published works of vocal compositions appertaining to the Greek Church of Russia. Take, for instance, the songs arranged for four voices by Peter Tourchannin (St. Petersburg, 1832; folio). The British Museum possesses some old collections of vocal music used in the service of the Greek Church, in 4to, which were printed in Moscow. The circumstance of these works being almost invariably issued with the Russian text only, is to most musicians of Western Europe an obstacle to their familiarising themselves with the compositions, and to their appreciating accurately whatever beauty and impressiveness the music may possess. The same remark applies even more forcibly to the sacred vocal music of nations or races less known in Western Europe than the Russians, as, for instance, the Armenians, Copts, Abyssinians, who are Christians; and, still more, to the Pagan sacred music of extra-European nations. A mere notation of such music, without some verbal explanation, is almost as a sealed book. However, we possess, as will presently be shown, treatises which may assist the intelligent inquirer.

(*To be continued.*)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. IV.—BEETHOVEN (*continued from page 593*).

I PURPOSE devoting this final chapter upon the letters of Beethoven to such indications as the later ones afford of the master's opinion on artistic subjects. Unfortunately for this purpose, as for music in general, Beethoven was not in the habit of discussing such matters with his correspondents. Though an industrious letter-writer, who scattered missives, from a note containing only a few words to a lengthy epistle, almost broadcast among his friends, he rarely touched upon the higher topics connected with art. His own wants and afflictions, family and domestic troubles, negotiations with publishers, and so on, formed the burden of the master's correspondence, and only now and then did he refer, in a casual way, to that which must have been even more than these things in his thoughts. But Beethoven does not here stand alone. The great composers of his epoch, most of them at least, were equally reticent. Haydn poured work after work from his teeming brain, and said as little about them, save in the way of business, as possible. So it was with Mozart, Weber, and even with that born letter-writer, Mendelssohn. It has been reserved for our day to witness the spectacle of composers giving formal expression to their opinions and fighting the battle of their own productions. But few and far between as are the indications in these letters of Beethoven's thoughts on musical things, they are worth notice and certain to repay observation.

In 1817 Beethoven addressed to the Hofrath von Mosel a letter in which he actually proposed to abolish the Italian words used to indicate the proper time of a composition, and this by the way is the fullest statement of opinion on a technical subject which has come to us from him. The master's remarks are so curious that I must give them entire:—

"I sincerely rejoice that we take the same view as to the terms in use to denote the proper time in music which have descended to us from barbarous ages. For example, what can be more irrational than the general term *allegro*, which only means *lively;* and how far we often are from comprehending the real time, so that the piece itself contradicts the designation. As for the four chief movements—which are, indeed, far from possessing the truth or accuracy of the four cardinal points—we readily agree to dispense with them; but it is quite another matter as to the words that indicate the character of the music; these we cannot consent to do away with, for while the time is, as it were, part and parcel of the piece, the words denote the spirit in which it is conceived. So far as I am myself concerned, I have long purposed giving up those inconsistent terms *allegro*, *andante*, *adagio*, and *presto*, and Maelzel's metronome furnishes us with the best opportunity of doing so. I here pledge myself to make use of them no longer in any of my new compositions. It is another question whether we can by this means attain the necessary universal use of the metronome. I scarcely think we shall. I make no doubt that we shall be loudly proclaimed as *despots*, but if the cause

itself were to derive benefit from this, it would at least be better than to incur the reproach of feudalism. In our country, where music has become a national requirement, and where the use of the metronome must be enjoined on every village schoolmaster, the best plan would be for Maelzel to endeavour to sell a certain number of metronomes by subscription at the present higher prices, and, as soon as the number covers his expenses, he can sell the metronomes demanded by the national requirements at so cheap a rate that we may certainly anticipate their universal use and circulation."

It would be easy to imagine from the tone of this letter that Beethoven was really in earnest when he proposed to drive away *allegro* and its fellow Italians by the ticking of Maelzel's ingenious machine. Probably he himself believed in his own set purpose; but, as a matter of fact, the subject was never again touched upon, and Beethoven took no more notice of his pledge than he would have done had it been uttered in joke. *Allegro* flourishes to this day, relic of a barbarous time though it be, and there is reason to fear that, even in an age of School Boards, village pedagogues know little about the metronome. But it was characteristic of the man to rush at conclusions, and take up with fancies at first sight, only to drop them as quietly and quickly as possible.

Beethoven is, perhaps, more often spoken of as a "tone-poet" than any other musical composer. The expression sometimes gives rise to ridicule on the part of timid souls who dare not go outside the notion that a poet is necessarily a man who writes verses. But the master himself sanctioned the term; and, indeed, may be said to have suggested it, for in a letter addressed to Frau von Streicher he wrote: "When you visit the ancient ruins (at Baden) do not forget that Beethoven has often lingered there; when you stray through the silent pine forests, do not forget that Beethoven often wrote poetry there, or, as it is termed, *composed*." With this utterance the great man was always consistent. Like St. Paul, he magnified his office and claimed for it the highest intellectual and artistic honours. But while taking this large and comprehensive view of his position, and while constitutionally disinclined to matters of pettiness and routine, he was as careful about the text of his music as though he foresaw the rising up of innumerable editors prepared to edit him out of existence. Hence his constant fulminations against copyists and engravers, and hence too the surprising manner in which he would insist upon an apparently trifling alteration in a work long since finished and, as was thought, done with. At one time we find him writing to Ries in London to add a new bar to a Pianoforte Sonata, at another he directs his former pupil, then also in London, to change a single note in the oboe part of the Ninth Symphony, and at another we find him explaining to the engraver that the staccato expressed by a perpendicular dash differs from that signified by a dot, and that a "tie" embracing two notes in a group of three is not the same as that which takes in the whole. Precisely the same degree of minute care was insisted upon in the performance of his works. On one occasion he addressed Herr Meyer with regard to a representation of "Fidelio," which had not pleased him, in terms showing grave annoyance: "Pray try to persuade Herr von Seyfried to direct my opera, as I wish on this occasion to see and hear it myself from a distance. In this way my patience will at all events not be so severely tried as when I am close enough to hear my music bungled. I really do believe that it is done on purpose to annoy me! I will say nothing of the wind instruments; but all *pp*'s, *cresc.*, *discresc.*, and all *f*'s and *ff*'s may as well be struck out of my opera, for no attention whatever is paid to them. I shall lose all pleasure in composing anything in future if I am to hear it given thus." Yet this precise individual is the man who scribbled down his thoughts in almost incomprehensible characters on whatever paper lay nearest his hand, and allowed the MSS. so to litter his room that nothing could be found when wanted. Stranger still is the fact that he repeatedly sanctioned the alteration or re-arrangement of his music by other hands. We should have expected to find Beethoven jealous to the last degree on this point. But no; he was as accommodating as any hack composer with no reputation to lose, and only his bread to get. True, we find him protesting, in one letter, that he would allow nobody to touch his works. But against this we hear him saying, in another, speaking of a march: "Several sets of wind instruments may combine in the performance of the Grand March, and if this cannot be done, and a regimental band is not strong enough for its present arrangement, any bandmaster can easily adapt it by omitting some of the parts." Again, referring to the Mass in D, he wrote: "There is no doubt that it might be almost entirely executed *à la capella;* in which case, however, the work would have to be arranged accordingly; perhaps you have patience to do this." Yet again, addressing Hofmeister about the Septet (Op. 20), he said: "It would be a good thing if you would arrange the Septet you are about to publish as a quintett with a flute part, for instance; this would be an advantage to amateurs of the flute, who have already importuned me on the subject, and who would swarm round it like insects and banquet on it." Beethoven was consistent in this matter, for the liberty he permitted and even incited to be taken with his own compositions he was perfectly ready to exercise as regards the works of others. Hence we read in the letter last quoted: "The arrangement of Mozart's Sonatas as quartetts will do you much credit, and, no doubt, be profitable also. I wish I could contribute more to the promotion of such an undertaking; but I am an irregular man, and too apt, even with the best intentions, to forget everything. I have, however, mentioned the matter to various people, and I everywhere find them well-disposed towards it." The advocates of "arrangements" may certainly boast of the fact that Beethoven was on their side, and are entitled to shelter themselves, as far as may be, behind his great name and formidable example. Happily, not even Beethoven was infallible.

The letters contain very few references to the great masters who preceded or were contemporary with Beethoven, and it is difficult to gather from them any full and accurate idea of how they were esteemed by the writer. In one, addressed to the Archduke Rudolph, we find the names of Bach and Handel mentioned as thus: "The chief object must be to hit off our idea at once, and in accordance with a high class of art, unless the object in view should require different and more practical treatment. On this point the ancient composers offer the best examples, as most of these possess real artistic value (though among them the German Handel and Sebastian Bach can alone lay claim to *genius*); but freedom and progress are our true aim in the world of art, just as in the great creation at large; and if we moderns are not so far advanced as our forefathers in *solidity*, still the refinement of our ideas has contributed in many ways to their enlargement." On another occasion, writing to Hofmeister, he speaks of Bach in terms enthusiastic enough to satisfy the late Mr. Samuel Wesley: "Your intention to publish Sebastian Bach's works really gladdens my heart, which beats with devotion for the lofty and

grand productions of this our father of the science of harmony, and I trust I shall soon see them appear." Elsewhere Beethoven expresses anxiety to possess a copy of "Bach's five-part Mass" (the B minor), and writes thus to Gottfried Weber: "Holz tells me that it is your intention to publish a larger size of the engraving representing Handel's monument in St. Peter's Church, London. This affords me extreme pleasure independent of the fact that I was the person who suggested it." Mozart's name occurs but rarely; there is, however, one interesting letter thanking the Abbé Stadler for a pamphlet in which he had protested against an attempt to palm off certain passages in the "Requiem" as the work of that master. Addressing the Abbé as "Reverend and honoured sir," Beethoven said: "You have really done well in rendering justice to the *manes* of Mozart by your inimitable pamphlet, which so searchingly enters into the matter, and you have earned the gratitude of the lay and the profane, as well as of all who are musical, or have any pretensions to be so. To bring a thing of this kind forward as H. W. (supposed to be Gottfried Weber) has done, a man must either be a great personage or a nonentity. Be it remembered also that it is said this same person has written a book on composition, and yet has ascribed to Mozart such passages as the following [passage quoted], and has added such things as [two passages quoted] as examples of his own composition. H. W.'s astonishing knowledge of harmony and melody recalls the old composers of the empire. *Requiescant in pace.* I especially thank you, my dear friend, for the pleasure you have conferred on me by your pamphlet. I have always accounted myself one of Mozart's greatest admirers, and shall continue to be so till my last breath. I beg, venerable sir, for your blessing," &c. This is conclusive as regards Beethoven's affection for Mozart. What the master thought of his distinguished contemporary, Cherubini, we have to gather as best we may from less trustworthy evidence. In 1823, when anxious to obtain regal subscribers to his grand Mass, Beethoven addressed himself directly to Cherubini, who had influence with the King of France, and of course said a good many very complimentary things. Even this stern, outspoken master could practise a little diplomacy, and say very flattering words when the object to be gained by them seemed worth the trouble. If therefore he lauded Cherubini to the skies, we are not bound to conclude that in reality he thought the Florentine worthy of quite so high a place. Here are some of the expressions used: "The artistic world has only to lament that, in Germany at least, no new dramatic piece of yours has appeared. Highly as all your works are valued by true connoisseurs, still it is a great loss to art not to possess any fresh production of your great genius for the theatre. True art is imperishable, and the true artist feels sincere pleasure in grand works of genius, and that is what enchants me when I hear a new composition of yours; in fact, I take greater interest in it than in my own. In short, I love and honour you. Were it not that continued bad health prevents my going to see you in Paris, with what exceeding delight would I discuss questions of art with you. Do not think that this is merely intended to serve as an introduction to the favour I am about to ask of you." Beethoven then prefers his request, and adds, in a curious mixture of German and indifferent French: "Whatever may be the fate of my request to you, I shall for ever continue to love and esteem you, and you will always remain the one among my contemporaries whom I esteem the most. If you would give me extreme pleasure, write me a few lines. They would greatly solace me. Art unites all the world, how much more, then, true artists, and perhaps you deign to include me in that number." It has always been a reproach to Cherubini that he never answered this letter. True, he declared over and over again, when he discerned the importance of the affair in the eyes of the world, that he never received it, and the statement may of course be correct. But those who know anything of Cherubini's ill-grained nature find it only too easy to believe that the letter reached his hands, and was thrown aside at once. The extracts given above, though scanty, prove with sufficient clearness that Beethoven knew how to discern and reverence the greatness of others. To most of us this may seem the most natural thing in the world. But the self-esteem of a composer often throws a veil over the excellences of his rivals, besides which Beethoven must have been conscious of his own surpassing merit. It could not have been hidden from him that his music opened a new era in art, that he had given to music its most exalted expression, and that compared with him his predecessors and contemporaries were little better than "children crying in the night." This he knew, and it is this which makes so great the spectacle of Beethoven lovingly poring over the works of Handel during the last few days of his weary life.

The question may arise, In what degree was Beethoven a vain man in the sense of prizing external distinction? That he was proud we know well, but a man may be this, and yet feel utterly indifferent to the things which as a rule minister to pride. It would appear from the letters that our master was not wholly wanting in susceptibility to common-place distinctions. He speaks warmly about the notice taken of his great Mass by the King of Prussia, and says: "I received a hint at the time about the second-class of the order of the Red Eagle. I do not know what the result may be, for I have never sought such distinctions, though in these days, for many reasons, they would not be unwelcome to me." In the same letter we read, "The late King of France sent me a medal with the inscription, *Donné par le Roi à M. Beethoven*, accompanied by a very polite letter from *le premier gentilhomme du Roi, le Duc de Châtres*." I have drawn attention to these flattering marks of royal honour in order to compare Beethoven's reception of them, highly as they pleased him, with that of a tribute of respect paid by the musicians of far-away Sweden. In this comparison it is easy to see how much the artist, proud of the notice of other artists, dominated the man, pleased with a diamond ring or a Red Eagle. In 1823, Beethoven was elected an honorary member of the Royal Swedish Musical Academy, and the news so gratified him that he actually wrote to the editor of the *Austrian Observer* a letter announcing it to the world: "I shall feel honoured if you will be so good as to mention in your esteemed journal my nomination as honorary member of the Royal Swedish Musical Academy. Although neither vain nor ambitious, still I consider it not advisable to pass over such an occurrence, as in practical life we must live and work for others, who may often eventually benefit by it. Forgive my intrusion, and let me know if I can in any way serve you in return, which it would give me much pleasure to do." This letter was forwarded to Schindler with another, in which Beethoven's gossip and tenth-rate Boswell was characteristically addressed as "Most worthy ragamuffin of Epirus and Brundusium." In this the master betrays his anxiety to have his new distinction, such as it was, well trumpeted: "Give this letter to the editor of the *Observer*, but write the address on it first; ask him at the same time whether his daughter makes great progress on the piano, and if I can be of

any use to her by sending her a copy of one of my compositions. I wrote that I was an *honorary* member. I don't know whether this is correct; perhaps I ought to have said a *corresponding* member, neither knowing nor caring much about such things. You had also better say something on the subject to *Bernardum non sanctum* (editor of the *Vienna Zeitschrift*). . . . Ask both these philosophical newspaper scribes whether this may be considered an honourable or dishonourable nomination." How Beethoven himself considered it his words show so plainly that there is no need to dwell upon them.

Not the least interesting references to art-matters which these letters contain are found in the epistles addressed from time to time to the Archduke Rudolph. This most musical member of the imperial family had taken lessons in composition from Beethoven, and was in the habit of sending his effusions for his old master's examination and criticism. As far as we have any evidence on the matter, Beethoven handled these works very tenderly, but sometimes gave advice which could not well be taken as implying other than reproof. In one case he speaks at unusual length: "I cannot strain my eyes yet long at a time; I beg therefore Y. R. H.'s indulgence with regard to your variations, which appear to me very charming, but still need closer revision on my part. Y. R. H. has only to persevere, especially to accustom yourself to write down your ideas at once at the piano, quickly and briefly. For this purpose a small table ought to be placed close beside the piano. By this means not only is the imagination strengthened, but you learn instantly to hold fast the most fugitive ideas. It is equally necessary to be able to write without any piano; and sometimes a simple choral melody, to be carried out in simple or varied phrases, in counterpoint or in a free manner, will certainly entail no headache on Y. R. H., but rather, in finding yourself thus right amid the centre of art, cause you very great pleasure. The faculty of representing precisely what we wish and feel comes by degrees—an essential *desideratum* for a noble-minded man."

With this glimpse of Beethoven uttering words *ex cathedrâ* I close the volumes of his letters. Many points remain unnoticed, but all the more salient ones have passed under review; and if the result has been in any degree to promote acquaintance with the most illustrious of masters, my readers and myself have not vainly "walked together in company."

POPULAR MUSIC.

By HENRY C. LUNN.

IT has often been said, and it appears to me with much truth, that he who will go out and mix with the persons for whom he legislates will derive more knowledge of their actual wants in one week than he can gain by reading and study on the subject in ten years. In Oliver Wendell Holmes's charming little book, "The Poet at the Breakfast-Table," the entomologist (who, although devoted heart and soul to the investigation of beetles, is one of the most delightful talkers we have met with) says, "I never saw the man that couldn't teach me something;" and that we may all understand the true method of drawing forth this "something" when the opportunity offers, he gives us this little bit of advice: "If you are of the large-brained variety of the race, and want to fill out your programme of the order of things in a systematic and exhaustive way, and get all the half-notes and flats and sharps of humanity into your scale, you'd a great deal better shut your front door and open your two side ones when you come across a fellow that has made a real business of doing anything."

Now it has frequently occurred to me that those who devote themselves to providing "people's music," at moderate prices, as a rule, bestow but little pains to ascertain what kind of compositions the "people" really desire. Taking it for granted that popular art must be inferior art, selections intended to attract what is usually termed the "million" are often made up of materials which would repel music-lovers, whilst they are too pretentious to suit the frivolous taste of those who desire to have their evening's amusements accompanied by a band. On the principle laid down in the book already referred to, I have constant talks with those who may be accepted as faithful specimens of the "million," and find that the elevation of the musical taste has proceeded much more rapidly than is usually supposed. At the last Gloucester Festival, for example, when the fashionably dressed promenaders were about to re-enter the cathedral for the second part of the morning's performance I was addressed by an earnest and intelligent-looking working-man, who inquired whether I thought he should be able to hear many of the choruses in the "Hymn of Praise" outside. Finding by my reply that I sympathised with him, he began to enlarge upon the wondrous beauties of the choral pieces he had already heard; but it was not until I asked him whether he would like to be *inside* the cathedral that the weight of his rough eloquence touched me. "Like to be there, sir!" he said, calmly and with not a tinge of bitter feeling in the tone of his voice; "yes, if I could get a corner where my poor dress would not be seen, and so would many like me. But the Festival's not for such as us. I often wonder whether the ladies and gentlemen that come in their carriages to hear the music think as much of it as I should, for if I could once listen to it as they do, I think I could die happy." The opinion expressed by this man I found fairly represented the class to which he belonged, for in conversation with many others in the town it was often observed to me not only that good music well done was shut out from "such as them," but that bad music ill done was presumed to be the kind of entertainment they craved for. I could multiply instances in confirmation of my position, both at festival towns and in the metropolis, but one more must now suffice.

I was looking at some excellent oil-paintings exhibited in a shop near Regent Street a few days ago, when a boy, carrying a small basket, stopped at my side and gazed at the pictures with an air of interest which arrested my attention. Now generally when street-boys are musically inclined they whistle, or at least hum a snatch of some popular tune; but to my surprise no sooner had this little fellow fairly entered into the spirit of the picture than he began to sing, with a clear voice and perfect intonation, "Why do the nations?" from the "Messiah." Of course I concluded that after a few bars he would break off, but, although evidently perfectly unconscious that anybody was listening, he went through the air, as I followed him up the street, not missing a single note, and executing some of the passages with remarkable precision.

With such facts before us it appears strange that we should cling to our old-world notions, and refuse to recognise a truth which (setting artistic feeling aside) I believe it would be profitable to admit. If, for example, it is possible to give, at moderate prices, a really first-rate performance of one of the standard Oratorios in a provincial town, I firmly believe that it would be considered a boon by many to whom such an opportunity might never occur again. And yet we find that the supplementary "popular" concert at the last Leeds Festival, at which the artists volunteered their services, was made up of scraps, the

great works being reserved for those who can afford to pay for such luxuries: indeed, as my Gloucester friend truly observed, Oratorios are for "ladies and gentlemen;" but then it must be added that poor music-lovers may listen outside.

To refer to the cheap musical entertainments in the metropolis, it may reasonably be asked why quadrilles, waltzes, selections from operas, and "Royalty" songs should be considered the only works suitable for the general public because they *were* so many years ago. It is true that in the days of Jullien's "Promenade Concerts," lively dances, performed by an efficient band, and operatic selections were a real attraction, because the "people" knew nothing whatever of great orchestral works: and the Opera being shut out from them, they were content to hear the melodious gems from these popular lyrical compositions well played instead of well sung; but these times have passed away, and the persons who desire to enjoy good music should no longer be mixed up with those who merely seek the pleasure of a cheerful promenade. Even when, during Jullien's musical reign, the house was darkened for the "storm" in Beethoven's "Pastoral Symphony," and theatrical thunder, lightning, and rain were added to the score, the senses of musical amateurs were only shocked by the degrading accessories employed, for the music was there; and it might be possible for enthusiasts to listen only to the composer's instrumentation; but the "British Army Quadrille," which still retains its place as a sensational piece, can have no possible claim upon the sympathies of those who can at all appreciate a higher class of composition; for it is *not* a "Quadrille," and as abstract music it is beneath criticism. Of the "original effects," too, something must be said; for, not to dwell upon the victorious shouting of the troops, and a few other minor matters not usually included in "programme music," it is by no means agreeable for ladies, during a short promenade for the purpose of gaining a breath of fresh air, to be chased back to their boxes by a party of Highlanders who, in the scanty costume of their country, are marching through the house to join their comrades at the rendezvous in the orchestra. It cannot with truth be said that the announcement of this composition (if so it may be termed) does not bring many persons to the theatre; but on the last occasion of its performance I heard it almost universally spoken of throughout the house with the utmost contempt, and the attempts of the members of the band to preserve their martial bearing whilst carrying their unwieldy instruments through the lobbies and up and down the staircases were received with shouts of laughter. There can be no doubt that reviving the "British Army Quadrille" in the present day is equivalent to placing upon the stage as a "thrilling" piece an old-world melodrama, such as we have seen burlesqued at the "Dramatic College Fête," with the idea that the audience will be intensely interested in the incidents. The fact is that education has taught the people how to estimate works which make no appeal to their intellectual faculties; and I feel convinced that in the pantomime season—which is now fast approaching—much might be done towards rendering this entertainment attractive, even to a high-class audience, by prefacing it with a light, melodious and artistic overture, and accompanying the action and scenic effects with appropriate and thoughtful music, instead of jumbling together a number of music-hall tunes as an introduction, and vulgarising the stage-business by the conventional common-place orchestral passages strung together without order or form. The doings of fairies, water-sprites, gnomes, and other recognised pantomimic beings have already called forth many charming compositions from the ablest musicians; and I am certain that success awaits any enterprising manager who will have the courage to present the public with a pantomime in which the music shall form one of the principal attractions. We have in the metropolis a large and rapidly increasing number of amateurs who cannot brook the degradation of art under any circumstances, and who instinctively, therefore, shrink from contact with those by whom they are surrounded even on the so-called "classical nights" at the "Promenade Concerts;" for, supposing that it were practicable for persons of cultivated taste to ignore the associations of the place, it would be impossible for them to avoid hearing the popping of champagne corks in the middle of a slow movement, or to refrain from seeing a stand-up fight close to them during the performance of a symphony. There can be no possible reason why those who consider music as a secondary attraction should not have a room set apart for their gratification; but the hybrid entertainment now provided, with the hope of attracting the musician as well as the lounger, can afford no solid gratification to either. What we really want in London is a concert-room which shall be open nightly at prices within the reach of all who love music for its own sake, and are ready to pay a moderate sum to hear it. I believe, as I have already hinted, that those who cater for the people's musical wants think that this can only be successfully done by lowering the standard of art! The crowds nightly flocking to the cheap portions of the room at the "Monday Popular Concerts" may however be accepted as sufficient evidence of the progress of public taste; and there can be little doubt that if, on the plan recommended by the Entomologist in the "Poet at the Breakfast-Table," those whose interest it is to elicit the truth were to "shut their front doors, and open their two side ones," some facts would come to light which might astonish them.

The management of an opera-house or theatre is notoriously an attractive as well as dangerous calling to men with money, and, no matter what its sinister repute, an "enterprising *impresario*" can generally be found willing to try his fortune at the game. It appears from a letter which we publish in another column that the Spanish Government is fully awake to this fact. At any rate, the lease of the Theatre Royal, Madrid, being disposable, the Government has acted with regard to it as though all Europe were an eager bidder. The conditions laid down are, in truth, a "caution," and we will group them closely for the reader's wonder. First, not more than 120 nor less than ninety performances between October and April. Second, twelve artists of European repute, a chorus of eighty; orchestra of a hundred. Third, a good ballet. Fourth, adequacy of engagements to be decided by a jury. Fifth, two new or unfamiliar works each year, one by a native composer. Sixth, chief part in one opera to be given, if required, to the best pupil of the National School of Music. Seventh, lease for five years certain; if a sixth season be given, lessee to put up an organ. Eighth, all scenery, decorations, &c., to remain the property of the Government. Ninth, deposit of £2,000. Subscriptions to be handed over to Treasury and withdrawn fortnightly to meet expenses *pro ratâ*. Tenth, rent paid in advance. Eleventh, Government may rescind the contract for breach of engagement, lessee to forfeit deposit. Had we read these terms in a comic paper we should have regarded them as a ludicrous exaggeration of an ordinary one-sided bargain; but the marvel of it is that, not only was the Government serious, but no fewer than eight gentlemen tendered for the lease. Our correspondent, Mr. Burch, assures

us of this otherwise incredible fact, and says that one eager aspirant, Don Jose Fernando Riviro, offered a rental of £7,220, which was accepted. Another offer was as low as £400, and it is a curious illustration of the hap-hazard way in which these things are done that A was willing to give more than eighteen times as much as B for precisely the same article. We wish Señor Don Jose Fernando Riviro joy of his bargain, and shall be curious to know how long he "runs" the house. It is true we are not intimately acquainted with the conditions of opera in Madrid; but if the Government here shows itself an equitable landlord, on the principle of "live and let live," the Spanish capital must be the Goshen of lyric drama.

We have often wondered whether, as music becomes more general, certain portions of the metropolis will be set aside for the residences of those who practise the art, so that quiet, respectable people who return from their daily *routine* of commercial life may rest undisturbed by the sound of instruments or voices around them. If we may believe what we hear, some such measure must shortly be taken, for we know of professors, and even amateurs, who have been refused a house because the landlord objected to music. In some cases concessions have been made—the tenants perhaps might play two hours a day, one in the morning, and one in the evening, must not perform upon more than two instruments, and guarantee that no choral meetings shall be held—but even then the surrender of the premises to a person who habitually seeks either profit or pleasure from the art appears to be considered a favour. Now it is evident that if this state of things is to continue some compromise should be effected, more especially when we consider that landlords have partially brought the evil upon themselves; for there can be no doubt that the thickness of the party-walls of our modern houses has been diminishing as music has increased. In the first place, the practice of the scales might be allowed up to eleven o'clock a.m., exercises to twelve, and pieces in the evening—placid music only being permitted after nine p.m. Then, not only the number, but the quality of the instruments ought to be mentioned in the agreement, so that the amount of noise made by each tenant should be equalised—one trombone, for instance, balancing a flute, violin, and violoncello; one bassoon, a clarionet and harp, and so on, according to a sliding scale based upon an accurate knowledge of the sound emitted from each instrument. If something of this kind be not speedily done, apart from the alternative we have mentioned of professional artists and amateurs being banished to quarters of the town especially set apart for them, it may happen that landlords themselves would suffer; for the members of the "cheerful, musical family" we so often see advertised as an attraction at boarding-houses would assuredly become so crushed by adverse influences as to render it utterly impossible for them to be either "cheerful" or "musical."

A letter from a correspondent, who signs himself "Onward," directs our attention to a subject which we quite agree with him has hitherto been but little regarded in this country. The Universities have made their regulations for granting musical degrees much more stringent, and at many colleges examinations have been instituted, so that accredited teachers may easily be separated from the self-created professors who flourish upon the ignorance of those who employ them. Yet, as our correspondent truly says, "We have degrees and certificates for teachers of organ-playing, piano-playing, sight-singing, composition, &c., but no provision whatever for testing the capabilities of teachers of solo-singing, though it is no exaggeration to say that there is no department of musical teaching wherein incompetence is more dangerous, inasmuch as in its results it may materially affect the health of the student." We care not here to discuss the question whether it is requisite for a professor of the vocal art to have, "in addition to a musical education, a thorough knowledge of the anatomy and physiology of the throat, chest, and head, the mechanism of pronunciation, and at least the rudiments of two or three languages;" but this we do say, that whatever may be considered by a competent tribunal absolutely necessary qualifications for teachers of singing should be properly and circumstantially stated, and that diplomas should only be granted after as searching and rigid an examination as we now have for other branches of the art. It may be, as "Onward" hints, that there is a widely spread notion that "singing is simply an inferior branch of musical art which any competent musician can teach;" but, if so, the sooner this illusion is dispelled the better, for it is absurd that those who profess the pianoforte, organ, or harmony should be subjected to a rigid examination whilst persons who can merely warble a few fashionable songs are at once accepted as "singing masters."

An advertisement daily appearing in the newspapers is headed "Bad Grammar—why be laughed at?" Without stopping to consider whether it is the custom to laugh at a person who is in the habit of occasionally tripping in his native language, it must be remembered that it is only in conversation or in private letters that such mistakes are made; for a book written throughout in bad English would unquestionably be refused by every publisher to whom it was offered; and education has so far advanced that no bookseller could be found who would even publish such a work at the author's expense. How devoutly is it to be wished that we had arrived at this state of culture in music. True it is that all persons who do not mind bearing the cost have a perfect right to issue music on their own account, the grammatical inaccuracy of which would never be detected by those as imperfectly educated as themselves, but—as these productions are not submitted, like literary works, to any competent tribunal before publication—have we not a right to expect that they should be circulated exclusively amongst those for whom they are fitted? We have now innumerable compositions of this class, both vocal and instrumental, which have from time to time been forwarded to us for review. It is true that we could pass these over silently; but before committing them to oblivion it seems an act of charity to give a kindly word of advice to their authors. Leaving artistic consideration out of the question then, we ask what possible reason there can be for proclaiming your incompetence aloud? Ignorance only becomes actively offensive when it is forced upon the world as knowledge. By all means then play, sing, or compose among your equals if it gratify you; but, in the words of the warning already quoted, "Why be laughed at?"

It is unquestionably an exceedingly difficult matter to find a catching title for what is termed a "novel of modern life." In the days of "Pamela," "Evelina," "Caleb Williams," and other works of sterling literary merit, the name of the hero or heroine was usually considered sufficient, because the interest was centred in the story itself, and what it was called therefore was of secondary importance. But when three volumes of sentiment for the young ladies took the place of

these works, some pretty little conceit was necessary to catch the eye in an advertisement; and we cannot be surprised therefore that shrewd lady novelists hit upon the notion of using well-known song titles. No doubt it must somewhat tax an author's powers to write a readable novel called "Good-bye, sweetheart;" to present a succession of stirring incidents which shall in some manner illustrate "Comin' through the rye;" or to invent a story which *must* be entitled "Cherry ripe;" but all this has been done, and the publishers will tell us with what triumphant success. It will, of course, be some time before our popular songs are exhausted by novel-writers, and we may therefore reasonably look for many more works of this class. Meanwhile, however, it would be good, we think, to look over a list of songs for some which will more decisively indicate the leading features of a story than those we have mentioned. For the adventures of an erratic young traveller, for example, who after many years of wandering returns to his native country and his first love, "I've been roaming" would be particularly applicable; and, as eccentric titles, for a temperance novel we would suggest "Drops of brandy," and for one, the principal character in which is an over-cautious old sportsman, "Pop goes the weasel."

A "second Mozart" has appeared in America, and his name is "Georgie" Fox. Master Georgie is in his eighth year, "perfect in form and features, with a handsome face, full of expression." Here, at any rate, we have one point of resemblance, for Mozart was a pretty boy; and those who have seen his portrait as a boy in the Mozarteum of Salzburg, easily call to mind the bright face and dapper little figure in Court dress. But Georgie can play the pianoforte, although "his knowledge of music is nothing," and his acquaintance with the instrument goes no further than the names of the white keys. He extemporises, moreover, and on one occasion improvised that which "took the form of a sonata." The sonata, we are told, was "correctly phrased," and its modulations were good, while it never repeated anything; which raises a doubt as to whether the reporter knew exactly what a sonata might be. A few weeks ago Georgie tried an organ for the first time, and since then he does not care for the piano. It was "wonderful to hear him" perform on the instrument he had never before touched; but it seems that the young gentleman is not always in the mood to do himself justice. Only when "the spirit moves" does Georgie appear as a wonder-child. We are not told whether this small person, whose knowledge of music is nothing, rivals Mozart at the same age in composition, but there can hardly be a doubt that Georgie Fox has an exceptional musical organisation. He is to be brought out at a benefit-concert, and we hope that his resemblance to Mozart will not be carried to the extent of forced development and premature collapse.

HER MAJESTY'S THEATRE.

It is a matter of regret that the new singer, Mdlle. Ambre, should have made her *début* in Verdi's sickly and somewhat repulsive Opera, "La Traviata"; but vocalists on the lyric stage *will* place themselves before the art, and as long as audiences will support them in doing so, we can scarcely hope for any reform. Many preliminary paragraphs have heralded the coming of Mdlle. Ambre; but as it concerns us little to know exactly where she was born, and whether it is really true that she belongs to a "distinguished Moorish family," we merely chronicle her success, reserving a more detailed criticism until we have heard her as the heroine of Gounod's "Faust," which is announced too late for notice in our present number. We may say, however, that she has a fine voice, especially in the upper register, and that in expressive singing she is extremely good. The air, "Ah! fors' e lui," was most effectively rendered, and in many portions of the Opera she showed much unexaggerated dramatic feeling. "Carmen," with Madame Trebelli as the gipsy, continues to be the principal attraction; but the stock Operas have also drawn good houses, Mdlle. Marimon having materially strengthened the cast in most of these works. The attendance on the whole has fully proved that Mr. Mapleson's "Autumn Opera" at reduced prices has become a recognised institution of the country.

CRYSTAL PALACE.

On the 2nd ult. a selection from the works of Mendelssohn formed the programme of the Saturday concert. In addition to such well-known numbers as the Scherzo and Notturno, from the "Midsummer Night's Dream," the Overture to "Athalie," and the pianoforte Concerto in G minor, two pieces, one entirely new and the other virtually so, were given for the first time at these concerts. These were an early and unpublished Symphony in F minor, for stringed orchestra, and a song from the opera, "The Wedding of Camacho." The Symphony was written by Mendelssohn at the age of fourteen; and, though remarkable as the production of a boy of that age, was altogether undeserving of a hearing on its own merits. Why Mendelssohn, himself the most fastidious of self-critics, should have his early works, which he would undoubtedly and most wisely have suppressed, brought before the public, is a question easier to ask than to answer. That the public cares little about hearing them was proved by the lukewarm applause at the close of the Symphony. The second novelty referred to was not much more interesting. Though admirably sung by Madame Lemmens-Sherrington, it produced but little effect. The Concerto was played by Madame Montigny-Rémaury, a French pianist who enjoys considerable reputation in her own country, but is as yet but little known here; and who on this occasion appeared for the first time at the Crystal Palace. Madame Rémaury is an excellent and artistic rather than a very brilliant player; her rendering of the Concerto was both neat and tasteful, but wanting in power, especially in the more rapid passages. M. Candidus, a new tenor singer, was suffering too severely from hoarseness to enable us to pronounce an opinion as to his qualifications.

The first performance in England of M. Brassin's Concerto in F major was the special feature of the Concert on the 9th, the solo part being played by the composer. The work is full of melody, while the thematic treatment and the orchestration are alike admirable. There is no remarkable individuality in the ideas; the principal theme of the finale reminds us rather too strongly of Schumann's "Variations Symphoniques;" but the Concerto is nevertheless a most interesting composition. The solo part, it is almost superfluous to say, was played to perfection by the great pianist, who has rapidly and legitimately taken rank here as a favourite of the first class with our musical public. The orchestral pieces at this concert, all of which were admirably given, were the "Jupiter" Symphony, the overture to "Elise" (Cherubini), and that to "The Masque of Pandora," by Alice Mary Smith (Mrs. Meadows-White). The last-named clever composition was put, in accordance with a custom that too frequently prevails with respect to novelties at these concerts, at the end of the programme. Mrs. Osgood sang on this afternoon for the first time since her return from America. The change of air would seem to have benefited her; for she sang (if possible) more charmingly than ever. Mdlle. Fides Keller, the other vocalist at this concert, was (like M. Candidus the week before) entirely incapacitated by a cold from doing herself justice.

The Concert on the 16th ult. requires but little notice. An exceptionally fine performance of Beethoven's C minor symphony was given, while Berlioz's overture to "Benvenuto Cellini" was no less well played. Mr. George Magrath, a pianist from New York, made his first appearance at the Crystal Palace with Rubinstein's Concerto in D minor (No. 4). The choice was hardly a happy one; and Mr. Magrath, though evidently an excellent player,

had only qualified success. We shall wait to hear him again before pronouncing a final opinion upon him. The vocalists were Madame Pappenheim and Mr. Barton McGuckin, both of whom sang admirably; and the concert concluded with two clever, if somewhat eccentric, ballet-airs from Saint-Saëns's Biblical Opera, "Samson and Dalila."

A very charming Symphony by Haydn, which had not before been played in England, opened the Concert on the 23rd. This symphony, which is in C minor and scored for only a small orchestra, has been recently published by Rieter-Biedermann, of Leipzig. The first movement is remarkable for its fine and flowing counterpoint; the Adagio is one of those examples of "linked sweetness long drawn out," of which so many specimens may be found in the old master's quartetts; while the Minuet and the final Presto are overflowing with that quaint humour which is one of Haydn's special characteristics. Rheinberger's new Pianoforte Concerto in A flat was brought forward at this concert by Mr. Charles Hallé. The composer's works are, with the exception of a very interesting pianoforte quartett which has been more than once heard at the Monday Popular Concerts, almost unknown in this country. We do not think that the Concerto produced on Saturday will increase Herr Rheinberger's reputation. The work is unmistakably clever, the solo part very brilliant, though in the style of Hummel rather than in that of the more modern school, while the instrumentation shows not only an intimate knowledge of the resources of the orchestra, but much tact in combining it with the piano. But the ideas are for the most part wanting alike in individuality and in charm; and the general effect produced was rather one of weariness. Of the three movements the Finale is undoubtedly the most interesting. The solo part, which is at times very difficult, was admirably played by Mr. Hallé, who seems equally at home in all schools; but we think that the recall which he deservedly received at the close of his performance was a tribute of applause to the artist rather than to the music. The remaining orchestral numbers at this concert were two characteristic movements from the *divertissement* in M. Massenet's "Les Erinnyes" and the overture to "La Gazza Ladra." The vocalists were Mdlle. Fides Keller and Mr. Edward Lloyd.

MONDAY POPULAR CONCERTS.

The twenty-first season of the performances of this excellent institution has opened in a most promising manner, both as regards the musical interest attaching to the respective programmes and the numerous audience which "assisted" on each occasion. During the four Concerts which have so far taken place the newly decorated St. James's Hall presented a crowded appearance, such as the experience of former years has taught us to look for, more especially towards the close of the season, when the attractions usually multiply. It would thus seem that the popularity of these performances, devoted as they have been from the first to the cultivation of absolute music of the highest type, is still on the increase; and while complaints have been made in some quarters that the works of English composers meet with but scanty encouragement here, we can scarcely blame the directors for adhering to their original plan (to which, indeed, these Concerts owe their success), viz., to establish a home for the regular performance of classical chamber music. Such being their aim, it followed as a matter of course that works of German classical masters, and of the more modern schools they have produced, should to some extent have monopolised the *répertoire* of the "Popular Concerts." Nor should the fact be entirely ignored that, whilst the taste for the class of music as here represented is rapidly growing in this country, a foreign and specifically German element still predominates among the public which frequents these Concerts. Much as we should wish therefore to see the productions of native artists take their place by the side of their foreign brethren in art, such a desired consummation of the cosmopolitan character of the institution in question may, we venture to think, safely be intrusted to the presumably growing demand on the part of the audience, rather than to the initiative of the directors.

The programme of the opening concert of the twenty-first season (on the 4th ult.) presented no novelty as regards the works produced, but it introduced M. Louis Brassin, of the Brussels Conservatoire, as solo pianist for the first time to this audience, he having previously made his *début* in the same capacity at one of the Crystal Palace concerts. M. Brassin had selected Beethoven's Sonata, Op. 53 (dedicated to Count Waldstein) for his solo performance, a work than which none more appropriate could have been chosen to test the abilities, technical, intellectual, and poetical, of the performer. If, therefore, we say that he proved himself fully equal to his task we have already bestowed the highest praise, and indeed M. Brassin's interpretation of the Sonata in question was such as will have impressed itself upon the memory of most of his listeners. His executive skill is of a degree which must satisfy the most exacting *technique*-worshipper of the day, while his reading generally gave abundant evidence of independent thought and poetic feeling. If M. Brassin accelerated somewhat unduly the *tempi* of both the Allegro and the concluding portion of the final movement, it cannot, at any rate, be said that he lost for a moment that absolute clearness of phrasing which is another characteristic of this gentleman's playing. The Concert opened with a capital performance of Mendelssohn's Quartett in E minor (Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti), and concluded with Schubert's Trio in B flat (Op. 99), played *con amore* by M. Brassin, Madame Norman-Néruda, and Signor Piatti. Mr. Santley (whom we have never heard in better voice) sang with much effect Signor Piatti's setting of the poet-laureate's "O swallow," and (not for the first time at these concerts) Handel's air, "Nasce al bosco." Being, as a matter of course, encored in the latter, the favourite baritone created additional enthusiasm by an excellent rendering of Gounod's "Maid of Athens."

On the succeeding Monday (the 11th ult.) the Concert opened with Haydn's Quartett in E flat (Op. 71), played in a manner worthy of its author by the quartett-party referred to above, and of whom Madame Norman-Néruda and Signor Piatti were afterwards associated with M. Louis Brassin (who was again the pianist) in a splendid rendering of Beethoven's Trio in B flat. The latter work, one of the most beautiful of its kind with which the composer has enriched the world of tone, was on this occasion performed for the twenty-fifth time at these concerts, a sufficient proof of its popularity, if indeed such proof were needed. Signor Piatti's exquisitely pure and sympathetic quality of tone was displayed to the best advantage in two compositions of his own, entitled respectively "Elegia" and "Siciliana;" and it need hardly be added that the performance of this favourite artist was most warmly applauded, and the last piece redemanded. In his rendering of Sebastian Bach's so-called "Italian Concerto," M. Brassin again proved himself fully equal to all technical exigencies, while his interpretation generally furnished conclusive evidence of the faithful and comprehensive study of an earnest artist. The Concerto has been rescued from oblivion by the great name it bears, but the interest attaching to it is chiefly historical, as showing that the master could successfully assume various styles for the purpose of perfecting that which is essentially his own. M. Brassin's performance was rewarded by enthusiastic plaudits, the audience insisting (somewhat tyrannically, we thought) upon an "encore," to which the eminent pianist responded by giving Schubert's vivacious "Impromptu" (No. 2 in Op. 90). Miss Emma Thursby, who contributed two vocal soli, "Si t' amo" (Handel), and "The Violet" (Mozart), considerably marred whatever legitimate effect belonged to her rendering by adding a high note of her own at the conclusion of each of these songs; an offence against good taste which, especially if introduced into the exquisite simplicity of Mozart's *Lied*, is absolutely unpardonable. The lady was accompanied on the pianoforte by Sir Julius Benedict, who acted as Conductor.

The third Concert of the past month (on the 18th ult.) was rendered specially attractive by the appearance of Dr. Hans von Bülow, the eminent and, in many respects, unrivalled German pianist, who played Schumann's elaborate and profoundly poetic Fantasia in C major in a manner worthy of his great reputation. Speaking of Dr. von Bülow's style of playing generally, it would, we know, be heresy in the eyes of most amateurs to bestow anything short of unquali-

fied praise. His *technique* is marvellous, his retentive powers fairly amazing, his exposition always lucid, his interpretation invariably highly intellectual: it may be owing, then, to a defect in our own powers of perception if in all this we miss a certain artistic warmth which would permit our heart to have some share in the performance, amidst the feelings of wonder and admiration which the display of qualities so exceptional never fails to excite. Dr. von Bülow, on the occasion in question, introduced an interesting novelty from the pen of his friend Herr von Bronsart, a staunch disciple of the Lisztian school, some of whose compositions have already obtained a hearing in this country. The work referred to is a Trio for pianoforte, violin, and violoncello, which, in its general construction, presents little of the revolutionary element to be looked for in a composer of such advanced tendencies. This element is to be traced rather in the rhapsodical treatment of its themes, in the attempt to establish a somewhat superficial connection between the different movements by the recurrence of certain melodic fragments, and in the fact that the Trio suggests throughout the stage rather than the "chamber," demanding, at all events, the aid of a tolerably explicit "programme" for the due appreciation of the author's meaning. In the absence of such a guide, we can only say that in the first movement (Allegro Maestoso) a certain weird and mysterious character is well maintained; and that of the remaining portions of the work the Vivace is by far the most interesting, being throughout animated and graceful, and well deserving of the applause which greeted its performance. The new Trio, though the work of talent, will, we suspect, scarcely prove a very important addition to the art-form to which it belongs. It was done all possible justice to by Dr. von Bülow, Madame Norman-Néruda, and Signor Piatti. The lady violinist just named, in conjunction with Dr. von Bülow, also gave a spirited reading of Schubert's "Rondeau Brillant" in B minor, the quartett of the evening having been Beethoven's in D major (Op. 18), played to perfection by Madame Néruda, MM. Ries, Zerbini, and Piatti. Mrs. Davison, an American lady, was the vocalist. She possesses a powerful and sympathetic soprano, and in her delivery of songs by Sullivan and Rubinstein manifested good taste and artistic feeling. Perhaps we may venture to remind the lady that one of the tests of a thorough-schooled vocalist is the possession of a perfect shake, and a singer whose deficiency lies in that direction would act discreetly in dispensing with this embellishment.

At the fourth and final Concert of last month (the 25th ult.) the performance commenced with Schubert's Quintett in C major, in which Madame Norman-Néruda occupied her accustomed position as leading violinist, the other executants being MM. Ries, Zerbini, Pezze, and Piatti. The work which, like most others of the same composer, reflects most faithfully his strongly marked individuality, received, as need hardly be added, a worthy interpretation. The only instrumental solo was contributed by Madame Montigny-Rémaury, a French pianist, who had already made her *début* at the preceding Saturday afternoon Concert, and who on this occasion played with much refinement Beethoven's Sonata, Op. 27, No. 1, popularly known as the "Moonlight Sonata." Madame Rémaury, it must however be admitted, was placed under a disadvantage, her appearance following so closely upon that of two artists of such exceptional attainments as M. Brassin and Dr. von Bülow; but the Sonata in question is so much of a favourite with amateurs that its performance at any time is almost sure to command a favourable reception. The lady pianist, who was much applauded, was afterwards associated with Madame Néruda and Signor Piatti in the execution (for the second time at these Concerts) of M. Camille Saint-Saëns's clever and interesting Trio in F major. Mdlle. Redeker, the gifted and sympathetic German alto, who was a great favourite at these Concerts during last season, again made her appearance on this occasion, and, as before, selected one of those seldom-heard songs of philosophical import, written by Schubert to words by Goethe and Schiller, and which on that account are none the less acceptable. Besides the song referred to ("Grenzen der Menschheit"), Mdlle. Redeker contributed three *Lieder* by Robert Franz. Sir Julius Benedict officiated as Conductor.

We intend in future to include under the above heading notices of events of special interest taking place during the series of Saturday afternoon performances held in connection with this institution.

SACRED HARMONIC SOCIETY.

The forty-seventh season of this Society was inaugurated at Exeter Hall on the 22nd ult. with a performance of Mendelssohn's "Lobgesang" and Rossini's "Stabat Mater." The principal vocalists in the first-named work were Miss Anna Williams, Mrs. Suter, and Mr. E. Lloyd, and in the second Miss Anna Williams, Madame Patey, Mr. E. Lloyd, and Mr. Bridson, all of whom were highly successful. Sir Michael Costa, who conducted, was warmly received on entering the orchestra. At the next concert, on the 13th inst., Rossini's "Moses in Egypt," produced with such success last season, will be repeated.

DR. VON BULOW'S RECITALS.

The distinguished German pianist, Hans von Bülow, having come once more to the country about which he is reported to have said some hard things, gave a Recital in St. James's Hall on the 20th ult.—the first of two. We suppose it is in the nature of things, and for certain it cannot be owing to the decadence of Herr von Bülow's powers, that his doings amongst us excite less attention than they did. He plays now as well as ever, and as much deserves a fuss in his honour. But it should be remembered that when Dr. von Bülow first visited us, we had not seen for years so great an exemplar of the "higher development" school. He startled the public by his great executive and intellectual powers, and made that which, for want of a better word, is called a "sensation." It is often unfortunate for an artist to be regarded as "sensational," since it is in the nature of "sensations" to quickly lose their power. The public tire of them in proportion to the eagerness with which they were welcomed. A reaction sets in, and the object of it sinks as much below the level of his deserts as he may have been exalted above it previously. Further than this, since Dr. von Bülow's first visit we have had Herr Rubinstein in this country—a greater "sensation" still. Herr Rubinstein, as a professor of "higher development," can "out-Herod Herod," and any Herod coming after him takes, naturally, a second place. But under any circumstances Dr. von Bülow may rest assured that English amateurs are glad to give him a welcome. He may have a poor opinion of our discernment, and we may see good reason to believe that he is not quite perfection; but it is possible to allow each other the right of private judgment without breaking off artistic relations profitable to both parties.

We are far from sure that Dr. von Bülow was well advised to play the last five of Beethoven's Sonatas at one sitting. It looked very much like an act of bravado, although we do not say it was anything of the kind. We do say, however, that, from an artistic point of view, the programme was a mistake. Among the thousands of amateurs in London there may be fifty who know the works in question well enough to make possible an intelligent and profitable hearing of them all at once. But Dr. von Bülow, we imagine, did not open St. James's Hall to such a numerically insignificant minority. He appealed to amateurs generally, of whom it is far from libellous to say that they could no more "inwardly digest" the last five Sonatas of Beethoven at a meal than a sucking infant could thrive on beefsteak. The average amateur is, musically speaking, but a lamb, and should have the wind tempered to him, whereas Dr. von Bülow raised a tempest which must almost have blown him out of the Hall. Had one or two sonatas been performed, relieved by lighter works adapted to give the mind an interval of repose, the educational value of the Recital would have been greater than it was. Dr. von Bülow played the whole from memory, and this in itself was a remarkable feat. Yet playing without book is scarcely to be commended *per se*. Performers should invariably have in their heads every note of the music, but they should at the same time always have the book before their eyes. Instance after instance has proved that no guarantee exists against a sudden "slip," and it is neither respectful to the

composer nor the audience to run any risk. Let us however, in justice, say that on this occasion, at least, the excessive accuracy of the entire performance astonished every listener who had provided himself with copies of the works. We cannot follow Dr. von Bülow through his reading of the five Sonatas, since the subject, adequately discussed, would take up pages of our space. Amateurs well know that the German pianist has made these works a special study, and that with regard to them he holds independent views. Wherefore, as an exposition of "Bülow upon Beethoven," the Recital was distinguished by great interest. We may have our own opinion as regards Dr. von Bülow's ability to express all the poetry of the master, but no question exists as to his knowledge of the text. There, perhaps, hardly any artist can approach him; and his reading on this occasion was followed, by those most competent to judge it, with the respectful attention it deserved. The audience, as may be imagined, was not a crowded one, neither did any special demonstrations attend the proceedings, save after the Adagio of Op. 106, and at the close, when Dr. von Bülow was twice recalled.

MADAME VIARD-LOUIS' CONCERTS.

The first of the second series of Madame Viard-Louis' Concerts took place in St. James's Hall on the 26th ult., and notwithstanding wretched weather was largely attended by the *élite* of London amateurs. A more interesting programme could not have bid for public support, no fewer than six works being announced as given for the first time either in London or in England. Indeed the entire scheme contained but one familiar item—the overture to "Oberon." All the rest had more or less of the charm of freshness, by way of a condiment to substantial merit. Weber's overture began the evening well. It was splendidly played, and put audience and orchestra on the best possible terms. After this came the exquisite "Danse des sylphes" from Berlioz's "Damnation de Faust," which served to show once more how Mr. Weist Hill can make English instrumentalists play with a delicacy and softness not, as a rule, characteristic of their efforts. The pretty music, given with infinite tact and taste, was encored amid loud applause. A MS. Capriccio or Study for pianoforte alone, the work of Cherubini, followed the Dance. Found among the master's papers after his death, and presented to Madame Viard-Louis by his son, the work had previously only been heard in France. It came to us therefore as an absolute novelty, the more remarkable because Cherubini wrote so little for the instrument. The Capriccio is made up of a number of movements, some brief, others well developed, and all, if not of equal merit, worthy of note. Their variety is as great as the composer's fancy could compass; a few suggesting Handel, while here and there the freedom of the modern Fantasia is approached. Best of all, perhaps, is an Andante which might have given to Mendelssohn the idea of his "Lieder ohne Worte." Madame Viard-Louis played the work as one thoroughly familiar with its many difficulties, and quite in sympathy with its character and pretensions. After Miss Emma Thursby had sung Mozart's aria, "Che pur aspro al cuore," Brahms's new Symphony was performed in a manner that did the utmost credit to every one engaged. After so much has been said in these columns respecting the Symphony, it need not be discussed now. Enough that it received ample justice and met with sympathetic hearing, every movement being loudly applauded, while the third (Scherzo) was encored. Henry Leslie's romance, "In my pleasant land of France," followed, and after it attention was called to Hummel's Pianoforte Concerto in F (No. 1 of his posthumous works), played by Madame Viard-Louis with great spirit and command of enormous difficulties. The Concerto, but especially the last movement, is a good specimen of Hummel's workmanship, though from the character of the pianoforte part, which demands the highest executive powers, it cannot be often heard. Madame Viard-Louis deserves much praise for giving the public an opportunity of acquaintance with so distinctive an example of a once very popular composer. She was heartily recalled at the close of the performance. A pretty Gavotte by Bourgault-Ducoudray having been charmingly played and encored, the Concert ended with Gevaert's Fantasia for orchestra on Spanish themes—an interesting effort to deal with national melodies in a grandiose style. Mr. Weist Hill conducted admirably throughout, and may well be proud of the success achieved.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The first Concert of this flourishing Society for the present season was given at the Town Hall, Shoreditch, on the 18th ult., before a large and thoroughly appreciative audience. Schumann's music to Goethe's "Faust" (Third Part) presents such enormous difficulties to the most experienced singers, that the Conductor, Mr. Ebenezer Prout, earnest and indefatigable as he is known to be, would scarcely have ventured upon selecting it as the principal piece of the evening had he not felt thorough confidence in the powers of the choir over which he presides. The result, however, fully proved that his judgment was ruled by discretion, for a more triumphant success has rarely been achieved. Not only were the broad effects of the elaborate choruses in this work vividly brought out, but the minutest details were carefully attended to, the brightness of the female voices—especially in the charming semi-choruses—being the theme of general admiration. We must particularly mention the beauty of tone and faultless intonation of the altos, and also congratulate the Conductor upon the great improvement in the tenor department, the balance being now almost as perfect as it can be made. When we allude to "Woods crown with trembling hold," "A noble ray of spirit life," and the Finale to the Part as the best executed choruses in the work, it is merely because they struck us as being exceptionally good, and not with any view of disparaging the general excellence of the rendering of all the choral pieces. The solo vocalists, Miss Amy Aylward, Miss Saidie Singleton, Mrs. Irene Ware, Miss Reimar, Miss Kate Steel, Miss Clara Samuell, Madame Bolingbroke. Messrs. Sidney Tower, Theiler, and W. H. Beckett (all, with the exception of Mr. Beckett, from the Royal Academy of Music), showed unmistakable signs of the careful training they had received from their master, Signor Randegger, the whole of their exacting music being given with much care and intelligence. As so few persons can fully comprehend the subtle meaning of Goethe's poem, it can scarcely be supposed that many of the hearers at this concert thoroughly mastered the intricacies of Schumann's music—for never perhaps did two artists work together with a more kindred spirit—but the entire audience listened with reverence, and fully proved by the warmth of their applause how heartily they thanked the Conductor and his heroic little artistic army for providing them with so truly intellectual a feast. In the second part a selection from Mendelssohn's music to the "Midsummer's Night's Dream" again successfully tested the capabilities of the female voices of the choir, the solo parts being delicately sung by Mrs. Irene Ware and Miss Clara Samuell, and the remainder of the programme consisted of the quartett and chorus, "Wreath into garlands the gold of the harvest," from Weber's "Jubilee Cantata" (solos by Miss Aylward, Madame Bolingbroke, Messrs. Tower and Theiler), R. J. S. Stevens's part-song "The cloud-capt towers," and Auber's overture to "Le Domino Noir," the efficiency of the orchestra being amply proved not only by the rendering of the last-named piece, but by the execution of the instrumental portion of Mendelssohn's music, which included the Overture, Intermezzo, Notturno, Wedding March, and Funeral March. The concert was ably conducted by Mr. Prout, who received a well-earned ovation from both the audience and artists on entering the orchestra.

SION COLLEGE CHORAL UNION FESTIVAL.

The Annual Festival of the above Association took place in St. Paul's Cathedral on Tuesday, the 5th ult. We notice with pleasure the growing popularity of this service, which, though unassisted by orchestral instruments, must be pronounced to be highly interesting and satisfactory. The prayers were said by the President of the College, Rev. Dr. Simpson, Minor Canon of St. Paul's, and the lessons were read by the Rev. W. H. Milman, also Minor Canon of St. Paul's. The Union, we believe, is composed entirely of City choirs, and numbers about 500

voices. Two psalms were sung to Anglican chants, and the third was set to a Gregorian melody. The Magnificat and Nunc dimittis were sung to a service by Mr. E. H. Thorne, and the Anthem "O clap your hands," was by Dr. Stainer, who presided at the organ throughout the service. The singing of the Anthem must especially be commended; and Mr. Martin, who was the Conductor, must have given considerable pains and thought to his work, to have insured such precision and power from voices unaccustomed to sing together, and placed in not the most advantageous position in the Cathedral. During the offertory, Handel's "Hallelujah Chorus" and several hymns were sung, after which this interesting service was brought to a conclusion (there being no sermon) by the Dean, who pronounced the blessing.

THE BELLS OF ST. PAUL'S CATHEDRAL.

Dedication Service.

On the 1st ult. (All Saints' Day) the costly peal of bells lately presented by the City Companies, Lady Burdett-Coutts, and others to our National Cathedral were formally inaugurated by a short service of dedication. It is rarely one sees such an enormous crowd in and around St. Paul's as was present on this occasion. The Cathedral was filled to the western doors, while thousands congregated in the churchyard. The bells are twelve in number, and are placed in the north tower at a height of about 180 feet from the ground. The largest bell, No. 12, which sounds B flat and weighs 63 cwt., is given by the Corporation of the City of London; the next largest, No. 11, whose weight is 45 cwt., is presented by the Grocers' Company; No. 10, 33 cwt., by the Clothworkers; No. 9, by the Fishmongers; No. 8, by the Merchant Taylors; No. 7, by the Salters; Nos. 6, 5, 4, 3, by the Turners' Company and Lady Burdett-Coutts; and Nos. 2 and 1, by the Drapers' Company. The whole peal weighs about thirteen tons, and has cost £2,500, besides which the Chapter of St. Paul's have expended about £1,000 in fittings, hoistings, &c. Notwithstanding what has been said by a high authority respecting the quality and tone of the bells, most musicians agree in pronouncing them entirely satisfactory, excepting that perhaps a slightly heavier clapper might with advantage be added to the No. 11 and No. 12 bells, in order to strengthen their tone. Certain it is that the manner in which they are arranged and hung does very great credit to the founders, Messrs. Taylor and Sons, of Loughborough. After the ordinary evening service on All Saints' Day, the choir, followed by the Bishop of London, the Dean, Bishop Claughton, and the Rev. Minor Canons Povah, Webber, Coward, Simpson, Milman, and Russell, proceeded to what is called the geometrical staircase, situated in the south-west corner of the Cathedral, and, after crossing its western gallery, passed on to the singing chamber, where the dedication took place. The choir having sung psalms "De profundis," "Deus misereatur," "Afferte Domino," and "Laudate Dominum," several special prayers were offered by the Bishop and Dean. The hymn "When morning gilds the skies" having been sung, and the collect for St. Paul's Day said, this very impressive service was brought to a conclusion by the bestowal of the blessing by the Bishop of London; immediately after which the bells struck up a merry peal, and judging from the delight which greeted the first round, must have given great satisfaction to the gigantic assemblage. The Ancient College Gentle Bellringers then rang about a thousand changes in a style which, considering that the bells were comparatively strange to them, did credit to their ancient and highly efficient Society.

At the Royal Albert Hall, on Monday evening, the 18th ult., the members of the Royal Albert Hall Choral Society presented their Conductor, Mr. Barnby, with a handsome service of silver plate of the value of £200, consisting of a candelabra and epergne in silver gilt, a dessert service of eleven pieces, also in silver gilt, four silver candlesticks, and a silver tea and coffee service. The choir and the visitors present on the occasion must have numbered nearly 2000 persons.

The Rev. H. W. Tucker, speaking for the committee, said advantage had been taken of an auspicious event in the life of their Conductor to present him with a testimonial which embodied in a tangible shape their appreciation not only of his professional talent, but of his great courtesy towards the members of the Society. The value of the offering would be enhanced by the fact that it was the result of the spontaneous suggestion of a large number of persons who had no opportunity of conferring with each other in respect to it. On the appointment of Mr. Barnby difficulties had to be surmounted in the amalgamation of his choir with their own, but he need only point to the present assembly to show what a triumph had been achieved. Both choirs were now proud to be called the Royal Albert Hall Choral Society, and if ever any change of name were again proposed, he imagined they would be equally as proud to be called Mr. Barnby's choir. (Cheers.) In conclusion, the reverend gentleman, addressing Mr. Barnby, said he had much pleasure in begging him to accept the accompanying service, the gift of the members of the Royal Albert Hall Choral Society. (Cheers.)

Mr. Hedley (Secretary) then read the following address from an illuminated parchment, which he subsequently handed to Mr. Barnby:—

To Joseph Barnby, Esq.—The Royal Albert Hall Choral Society finds in your recent marriage the occasion, which many of its members have long desired, of showing in an enduring form their high appreciation as well of your professional talents, as of the courtesy and patience with which those talents have been exercised for their instruction and recreation. In asking your acceptance of the accompanying service of silver plate, the Royal Albert Hall Choral Society would express an earnest hope that you may long continue to render those services which have raised the choir to its present position, and that its reputation may still have the advantage of being linked with your own. To the gift now offered the Royal Albert Hall Choral Society desires to add congratulations on the auspicious event which has given to it the opportunity of thus addressing you, and to express its hope for Mrs. Barnby and yourself, that for many years "honour, love, obedience, troops of friends" may be to you among the elements of a happy life.

Mr. Barnby, who was loudly cheered, expressed his thanks for the handsome presentation which had just been made him. It appeared to him unnecessary to say a word on the relations existing between him and the Society. It was perfectly plain from the result before him that he had gained their esteem and regard during the nearly seven years that had elapsed since he succeeded M. Gounod as their conductor, and with respect to the relations between the choir and the musical public there was certainly nothing to complain about. It was, however, a curious anomaly that the Press, which was regarded as the organ of public opinion, was constantly urging upon them the necessity of educating the public by the production of new or little-known works; whilst the public were as unanimous in declining to be educated except in their own slow way. Practically the public said, "You *do* educate us; we would rather hear and know more of the 'Messiah,' the 'Creation,' 'Elijah,' and other comparatively well-known works, than trust ourselves on unknown ground." Consequently, however much he regretted it, it was an undoubted fact that no sooner was a new work performed than the public was "conspicuous by its absence." (Hear, hear.) He assured them that the present which he had received at their hands would be an object of admiration to himself and his wife as long as they lived. (Cheers.)

This terminated the proceedings, Dr. Stainer playing on the organ the "Wedding March" as the assemblage dispersed.

A Concert, with an exceptionally interesting programme, in aid of the Royal Normal College and Academy of Music for the Blind was given at St. James's Hall on the 19th ult. Gade's "Spring Fantasia," for solo voices, pianoforte, and orchestra, was well rendered, the vocalists (Misses Campbell and Reece, Mr. A. Wilmot and Mr. E. Schwier, and the pianist, Master Schwier) being all pupils of the College. Dr. Hans von Bülow's symphonic ballad, "Des Sänger's Fluch" (The Minstrel's Curse), which was performed on the occasion, is a contribution to the modern school of German writing with which we confess to have but small sympathy. That the orchestra is handled with consummate skill, we admit, and that the repulsive portion, at least, of Uhland's poem is well realised, we also grant; but the general want of plan, and incoherence of the several passages, prevent our classing the composition as a work of art; and we could not but wonder how the composer could play with such

evident enjoyment of its beauties Beethoven's pianoforte Sonata in E flat (from the set of three, Op. 31) which indeed was one of the features of the concert. Another example of the so-called "Romantic" school was furnished in Liszt's "Danse Macabre," a paraphrase of "Dies Iræ," for orchestra and pianoforte, the object of which is to illustrate Holbein's well-known pictures bearing the same title. The pianoforte part was sympathetically played by Mr. Fritz Hartvigson; but the composition failed to excite any feeling save relief at its conclusion. Beethoven's Symphony in C minor was also included in the programme; and several pupils of the College—amongst whom was Prince Alexander of Hesse, who played with much effect Beethoven's Romance in F, for the violin—gave numerous pieces with decided success. The concert was conducted by Dr. von Bülow.

Seldom has the sympathy of the artistic public been more fully shown than on the occasion of the sudden death of Mr John L. Wadmore, the rising young baritone singer, who has left a widow and child unprovided for. The subscription opened immediately to relieve the necessities of those who depended upon him for support was liberally responded to in a few days by a large number who not only respected him as an artist, but, in memory of the endearing qualities of his character, deeply mourned him as a friend. A more wide appeal is however necessary; and a committee having been appointed, the "Wadmore Memorial Fund" is now with confidence submitted to the many who on all similar occasions so liberally respond to the call of charity. The honorary treasurers of the fund are Messrs. Lucas, Weber and Co., 84, New Bond Street, and Mr. John Gill, Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square; and we sincerely hope that in our next number we may announce that the anxieties of those who have been thus unexpectedly left to the world's protection have been permanently relieved. The Hon. Secretary of the Rochester Choral Society, Mr. G. Watson, has suggested that if the members of the principal provincial Choral Societies, to whom Mr. Wadmore's talents were well known, would, with their honorary subscribers, unite in a general subscription, a considerable sum might be raised. Mr. Watson has put his suggestion to a practical test with his own Society, and has met with a ready response, which he believes will result in the collection of about £50.

The Public Orator, in recently presenting Dr. Garrett, Organist to the University of Cambridge, for the degree of Master of Arts *propter merita*, commenced by observing that the silence and decorum of the present congregation was in keeping with the good taste of an Athenian audience of the olden time as described by Plato, the master of the academic school (*οὐ σύριξ ἦν οὐδὲ ἀμουσοι βοαὶ πληθους*), and was particularly appropriate on the day when honour was due to an eminent composer of sacred music. The Orator next referred to the excellent manner in which Dr. Garrett discharged his duties as organist of the University Church and St. John's College Chapel. The degree was conferred on a day associated with the memory of Purcell (*Orpheus ille Britannicus*), and was also the eve of the day dedicated to St. Cecilia "*quæ eo nomine a poetis Orpheum ipsum superasse fertur. Ille vix umbram revocavit Orco. Illa sublatas super astra mentes, miserit cælo.*"

On Wednesday evening, October 30, in the ward schools, Philip Lane, Addle Street, the choir of St. Mary, Aldermanbury, under the directi n of Mr. Edward Craig, gave a selection of music. Mr. Craig, during an interval in the proceedings, said that some members of the choir and of the congregation desired to give expression to their regard for their incumbent on his return from the Continent, and they had decided to present the Davenport which he would now ask the Rev. C. C. Collins to accept. The Rev. C. C. Collins, in thanking his choir and congregation for this mark of their regard, said that he had now entered on the twenty-fifth year of his incumbency, and had received during that time the respect of the parishioners generally. At the conclusion of the concert Mr. Wood moved a vote of thanks to Mr. Craig and the choir for the entertainment they had given them, which was carried with applause. Mr. J. A. Holliday was honorary secretary to the fund.

A series of three "Orchestral Festival Concerts" is announced to take place at St. James's Hall, commencing on Monday evening, May 5, 1879, the orchestra to consist of 110 "picked" instrumentalists, under the direction of Herr Hans Richter (of the Imperial Opera House, Vienna); leader, Herr Hermann Franke; and the vocalists to be selected from the chief Opera-houses in Germany. Each programme will include a Symphony by Beethoven; and modern composers will be represented, "with especial reference to the later works of Wagner." It is good that the details of this undertaking should be placed before the music-loving public as speedily as possible, since the prospectus informs us that all intending subscribers are requested to send in their names to the agents "before Monday, Dec. 2."

We regret to say that Mr. Edwin Ellis, the Conductor of the Adelphi orchestra—who died on the 20th of October, at the early age of thirty-five—has left a wife, nine young children, and two aged relatives, who were dependent upon his exertions, entirely destitute. That the effort made by his sympathising brother-artists to mitigate the effects of this unexpected calamity will be successful can scarcely be doubted, when we see the array of names on the programme of a Musical and Dramatic Entertainment to be given for the benefit of the bereaved survivors at St. James's Hall on the morning of the 4th inst., an appeal which should be materially strengthened by the earnest tribute to the memory of the deceased put forward by his friend Charles Reade.

The St. George's Glee Union gave its 118th monthly Concert at the Pimlico Rooms, on Friday, the 1st ult., the feature among the choral pieces being Mendelssohn's "Farewell to the forest." Pinsuti's "The sea hath its pearls," and Martin's "All hail! thou lovely Queen," were also especially well rendered by the choir. The solo vocalists were Miss Bessie Spear, Madame Belval, Mr. George Carter, and Mr. R. F. Roberts, all of whom were very successful. Miss Julia Augarde played a fantasia for pianoforte in an effective manner, and the Misses Louisa R. Distin and Louise Augarde were warmly applauded for a pianoforte duet. Miss Julia Augarde and Miss Carter accompanied, and Mr. T. Garside, assisted by Mr. Joseph Monday, conducted.

At the Evening Service at St. Andrew's, Tavistock Place, on the 3rd ult., Spohr's "Last Judgment" was performed. An excellent band did full justice to the overture and accompaniments, and the choir, augmented to 100 voices, gave the choruses effectively, being especially good in "Lord God of heaven and earth" and "Blest are the departed." The tenor part was artistically sung by Mr. Stedman, and the treble and bass solos were also very well rendered. On the 17th ult. Mendelssohn's "Hymn of Praise" was given, and for the 30th ult. (St. Andrew's Day) Purcell's Te Deum in D, Attwood's "I was glad," and H. J. Stark's Magnificat and Nunc dimittis were announced for the evening service, with full band and increased chorus.

A very successful performance of Handel's "Acis and Galatea" was given on the occasion of the Grosvenor Choral Society's eighty-first monthly Concert at the Grosvenor Hall on the 15th ult. The choruses were particularly well rendered by the choir, numbering nearly one hundred voices, "Wretched lovers" being enthusiastically encored. Miss Nellie Dakin, in the music of *Galatea*, and Mr. Arthur Hooper, in that of *Acis*, were highly effective. Mr. Arthur Weston obtained a recall for *Damon's* song, "Would you gain the tender creature," and Mr. Henry Baker, as *Polyphemus*, was encored in "O ruddier than the cherry." The band, led by Mr. S. Dean Grimson, accompanied, and Mr. J. G. Callcott conducted, as usual.

The members of the North London Philharmonic Society gave their first invitation concert of this season on Tuesday the 19th ult. at the Athenæum, Camden Road, before a large audience; on which occasion Weber's "Jubilee" Cantata, and Sir W. Sterndale Bennett's "May Queen," &c., were performed with orchestral accompaniment. The vocalists, Miss Place, Miss Amy Dicksee, L.A.M., Miss F. O. Beves; and Messrs. Wright and Atherton Latta were much appreciated in their respective solos, and the choruses

were in each case very firmly taken, the pageant music number in the "May Queen" being especially applauded. Mr. Arthur Truslove was leader of the orchestra, and Mr. Henry J. B. Dart conducted.

Northfield Hall, Highgate, was opened on Thursday, the 14th ult., with a concert, under the direction of Mr. Faulkner Leigh. The hall was crowded by a fashionable and enthusiastic audience. The artists engaged were Miss José Sherrington, Miss Helen D'Alton, Mr. Faulkner Leigh, and Mr. Walter Bolton, the solo pianist being Mr. Wilhelm Ganz; and Mr. Henry Parker acted as Conductor. Miss Sherrington was very successful in her rendering of "Spinning," as was also Miss D'Alton in Blumenthal's "Old, old story," Mr. Faulkner Leigh in "Let me like a soldier fall," and Mr. Bolton in Rossini's "Largo al factotum," the two last-named compositions being encored.

Mr. H. C. Cooper, gave a Violin Recital at the Langham Hall on the 18th. ult. The programme consisted of Bach's Chaconne (played without accompaniment), Beethoven's Romance in G, Mendelssohn's Concerto in E minor, and Ernst's Fantasia on "Le Prophète," in all of which Mr. Cooper showed his mastery over the instrument as a legitimate player. In responding to recalls Mr. Cooper played two pieces, written to illustrate difficulties of harmonies, and passages for left-hand *pizzicato*. Madame Tonnelier was the vocalist, and Miss Amy Turner-Burnett was the pianist, accompanying the entire concert, and acquitting herself with marked ability.

On the 19th ult. the Dedication Festival of St. Ethelburga's Church, Bishopsgate, was held. At Evensong the service was well rendered by a large choir, comprising detachments from St. Margaret Pattens, City; St. Bartholomew's, Moor Lane; St. Augustine's, Kentish Town, &c. The responses were Tallis's Festival, and the special Psalms set to Gregorian tones. The singing of the choir reflected great credit on the Organist and Choirmaster, Mr. Arthur Briscoe. At the conclusion of the service Mr. Briscoe played several pieces, amongst which was a March of his own, composed expressly for the occasion.

A very successful Concert was given on the 11th ult. in the Lecture Hall of the Camden Road Presbyterian Church by the Cleopatra Musical Union (under the direction of Mr. Henry Ward, jun.), in aid of the Hammond Street Mission. The programme consisted of part-songs, glees, and solos, all of which were exceedingly well rendered and enthusiastically received. The most interesting items were a new glee by Dr. Bridge, entitled "Peace," "Jack and Jill" (Caldicott), "The tickling trio" (Martini), and Haydn's humorous Serenade, "Maiden fair, O deign to tell." Mr. J. R. Griffiths presided at the pianoforte.

The Organ Recital at the Angell Town Institution, Brixton, on the 23rd ult., was given by Mr. Charles Joseph Frost, Mus. Bac., who played Prelude and Fugue in C minor (Mendelssohn), Andante in D (Silas), Sonata No. 3 (J. S. Bach), March in B flat major (C. J. Frost), Andante in B flat (Schubert), Overture Pastorale (Turpin), Hommage à Mozart (Calkin), Offertoire in E major (Batiste), and Grand March in B flat major (Hamilton Clarke). Mr. Frost, who played in his usual good style, was well received. The vocal illustrations were sung by Miss Kate Shaboe, R.A.M.

On Thursday the 21st ult. a Concert was given at St. Saviour's, Poplar, in aid of the school funds. Root's favourite Cantata the "Flower Queen" was performed, the parts being ably supported by Miss Garner, Miss Forty, Miss Denselow, Miss K. Lawrence, and Miss Shoring. The choruses and semi-choruses were well rendered by the teachers and children of the schools, and the Cantata was produced under the direction and management of Miss Coe. Several pieces were redemanded, and such was the demand for tickets that the concert was repeated on the following Thursday.

The eighth season of the Royal Albert Hall Choral Society was inaugurated on the 8th ult. with a performance of Mendelssohn's "Elijah," the principal parts being sustained by Messrs. Hilton (in consequence of the lamented decease of Mr. Wadmore, who was announced for the music of the Prophet), and Vernon Rigby; Mesdames Lemmens-Sherrington, and Antoinette Sterling, Misses Annie Sinclair and Dones, the assistance of Messrs. J. Thornton and Stanley Smith being given in the concerted music. Mr. Joseph Barnby, as usual, conducted.

The Saturday Evening Concerts at St. James's Hall, the first of which was given on the 16th ult., promise to be attractive to a thoroughly popular audience, but scarcely call for any notice from an artistic journal. Amongst the vocalists were Madame Lemmens-Sherrington, Mrs. Osgood, Miss Annie Butterworth; Messrs. Vernon Rigby, E. Abercombie, and Maybrick, all of whom contributed well-worn songs; and Signor Tito Mattei's pianoforte pieces were warmly and enthusiastically welcomed. Messrs. Ganz and Thouless acted as Conductors.

The Quarterly Report of the Academical Board of Trinity College, London, announces that during the autumn vacation the principal class-room of the Institution has been enlarged, and the organ re-erected in an additional space gained by the incorporation of a smaller room on the same floor. Arrangements are in progress for the holding of classes in vocal music, conducted by Dr. W. J. Westbrook; and it has also been decided to institute meetings for the practice of instrumental music, under the direction of the Bursar.

Mr. William Hutchins Callcott, the highly-skilled musician and composer, so popular in his day, expired on Wednesday, the 6th ult., at his residence, Gravesend, at the age of 78. Mr. Callcott was more than half a century ago recognised as the principal violinist in the orchestra of Her Majesty's Theatre, and subsequently became musical director at the Adelphi, the Olympic, and Astley's. The deceased was the father of Mr. William Callcott and Mr. Albert Callcott, the well-known scenic artists.

Mr. J. Gordon Saunders, Mus. Bac., Oxon, organist of St. John's Parish Church, Hackney, having recently passed the examination for the degree of Doctor in Music at the University of Oxford, some of the present and past members of the choir of this church, headed by the honorary precentor, Mr. W. J. Woods, presented him with the hood appertaining to that degree, on the 14th ult., and an ivory *bâton* mounted with silver, as a token of high personal regard.

The Fishmongers' Company's Scholarship of £40 per annum in the National Training School for Music having recently been vacated, in consequence of ill-health, by Miss Lemmon, who was only appointed thereto in January, 1877, has been awarded by Mr. John Hullah and Mr. W. G. Cusins, after a severe and searching examination lasting two days, and out of twenty-five candidates, to Miss Marian Emily Stewart.

A handsome monument, composed of red polished granite, has recently been erected over the tomb of the late Mdlle. Titiens at Kensal Green Cemetery. At the head and feet are wreaths in white marble. The following is the inscription: "In memory of Therese Titiens, who died Oct. 3rd, 1877."

We understand that an association has been formed in Lancashire to extend the present "singing" in public schools into the teaching of "music." The first meeting was announced for the 20th ult., at Owens' College, Manchester, to be presided over by the Bishop of Manchester.

On Thursday the 14th ult. an Organ Recital was given at St. Andrew-by-the-Wardrobe by Mr. A. M. Colchester, Organist of that church, when an interesting selection of sacred music was excellently rendered, effectively displaying the good qualities of the instrument.

The Dean and Chapter of St. Paul's have arranged for the performance of the whole of Spohr's "Last Judgment" on the second Tuesday evening in Advent (the 10th inst.)

Mr. E. G. Meers, who recently passed the examination for Bachelor of Music at Oxford University, is the first candidate that has passed under the new regulations.

REVIEWS.

Le Roi de Lahore. Opéra en cinq actes, de Louis Gallet et J. Massenet. [Paris: Hartmann.]

Some time ago, before there was a thought of producing Bizet's "Carmen" in this country, we directed the attention of our readers to that remarkable work. We do not say, as regards this matter, *post hoc, ergo propter hoc*, but it is a fact, nevertheless, that the Opera was brought out at Her Majesty's Theatre not long after. We accept the omen for M. Massenet's "Le Roi de Lahore," and shall not be at all surprised if next season the second most successful recent production of French dramatic composers make its appearance on our stage.

It would be superfluous to inform our readers who M. Massenet is, and what claims his work presents because he has written it. We know something, at least, of his music in this country; we have had the man amongst us, and experience of both music and man has excited a desire for more intimate acquaintance. Let us then without further preface pass to the Opera which, by the way, is having an enviable career of success even upon the jealous stage of Italy.

The scene is laid in the "gorgeous East," what time some Mussulman conqueror threatens Lahore with fire and sword; and the curtain first rises upon the space before the temple of Indra, whither flock crowds of people to invoke the god's protection. These sing a charming, expressive chorus, in which no special attempt is made at "local colour," and are answered by the high priest, *Timour* (bass), with reassuring words. "If your king will not fight," he declares, "Indra will war upon the invaders." Thus comforted, the people enter the temple and leave *Timour* face to face with *Scindia* (baritone), the chief minister of state. *Scindia* has come to seek *Sita* (soprano), his niece, who resides in the temple, and whom he would now remove to his own house at the bidding of an unholy passion. *Timour* resists the demand; but when he is informed that a young man obtains secret admission to the temple and, as the lover of *Sita*, meets her in the very shadow of the altar, his anger is roused, and he willingly consents to an interview between the uncle and niece that the truth as to this matter may be extorted. The duet for the two men is highly dramatic and vigorous, though marked by the simplicity and naturalness of style that characterise the whole work. We now enter the temple, and hear the priestesses in melodious, unaffected strains encourage *Sita* to meet her exalted relative. Their little two-part chorus, with interspersed solos, is charming, and in M. Massenet's most pleasing style. Then follows a duet for the minister and his niece, wherein he pleads his love; but *Sita*, whose character is one of delightful *naïveté*, tells her uncle of the mysterious intruder who has won her heart, and to whom she must be faithful. Enraged at his disappointment, the minister sounds the sacred gong (a reminiscence of "Norma"), the priests and people rush in, and before them all *Sita* is denounced as faithless to her vestal vows. In this scene M. Massenet shows considerable dramatic power. His music easily adapts itself to the varying moods of the characters concerned, and the climax is led up to with much judgment. Now comes a stormy and exciting *ensemble*. *Timour* stirs up the wrath of the multitude against the young girl, and is answered with a fierce clamour for her instant death. In the midst of it *Sita* speaks. She is willing to die, but pleads that there may be no stain upon her good name, for she has not violated her sacred oath. As she concludes, the evening song of the priestesses rises from the depths of the temple, and *Scindia* bids her join in it if she be innocent, and reveal the name of her lover. This she refuses. Again the people cry for her blood, and while they do so a man, who emerges from a secret door in one of the pillars, exclaims, "No! Sita belongs to me. Let her live." It is the king! *Tableau.* A massive *ensemble* follows in which the conflicting emotions of the actors are expressed after the traditional manner and with great effect. At its close, *Timour* reproaches the monarch with the profanity of his love, threatens him with divine vengeance, and bids him expiate his offence by marching against the invader. This the king promises; the priest consents to bless the union of *Alim* and *Sita*, and the act ends with a fervid war-cry.

The second act takes place in the king's camp, where, during the absence of the army, which has gone out to battle, slaves dance and play. *Sita*, anxious for the result of the conflict, takes a superstitious interest in a game of chess between two of her guard, and has a presentiment of evil when "black" wins. She has not long to wait for its confirmation; but meanwhile, influenced by the calm beauty of the evening and her own happy love, she sings, with her maid *Kaled* (mezzo-soprano), in tender and charming strains of the joy which is hers. Here M. Massenet, although suggestive of Gounod, is at his best, and has produced music certain to be popular wherever heard. But now comes a dreadful awakening from a pleasant dream. The army, defeated and broken, rolls back in a tumultuous mass, throwing away its weapons, and declaring that the king is slain and all lost. Seizing the opportunity, *Scindia* offers to take the place of the fallen monarch, and lead the soldiers—back to Lahore. He is accepted, but at that moment *Alim* appears pale and wounded, reproaches his troops with their cowardice, and offers to put himself again at their head in the field. The soldiers refuse point-blank; the king may go, they will not. Observing this, *Scindia* informs the monarch that his reign has ended, and his own day of revenge come; for had he not loved *Sita* and been deprived of her? Infuriated, *Alim* bids one and another arrest the minister, but not a hand stirs; and the scene closes as the warriors mockingly bid their whilom leader go on fighting if he likes it. Throughout this prolonged *ensemble* M. Massenet rarely flags. He is at times somewhat coarse in his effects, but may plead the nature of the situation in excuse. We think, however, that the element of contrast is wanting, the want being made the more conspicuous by the fact that *Sita* stands doing nothing while the fate of her lover is decided. Left alone together for a time, *Sita* and *Alim* sing an impassioned duet—of comfort on the one side, shame and agony on the other. The king's distress reaches its climax when he hears the soldiers approaching with cries of "To Lahore," and he dies as the armed rabble stream across the stage. At the bidding of *Scindia*, *Sita* is carried away, and the curtain falls as the body of the monarch is left alone on the plain.

The third act takes us to the Gardens of the Blessed in the Paradise of Indra; and a celestial march and chorus of happy spirits, followed by a ballet, affords the most complete contrast to the strife and tumult that have gone before. The ballet music, let us add, is ingenious, and includes a genuine Hindoo melody, with five variations of the most characteristic description. At its close *Alim* is seen approaching the throne of the god. "Who are you that smile not?" demands *Indra*. *Alim* tells his story, and pleads to have his life renewed for *Sita's* sake. The deities think him a fool, but the request is granted nevertheless; and a solemn "incantation" recited by *Indra*, and responded to by the celestial choir, confers again the gift of human life. But *Alim* is no longer to be King. He will reenter earth as a humble man, but bound to *Sita* by a common fate, and doomed to die with her. Gladly the destiny is accepted, and his song of joy dominates the hymn of the spirits, with which the act closes. Here, also, M. Massenet shows his love for broad and striking effects. He is never so happy as when using all the resources of voice and orchestra, but it must be owned that, apart from the desirability of greater relief, he does this well and never fails to hit the mark.

When the curtain next rises we see *Alim* asleep upon the steps of his own palace, and hear in the far distance the celestial voices continuing their incantation. Presently the man restored from the dead wakes to the bliss of life, and also to a consciousness of his situation, for a group of officers discourse within earshot upon the splendour of *Scindia's* coronation. Then his thoughts turn to *Sita;* he recalls the scene in the desert, and at last rushes towards the palace frantically exclaiming: "It is I, Sita, come to reclaim thee." In this solo there are some charming passages, but, for the most part, it is a little overdone and wanting in spontaneity. But now *Scindia's* coronation procession appears to the strains of a pompous march,

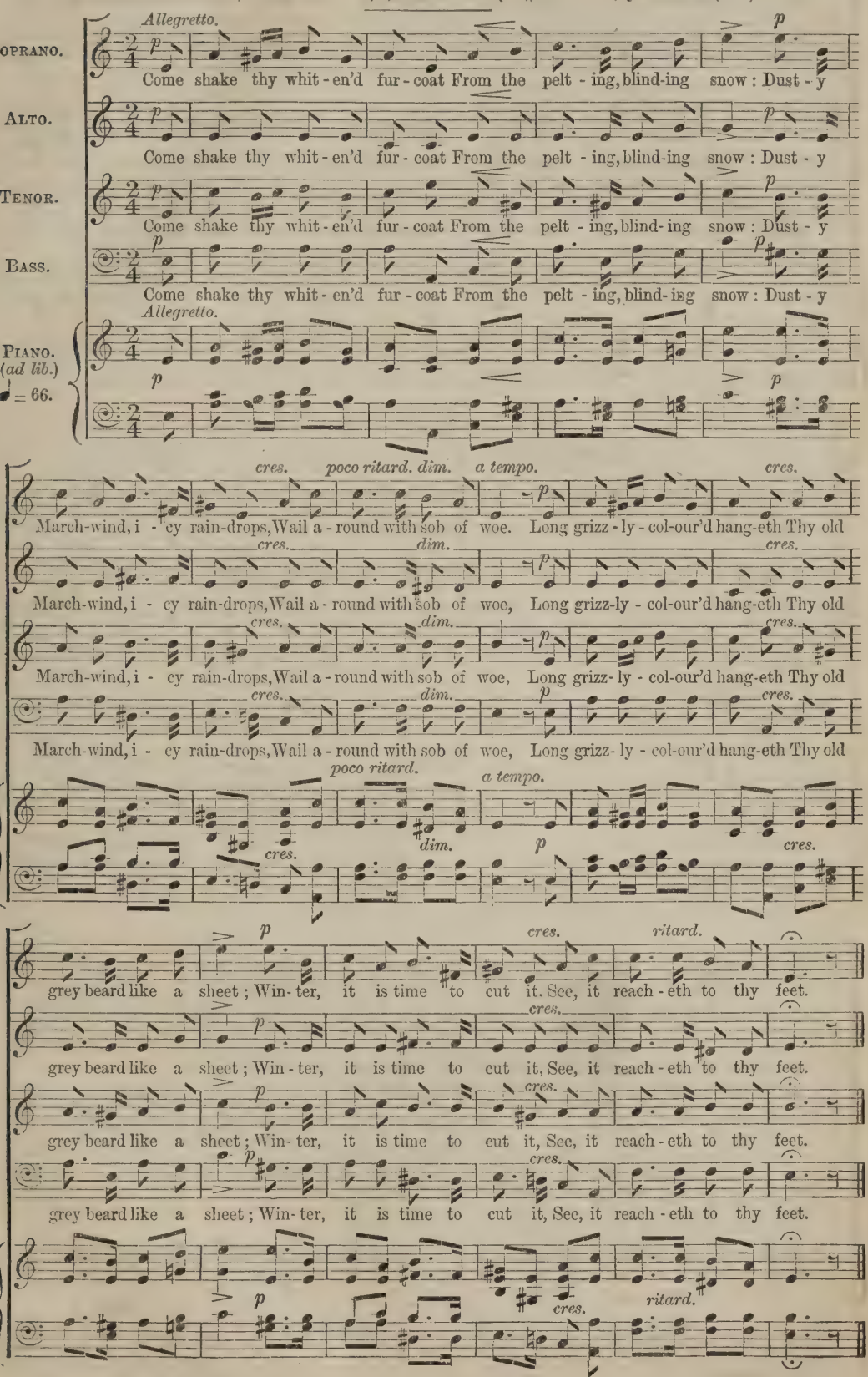
King Winter.

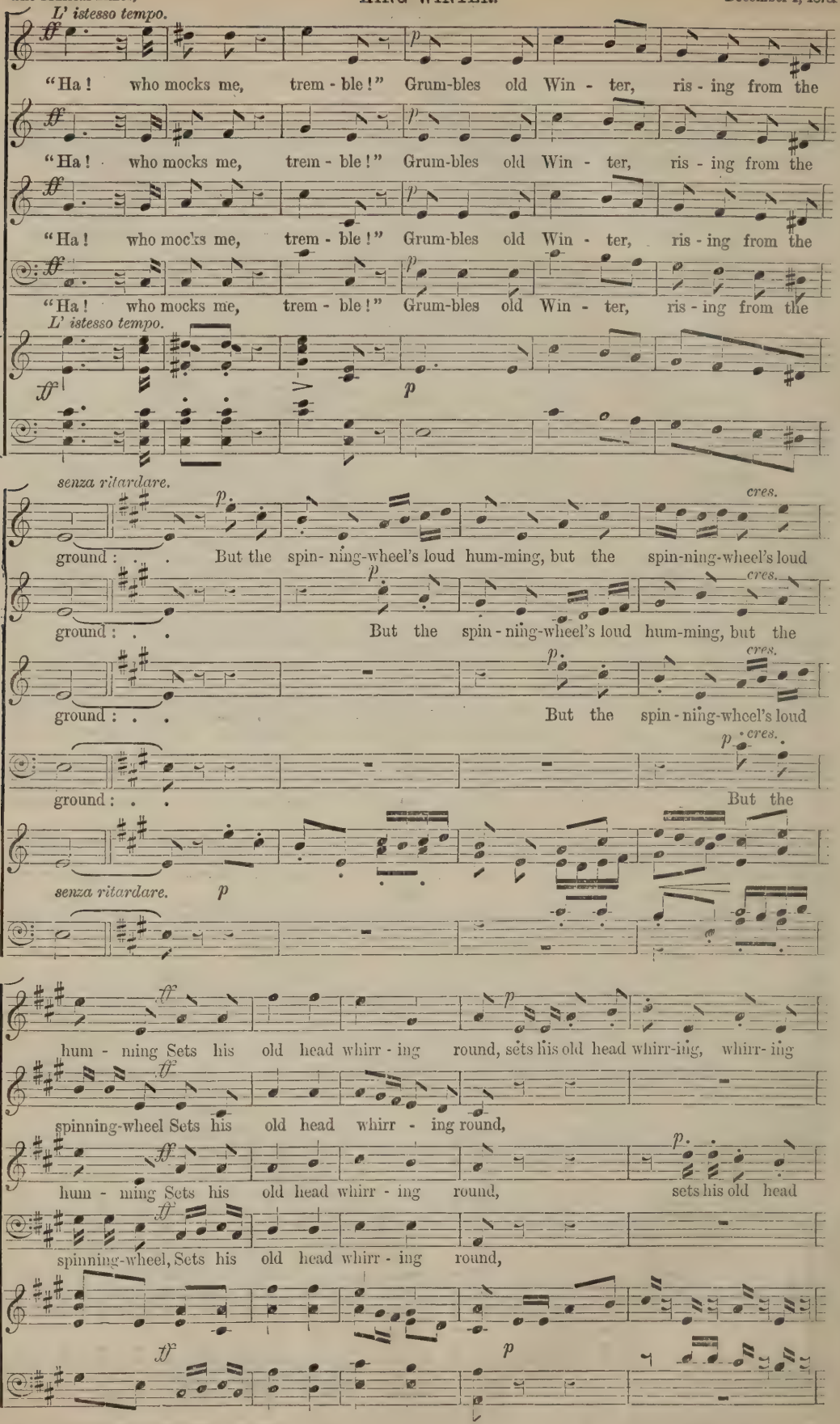
FOUR-PART SONG.

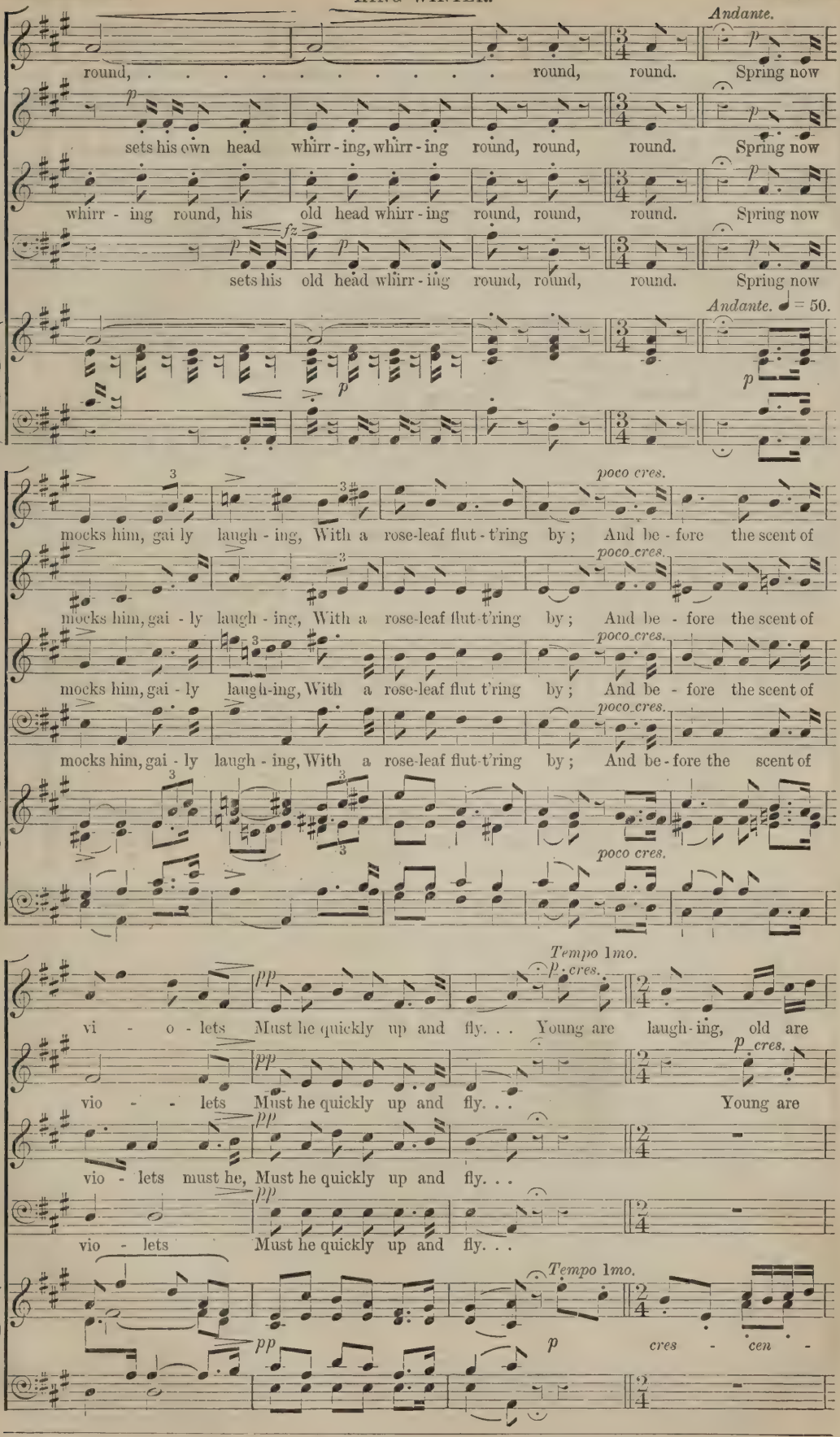
Translated from the German by Mrs. Cary-Elwes.

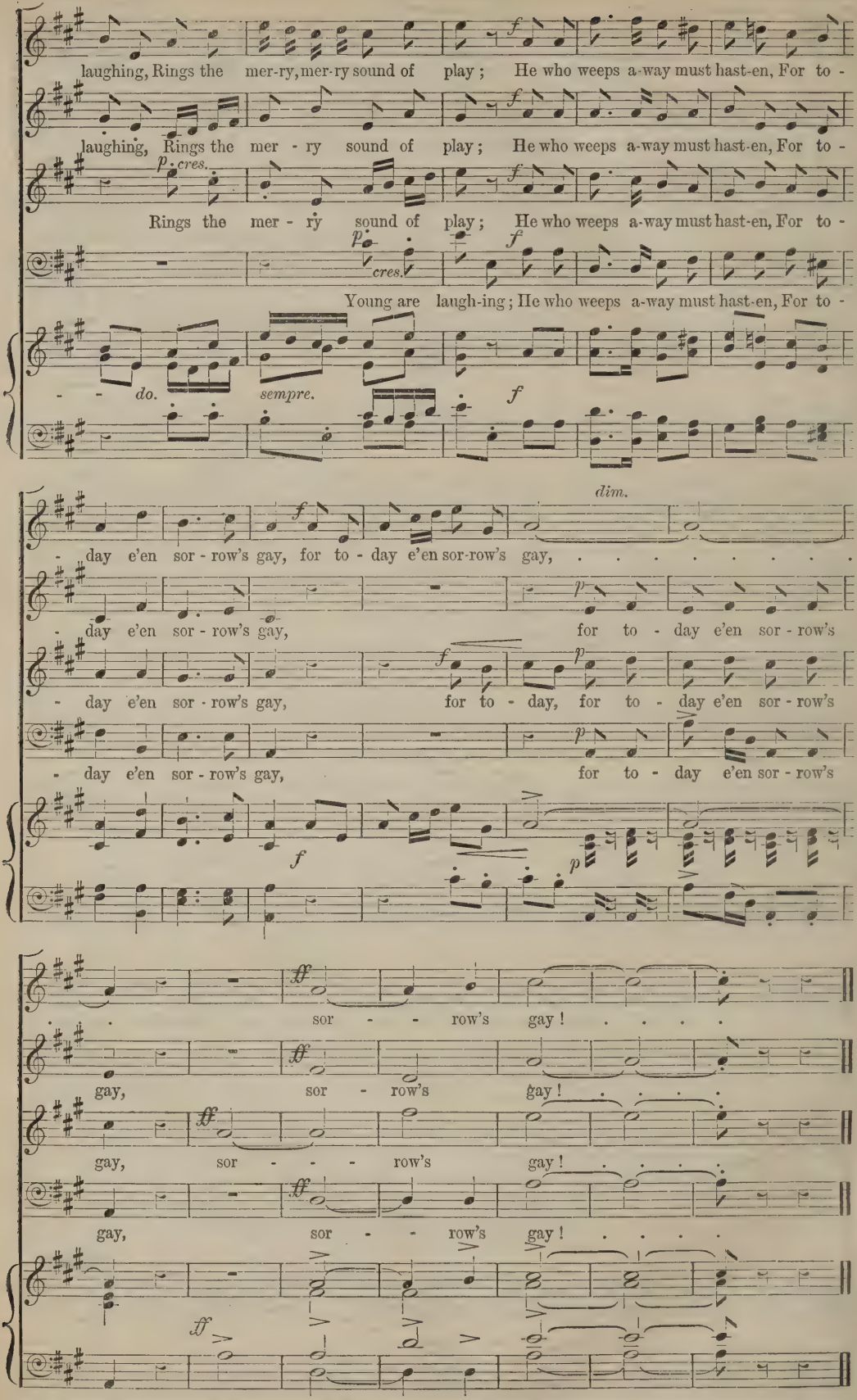
Seymour J. G. Egerton.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)


Allegretto.
Soprano.
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y
Alto.
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y
Tenor.
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y
Bass.
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing snow: Dust-y
Piano. (ad lib.)
♩ = 66.
March-wind, i-cy rain-drops, Wail a-round with sob of woe. Long grizz-ly-col-our'd hang-eth Thy old
March-wind, i-cy rain-drops, Wail a-round with sob of woe, Long grizz-ly-col-our'd hang-eth Thy old
March-wind, i-cy rain-drops, Wail a-round with sob of woe, Long grizz-ly-col-our'd hang-eth Thy old
March-wind, i-cy rain-drops, Wail a-round with sob of woe, Long grizz-ly-col-our'd hang-eth Thy old
grey beard like a sheet; Win-ter, it is time to cut it. See, it reach-eth to thy feet.
grey beard like a sheet; Win-ter, it is time to cut it, See, it reach-eth to thy feet.
grey beard like a sheet; Win-ter, it is time to cut it, See, it reach-eth to thy feet.
grey beard like a sheet; Win-ter, it is time to cut it, See, it reach-eth to thy feet.


L' istesso tempo.
"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the
"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the
"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the
"Ha! who mocks me, trem - ble!" Grum-bles old Win - ter, ris - ing from the
L' istesso tempo.
senza ritardare.
ground: . . But the spin- ning-wheel's loud hum-ming, but the spin-ning-wheel's loud
ground: . . But the spin - ning-wheel's loud hum-ming, but the
ground: . . But the spin - ning-wheel's loud
ground: . . But the
senza ritardare.
hum - ming Sets his old head whirr - ing round, sets his old head whirr-ing, whirr- ing
spinning-wheel Sets his old head whirr - ing round,
hum - ming Sets his old head whirr - ing round, sets his old head
spinning-wheel, Sets his old head whirr - ing round,


Andante.
round, round, round. Spring now
sets his own head whirr-ing, whirr-ing round, round, round. Spring now
whirr-ing round, his old head whirr-ing round, round, round. Spring now
sets his old head whirr-ing round, round, round. Spring now
Andante. ♩ = 50.
poco cres.
mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of
mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of
mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of
mocks him, gai-ly laugh-ing, With a rose-leaf flut-t'ring by; And be-fore the scent of
Tempo 1mo.
vi-o-lets Must he quickly up and fly. . . Young are laugh-ing, old are
vio-lets Must he quickly up and fly. . . Young are
vio-lets must he, Must he quickly up and fly. . .
vio-lets Must he quickly up and fly. . .
Tempo 1mo.
cres-cen-


laughing, Rings the mer-ry, mer-ry sound of play; He who weeps a-way must hast-en, For to -
laughing, Rings the mer - ry sound of play; He who weeps a-way must hast-en, For to -
Rings the mer - ry sound of play; He who weeps a-way must hast-en, For to -
Young are laugh-ing; He who weeps a-way must hast-en, For to -
- - do.
sempre.
- day e'en sor - row's gay, for to - day e'en sor-row's gay,
- day e'en sor - row's gay, for to - day e'en sor - row's
- day e'en sor - row's gay, for to - day, for to - day e'en sor - row's
- day e'en sor - row's gay, for to - day e'en sor - row's
sor - - - row's gay!
gay, sor - row's gay!
gay, sor - - - row's gay!
gay, sor - - row's gay!

and a sonorous chorus in unison. Elated, the new king anticipates his union with *Sita* in really graceful as well as passionate periods, and then moves towards the palace. But as he mounts the steps, *Alim* stands above him, calm and threatening. Stupefied with terror he, his guards, and the people shrink back, whispering their fear to each other in a most dramatic chorus. Then the stranger speaks in the name of *Alim*, who will pardon the usurper and leave him in possession provided *Sita* be restored. "Seize him," exclaims *Scindia*, but the guards again recoil as the intruder haughtily declares "I am Alim, your king." The priests thereupon proclaim him a madman, and the people, taking up the words, ask that mercy might be shown. An unduly prolonged and very noisy *finale* ends at last by *Timour* declaring that the deity had spoken through the insane intruder, and that *Sita* must be given up. But at that moment *Sita's* train appears amid cries of "Behold, the queen," and a significant reference to the popular voice on the part of *Scindia* brings down the curtain.

Once more we are in the temple of Indra, whither *Sita* has fled rather than enter the nuptial chamber of her new lord, and where she intends to die rather than be unfaithful to the memory of her love. In fervid strains she calls upon the deity to receive her soul, and is about to put an end to life when the chants of the priestesses arise from the depths of the edifice. "It was at this time he used to appear," she muses, and *Alim* steps out of the pillar while the words are on her lips, but she sees him not. At last he calls her, is recognised, and all the bliss of the situation then finds expression in a duet of remarkable intensity and corresponding effect. This ended, the lovers are about to escape by the secret door when *Scindia* appears on its threshold. Now we see the heroic side of the woman's character. Imperiously she bids the usurper make way for his king, and not dare to lift his blood-stained hands against them. For answer *Scindia* summons his guards and then, despairing, *Sita* stabs herself. Folded in each other's arms, while the usurper stands by terror-stricken, the lovers renew their glad song of happiness; the temple opens, there is a sound of celestial voices, and in the distance can be seen the Gardens of the Blessed with Indra waiting to receive his children. As they die together so together do their spirits approach the throne while the curtain falls.

We need not add much to this description. The reader must see at once that "Le Roi de Lahore" has a highly dramatic and exciting story, and that its capacity for stage effect is immense. True repose and contrast are both wanted, but the interest is never likely to flag in any serious degree while the music, characterised by directness of purpose and a rare power of expression, is always in accord with the story, and often charming in its beauty. Should "Le Roi de Lahore" be produced in London, we risk little by predicting its success.

Musikalische Charakterköpfe. Ein kunstgeschichtliches. Skizzenbuch von W. H. Riehl. Vol. III.
[Stuttgart: J. G. Cotta, 1878.]

Just twenty-five years ago the world of amateurs in Germany was most agreeably surprised by the appearance of a volume bearing the somewhat awkward title of "Musikalische Charakterköpfe," and containing a series of historical and critical "sketches" of musical composers chiefly of the earlier romantic schools. Sketches they were, inasmuch as the painter frequently contented himself by giving merely the scanty outlines of individual portraits; but by a masterly arrangement of the historical background these outlines stood forth on the canvas with a boldness and distinctness which at once raised the "sketches" into the rank of pictures complete in themselves. There were few readers then who did not feel that a new and striking method of treating the subject had been inaugurated. The intercommunication and mutual influence existing between music and social and moral life was here, for the first time perhaps, historically considered—if only on a very limited scale—by the light of composers who (to use a German phrase) have helped to "make an epoch" in the history of the art. Fascinated by a vivacious yet solid discourse, the reader was enabled to follow the rise and progress of certain phases of musical thought, to observe their formation into distinct schools, whose influence upon general culture and whose connection with social and even political events were here set forth with striking force and brilliancy. It was impossible for even the most sceptical to peruse this volume without feeling that music was not merely the plaything of the idle or the isolated art of undefined emotions having no practical bearing upon the intellectual development of man. We are speaking, let it be remembered, of twenty-five years ago. If since then the practical and educational value of music has come to be more generally admitted, if even here and there efforts are being made to include the study of its history as an element of musical education, the fact is to no mean extent due to the stimulating influence of writings such as Herr Riehl's masterly essays.

The first volume of "Musikalische Charakterköpfe" being so n followed by a second, of equal merit and interest, the author has himself supplied the standard by which to measure the present third volume which forms the subject of our review. This standard, as we have seen, is a very high one; and if, therefore, our exacting demands are not fully realised when we come to apply it in the present instance, it does not by any means follow that this new series of character-studies does not form a very valuable contribution to musico-historical literature. A writer of Herr Riehl's comprehensive grasp of mind and critical taste cannot fail to set new ideas in motion or to revive old ones worthy of a resuscitation. Whatever of praise, therefore, we may have to bestow or fault to find ought to be meted out in a spirit of deference due to those who have rendered exceptional service in the particular sphere of their activity. In the first place, then, we miss in the new series of "character-portraits" almost throughout the very element which has distinguished their predecessors; they appear no longer artistically arranged pictures; they have become more true to the indication contained on the title-page, being in fact "leaves from a sketch-book." Many of these leaves, indeed, quite recall the peculiar charm possessed by the older volumes. Thus in "Zwei deutsche Capellmeister" we have two most engaging parallel portraits, drawn from life, of representative types of that interesting and meritorious, yet frequently undervalued, musical being known as the German Capellmeister. Again, in "Der Sänger des deutschen Commersbuchs" full justice is done to the genial composer of songs near akin to the *Volkslied*, Albert Methfessel; although in the course of his characterisation the author, to our thinking, lays too much stress upon the merits of the German *Lied* of some seventy years ago at the expense of its modern representative, seeing that it is owing in the first place to Franz Schubert that the German *Lied* has obtained the strong wings which fitted it for its subsequent international flight. The songs of Schulz and of Reichardt, for instance, are undoubtedly interesting from an antiquarian point of view, but they have served their turn otherwise, and their claims to a revival are considerably less strong than are those of the period immediately preceding that of the great lyrical singer just referred to. In the sketches entitled respectively "Viotti und das Geigenduett" and "Franz Krommer," Herr Riehl's predilections for chamber music, and his special devotedness, in an executive sense, to the violin, have led to very interesting and instructive analyses of the distinctive merits of the two composers for stringed instruments. The last mentioned, "Franz Krommer," will be introduced for the first time to the great majority of readers; yet he was the author of no less than sixty Quartetts and half as many Quintetts, most of them of considerable musical value. Two more essays remain to be enumerated, the most important of the present series as regards subjects, and the opening and concluding one respectively in the volume. The former of these, entitled "Die beiden Beethoven," is a double-faced portrait of the great giant in music as represented by the two chief opposing parties of the present day; the one revering in him the mightiest of symphonic tone-poets, the other professing to discern in the master's calling in of the human voice in the "Ninth Symphony" his deliberate abandonment of abstract instrumental music, and each claiming their portrait of Beethoven to be the only correct one. Much golden truth may be gathered from this thoughtful contribution to a controversy of which the end is as yet very

far remote. It will be read with equal profit to themselves by the fanatics of both parties alike. In the concluding essay Herr Riehl deals with what he terms "Die Kriegsgeschichte der deutschen Oper," being an historical survey of the "struggle for existence" of the lyrical drama, with especial regard to its German representative. In this, by far the longest "sketch" of the series, the author traces with consummate knowledge of the historical material the origin and development of Opera to its gigantic outgrowth, the "music-drama" of these latter days, and arrives at the conclusion that the lyrical drama as an organic art-work is doomed. "The war-history of Opera," he says in conclusion, "is, in fact, identical with the war-history of musical æsthetics, and peace will only come with the day when Opera has become a prey to history." What then, it will be asked, is to take its place in the future? Herr Riehl is of opinion that secular *Oratorio* possesses sufficient vitality and elasticity to satisfy all the requirements for the musico-dramatic strivings of future artistic generations. The subject is too large to admit of our entering into it here more fully, and we must refer our readers to the volume itself for the due appreciation of the ingenious arguments advanced by the author in support of his, at any rate, remarkable theory.

Professor Riehl is a staunch advocate of the extensive cultivation of music in the family circle, and he consequently deplores the gradual disappearance in Germany of the old-fashioned quartett-parties of amateurs, indifferent performers, perhaps, but with hearts burning with an enthusiasm which supplied what was wanting in individual skill, and which could not fail to further, in the result, the true ends of music. We emphatically share Herr Riehl's regret in this respect, and would gladly see the stringed quartett restored to the chamber from whence it emanated, instead of its being reserved almost exclusively for the concert-room as in the present day. He is also the composer of an excellent volume of songs, specially intended for home use and entitled "Haus-Musik." Now it appears to us as if this new series of character-sketches had been conceived somewhat too exclusively at home in the study, especially when touching upon the modern development of the art. The more the latter has become removed from "the house" the more certainly its true appreciation will involve sometimes long and not infrequently tedious walks abroad on the part of the critic. We confess to some disappointment in this respect. Whereas in previous volumes the reader is permitted to obtain an insight into the various phases, and the, on the whole, gradual advance of the art of a few generations back, leaving him at least with the element of hope for possible progress in the present; he is, in the volume before us, but too often told that unless we go back to the old ways first there will be no salvation otherwise. The younger and more enthusiastic among amateur readers, especially, will not be altogether pleased with Herr Riehl's strictures in this direction. In the perusal of these sketches they will occasionally be reminded of Mozart's humorously doleful song lamenting the disappearance of the "good old time"—

Zu meiner Zeit, zu meiner Zeit
Bestand noch Recht und Biederkeit;
Da wurden auch aus Kindern Leute,
Da wurden auch aus Jungfern Bräute,
Doch—alles mit Bescheidenheit.

But Herr Riehl will tell us that it was not his object to please, but rather to give his valuable experience, his sound and tried judgment, and a good deal more besides, in these essays, which, beyond doubt, form a very valuable addition to the literature of art history.

Songs for Sailors. Written by W. C. Bennett. Set to Music by J. L. Hatton. [Novello, Ewer and Co.]

It can hardly be necessary to discuss here how far Dr. W. C. Bennett is entitled to be considered, in respect of nautical lyrics, the Dibdin of our time. Dr. Bennett's "Songs for Sailors" have now been some time before the public, and the favour in which they are still held speaks decisively as to merit. They assuredly have a genuine smack of the sea about them. Dealing with a fight or a "jollification," in either of which Jack is at home, they speak out in rollicking strains; but they are as tender on occasion as sailors know how to be with a weak woman or a little child. It is one of the merits of the collection that it sounds every note in the gamut of a tar's feeling, and presents him under the most varied conditions. Many of the lyrics deal with the historic scenes in which our Navy has taken part; and Dr. Bennett tells, in proud though homely verse, how the Nile was won; how Rooke behaved at La Hogue, and Hawke in Quiberon Bay; how Duncan fought at Camperdown, and Rodney crossed swords with De Grasse. But Dr. Bennett makes us hear, also, how the fisher's wife longs for the fisher's return; how the sailor comforts his lass on going away; how joyfully he sets sail for home; how he thinks of his loved ones when the grog circulates on Saturday night; how he prizes his pipe, and how every fibre of his body vibrates to the cry, "Herrings are in the bay!" As a matter of fact, Dr. Bennett travels round the whole circle of the sea, and overlooks no phase of seafaring life. But we have here something more than propriety in choice of subject. The language and versification of these lyrics are admirably adapted to those for whom they are primarily intended. Polish and refinement in songs for sailors would be as much out of place as was the "popinjay" sent to demand Hotspur's prisoners on the field of battle. For such things nervous force, and frank hearty expression, which does not stand too much upon niceties, are essential. Upon a discernment of this matter, Dr. Bennett has acted with almost unvarying success. Reading the subjoined verse, for example, we seem to feel the glad sea-wind upon our faces:—

In many a port we've made
For our owners no end of trade.
Breeze, blow strong,
Put her along!
Our anchor for home is weighed.
We've sailed the world around,
But now that we're homeward bound,
Breeze, blow strong,
Put her along;
Let us soon feel English ground.

Such expressions as "no end of trade" and "put her along" would, under some conditions, smack of vulgarism, but here—and this is a typical case—they are exactly the words required. No other could fit so well, because no other gives such real life and verisimilitude to the strain. As an example of Dr. Bennett's tenderer mood, take the following, sung by a Devonshire fish-wife:—

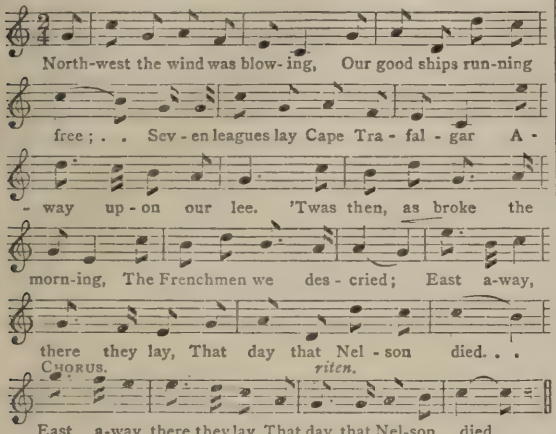
O gull, gull, grey gull of the sea,
Gull swimming landwards, O tell it to me.
Tell me my Philip's brown trawler you see,
Riding safe home to her port on her lee,
Beating safe home to Clovelly and me.

But there is the true ring in nearly all these lyrics, and though a few of them do not appear to have been intended for music, hardly any resent the connection. Indeed the vigorous rhythm which is one of their chief characteristics seems to suggest music, and from the first the appearance of a composer fitted to give them their highest expression was only a question of time.

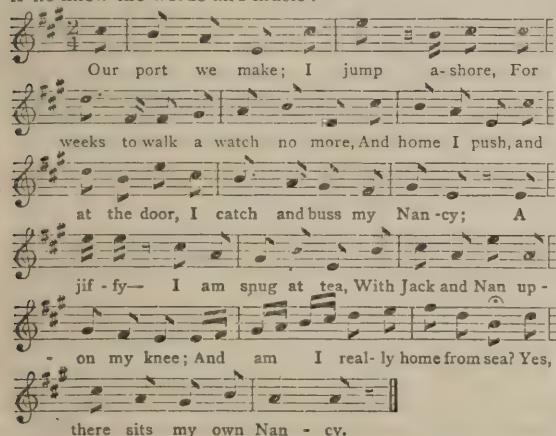
But many composers might have been tried before discovering one adapted in all respects to this particular task. The man who sets fitting music to such essentially English lyrics must be an Englishman and something more. He must not only have a perfect sympathy with the theme, but a thorough knowledge of all that is distinctive and popular in English song, and not only in English song, but English songs of the sea. Further, he must be satisfied to write simple, straightforward music which the ear can easily catch and retain. Yet, again, he must have great power of varied melodic expression, because no other form of expression is open to him. Generally speaking, the song composer can avail himself of more or less elaborate and descriptive accompaniment, but here anything of the kind would be entirely out of place. As in all true *Volkslieder* the melody must be able to stand alone, and tell whatever of the story it is the province of music to convey. The choice of Mr. J. L. Hatton for this task was a most happy one, since he fulfils all the required conditions. He knows what English song is, if anybody does, and, though a musician able, as has been proved time and again, to take a high flight, he is peculiarly at home when writing for the people. People's tunes flow easily from his pen, and he has the rare gift of the expressiveness which arises from the use of simple means. In Mr. Hatton, therefore, Dr. Bennett

finds a worthy colleague, for between the music of the one and the verses of the other exists the close affinity essential to perfect union.

In noticing the music of these songs we have no words for art-connoisseurs as such. There is nothing here to excite the theorist, or satisfy the curious after novelty. Such persons must look elsewhere, and make room for plain men who, loving a good plain ditty, would like to be directed where to find it. To these we can only say, "Open the book at random and there you have it." We do so ourselves at this moment, and find a ballad about Nelson and Trafalgar, to which Mr. Hatton has set a diatonic melody redolent of the fok'sle. Here is the first verse:—


North-west the wind was blow-ing, Our good ships run-ning
free; . . Sev-en leagues lay Cape Tra-fal-gar A-
-way up-on our lee. 'Twas then, as broke the
morn-ing, The Frenchmen we des-cried; East a-way,
there they lay, That day that Nel-son died. . .
Chorus.
riten.
East a-way, there they lay, That day that Nel-son died.

Opening the volume at random a second time, we find that Jack has come home from sea and is as "merry as a grig." Thus he sings—and thus he would sing in real life if he knew the words and music:—


Our port we make; I jump a-shore, For
weeks to walk a watch no more, And home I push, and
at the door, I catch and buss my Nan-cy; A
jif-fy— I am snug at tea, With Jack and Nan up-
-on my knee; And am I real-ly home from sea? Yes,
there sits my own Nan-cy.

These are fair samples, though chance has presented them to us, of Mr. Hatton's happy art. In nearly every other case, words and music go together as if together they had sprung from the same brain. We may predict for the collection a wide popularity. Do not Englishmen love the sea and sailors with a constancy that proves how far they have kept in their veins a dash of the old Vikings' blood? Why, even the man who cannot go down the Thames without a qualm of sickness will read the naval part of our "rough island story," and almost persuade himself that nature intended him to "lay out" on a yard in a squall. Such a book as the one before us, therefore, is sure of a sympathetic public, precisely as the amateur who, being asked to "oblige," and sings one of its ditties, will be sure of a sympathetic audience.

Essays on Ear and Throat Diseases. By Llewelyn Thomas, M.D. [J. and A. Churchill.]

Dr. Llewelyn Thomas's name is so well known in connection with the subjects upon which he treats in the work before us that we are certain his remarks will be widely read and pondered by those who suffer from any disease of the ear or throat, especially as the tone of the book is so hopeful that the patients will be rather cheered than depressed by its perusal. To the students of the Royal Academy of Music the author has lectured upon the anatomy of the vocal organs; and many young singers from that institution owe a deep debt of gratitude for valuable advice and skilful treatment they have from time to time received from him. Although the articles here collected are, as Dr. Thomas says, "essentially clinical notes," and consequently more suited for review in a medical than a musical journal, so many—more especially those upon diseases of the tonsils and uvula—are of the utmost importance to singers, that we shall be glad if we can aid in drawing attention to a book obviously the result of earnest study and long experience. "Any diseased condition of the tonsils or uvula," says our author, "has a direct tendency to affect, as a rule, both the speaking and the singing voice, either temporarily or permanently;" and it is important therefore that vocal students in the slightest degree suffering from either of these affections should at once have a medical opinion upon their case. Mr. Lennox Browne in his "Medical Hints on the Singing Voice," says: "For the consolation of those who suffer from enlarged tonsils and are deterred from having them removed by fear of the voice being injured, it may be mentioned that many of our greatest singers, from Madame Patti downwards, have undergone the operation with the greatest comfort to themselves, and with the result of increasing rather than diminishing the range of the voice;" and Dr. Thomas tells us that a young vocalist, much depressed in spirits, recently consulted him, "as she was unable to sing without daily increasing fatigue, and was constantly becoming hoarse; her tonsils were greatly enlarged, but she refused to allow any operation, as several friends assured her that she would, if operated on, lose her voice." After some time she returned and expressed her readiness to submit to an operation, although she felt convinced that she must abandon her profession. "She was, however," says Dr. Thomas, "able to accept and fulfil a public engagement within twelve days of the operation, and has subsequently and with great success carried out many most arduous London and provincial engagements." As we are told in this work that "the exciting causes of enlargement are climate, especially the English climate with its constant variations of temperature," it is important that singers in England should protect themselves as much as possible from these "variations;" and we should not wonder therefore that vocalists who have to sit for hours in an orchestra should often muffle up their throats until they rise to sing, a habit which, however, we have often heard much deprecated by those around us in a concert-room. We are glad to find that Dr. Thomas fully acknowledges the assistance he has received from his fellow-members of the medical profession, and especially from his colleague Mr. Lennox Browne.

Sonata in G minor, for the Pianoforte.

March (Bridal). Arranged for four hands for the Pianoforte.

Introduction and Polonaise, for the Pianoforte.

Composed by St. Vincent Jervis.

[Novello, Ewer and Co.]

That the composer of these three pieces has very decided talent there can be no doubt; but he must remember that in criticising so important a work as a Sonata no conscientious musician can feel justified in dismissing it with a few words of praise or censure; for, however well it may be written throughout as abstract music, unless the design and execution of the several movements evidence that constructive power demanded for a composition of this class, the ambition of the author must act detrimentally when his work is submitted for dispassionate judgment. The first movement opens well, a boldly marked subject announcing something which raises expectation; but the plan was evidently not in the composer's mind before he seized upon the music-paper, and the consequence is that we are lost in passages before the listener has been awakened to interest. We are bound to say that these passages are fluently written and lie well under the hand, yet that one does not grow out of the other, and that the whole does not spring from a root, a careful

analysis will undoubtedly prove. In the "Allegretto" the same fault is observable, the demisemiquavers frittering away the effect of the theme before the hearers have had time to understand it; but the "Minuetto e Trio" are excellent movements, the skip of the ninth in the "Minuetto," with the creeping upward bass to the subject, and the melodious theme of the "Trio" in the tonic major, being points deserving warm praise. The dashing last movement, in 12-8 rhythm, contains the best writing in the Sonata, and also appears the most spontaneous. There is a little patchiness in portions of this "Finale," but on the whole it is fresh and vigorous; and we cannot but think that were the composer to think more of a definite plan and continuity of design than of passage-writing he would be infinitely more successful. The "Bridal March" is a comparative trifle, but it is clearly written, and makes a most effective duet, not the least of its merits being that it in no respect resembles Mendelssohn's "Wedding March." The third piece on our list has an attractive theme; but, as in the Sonata, we fail to see that many of the brilliant passages are in character with the piece. In similar showy compositions of the standard writers it is instructive to see how rarely phrases are introduced which do not seem to fit in with the general design. As we have said, Mr. Jervis evinces a power of writing good pianoforte-music, and has mastered the grammar of his art; but he has something more to do, and what that something is we have endeavoured, in a kindly spirit, to indicate.

Supplementary Book of Exercises for the use of those learning to sing at sight. Compiled and arranged by Henry Gadsby. [Novello, Ewer and Co.]

As this work is dedicated to Dr. Hullah, it may be imagined that it enters not into the vexed question of the stationary or movable Do: indeed the author not only accepts the syllables so long used for the fixed sounds in Hullah's classes, but also those inflected ones expressive of the sharpened or flattened intervals, which he acknowledges to have found a valuable assistance to students. One innovation however we are extremely glad to see, and that is the discarding of the old-world plan of coupling the minor scale with that of the *relative* major; Mr. Gadsby decides this point by saying that "the practice of minor scales and exercises should be preceded by singing the scale of the corresponding major key; thus C minor should be preceded by singing the scale of C major, not that of E♭ major." The author tells us that the exercises are "written upon the theory that every interval beyond a second is derived from and forms part of a chord." There is much truth in this, and we have great faith in the value of the method of practising here given, for the ear becomes accustomed to the sound of intervals forming the important harmonies of the key. The difficulties of course increase when the pupil finds that the *Do*, *Re*, *Mi*, &c., only represent 1, 2, 3 in *one* major key; but this is not Mr. Gadsby's fault; he has written a very clever book, and if he have a firm belief that the *fixed Do* is the truth, we applaud him for so manfully upholding his theory, and warmly commend his work to those who teach on this system.

The Anglican Psalter and Canticles. The Psalms and Canticles newly adapted to Anglican Chants of ecclesiastical character. By Arthur Henry Brown.
[London: Thomas Bosworth.]

THIS is a carefully compiled Psalter, and the explanatory notes at the commencement will be found exceedingly useful to those who have the management of the musical parts of the service. The pointing is to a certain extent founded on the Gregorian or monosyllabic system, and the marks for showing the division of the chant are novel. Instead of bars the circumflex and accent are used; but, notwithstanding Mr. Brown's objection to the accepted bar system of pointing, we consider that a plan has yet to be invented which will be found to possess advantages above those of the old system. There are no less than four different sets of chants annexed to each psalm, two of which are selected with especial reference to the true spirit of the psalm, while the other two sets are adapted for festal or penitential seasons. In churches where both Gregorian and Anglican chants are used, we think this will be found to be the most suitable Psalter yet published. The price too will probably assist in making this work acceptable.

O Praise the Lord with one consent. Sixth Chandos Anthem. Composed by G. F. Handel. The pianoforte arrangement from the score with additional accompaniments by E. Silas. [Novello, Ewer and Co.]

VICTOR SCHŒLCHER in his "Life of Handel" says, speaking of the Chandos Anthems, "Unhappily these great works are now neglected, and of all the musical Societies not one performs them. Even the promoters of the festivals which are held in the cathedrals seem to be unaware of their existence." There can be little doubt, however, that the day is fast approaching when, by the aid of popular editions, such as the one now before us, the people will become intimately acquainted with the hitherto neglected compositions of the great masters; and then will the concert-givers—rather as followers than as leaders of public taste—consent to unlock the many treasures which have been from time to time bequeathed to us. There is no need here to enlarge upon the manifold beauties of the Sixth Chandos Anthem. Suffice it to say that it is now accessible to all Handel-lovers in the well-known "Octavo Edition," that the music has been most carefully supervised, and that a pianoforte arrangement from the score by Mr. E. Silas is deserving of the warmest praise.

My Maggie. Song. Words by Eliza F. Morris. Music by Charles Henry Shepherd, Associate of the Royal Academy of Music. [Novello, Ewer and Co.]

IT is quite a relief amongst the trite vocal compositions of the day to find one so fresh and spontaneous as Mr. Shepherd has given us. We do not say that there is anything in it to startle by its excellence; but what is attempted is accomplished, and moreover it is the work of a carefully trained musician. The theme is extremely melodious and well adapted to the words, the semiquaver accompaniment being broken just in the right place. We especially like the change from F major to B flat minor; and another good effect is where the dominant seventh takes an interrupted resolution when the melody closes on B flat. We recommend vocalists who attempt this song to sing the high A, if possible; but the composer has foreseen the difficulty by suggesting a lower note.

Evening by the Sea. Reverie for the Pianoforte. Composed by Stephen S. Stratton.
[Novello, Ewer and Co.]

A GRACEFUL and melodious theme in F major—12-8 rhythm—appropriately expresses the feeling intended by the composer of this piece. With the exception of the passage in G minor, however, we have but little contrast throughout; yet as it has been truly said that the sea, although one of the most beautiful, is one of the most monotonous objects in creation, Mr. Stratton may have thought that variety was not necessary. As an unpretentious sketch for amateur performance, "By the Sea" will, we think, prove acceptable; for, notwithstanding its being somewhat conventional in treatment, the workmanship is thoroughly artistic. We see, by the way, that the sign for the "tie" introduced many years ago by Sir Sterndale Bennett is used in this piece, an indication, let us hope, that its value is beginning to be appreciated.

Hymns and Litanies. By Rev. W. J. Dolan, Rev. Æ. Kirner, D.D., Rev. F. Stanfield, Florian Pascal, J. B. Waldeck, and George Child. [Joseph Williams.]

WE are unable to say that these compositions are successful from any point of view. If they are intended for congregational use the compass and general outline will frequently be found both too high and complicated, while, from a musician's point of view, many of the tunes must be pronounced unsatisfactory on account of faulty harmonies and, in many cases, excessively eccentric accent.

La Petite Espiègle (Kleiner Schalk), pour Piano, par Immanuel Liebich. [Wood and Co.]

THERE is nothing novel in this little sketch, but the theme is so attractive and its treatment so excessively graceful that we cordially recommend it to the notice of

amateurs. The second subject, in the subdominant, is appropriately simple, and contrasts well with the opening melody. Apart from the intrinsic merit of this composition, it is deserving of the attention of teachers as a good exercise for the cultivation of touch, a matter always more cheerfully attended to by young players in a pleasing "piece" than in a dry "exercise;" indeed, this is undoubtedly the reason why some of Stephen Heller's "Studies" are published separately, and with titles which certainly would somewhat astonish the composer.

FOREIGN NOTES.

It is not without some feelings of envy that we refer periodically to the *répertoires* of the leading continental operatic establishments and notice the number and variety of works, of more or less acknowledged excellence, which they have to offer. The few instances we occasionally cite in these columns might be multiplied—if we take into consideration the numerous lyric stages of minor courts and towns—to an extent which would amaze the average frequenter of our own similiar institutions. It may be urged perhaps that the artistic value of the performances presented by these so-called second and third-rate opera-houses is generally on a par with the rank thus assigned to them; but they supply at least one essential element of the *raison d'être* of art-institutions, inasmuch as they afford an opportunity for the study of a fairly representative number of masterpieces of the art under conditions which alone can insure their perfect appreciation, viz.: the realisation on the stage. They thus fulfil—in a measure—the educational mission which properly belongs to them; and although in the above remarks we have chiefly had in view the example presented by Germany and Austria, the circular recently issued by the French Minister of Fine Arts (a translation of which will be found in another part of these notes) will furnish sufficient proof that the importance of the lyric stage as an element of general culture, and its consequent responsibility, are fully acknowledged also in France. We may supplement these observations by the list of representations given during four weeks at the Royal Opera of Berlin:—"La Dame Blanche," "La Muette," "Water Carrier," "Alessandro Stradella," "Belmont and Constanze," "Figaro," "Don Giovanni," "Templer und Jüdin," "Iphigenia in Aulis," "Lohengrin," "L'Africaine," "Le Prophète," "Les Huguenots," "Aïda," "Die Maccabäer" (Rubinstein), besides two comparative novelties viz.: "Armin" (Hofmann) and "Ekkehard" (Abert).

Some festivities have recently taken place at the Royal Theatre at Munich in commemoration of the 100th anniversary of the foundation of this, one of the most important art-establishments in Germany. In connection with this event, Herr Grandeaux, the *impresario*, has issued a volume containing the chronicle of the theatre, an example which, in the interest of art-history, might be imitated with advantage by all competent persons connected with similar institutions.

A correspondent of the *Times*, quoting from a Munich paper, says: "The King of Bavaria has ordered that a certain percentage of the net profits of every performance of 'Fidelio' at the Royal Theatre shall be accorded to Caroline van Beethoven, a niece of the great composer."

Herr Wagner's "Siegfried" was performed for the first time at the Imperial Opera at Vienna on the 9th ult., and has had numerous repetitions since that period. The work has been magnificently placed on the stage, and the artists engaged in the performance are said to vie with each other in order to realise in a worthy manner the intentions of the composer. Frau Materna represents (as at Bayreuth) the character of Brünnhilde, and Herr Jäger that of Siegfried. The latter gentleman, the *Neue Zeitschrift für Musik* informs us, has during the last six months been studying at Bayreuth, under Herr Wagner's guidance, the poet-composer's latest music-drama, being designated also for the part of "Parsifal" during the projected first performance of that work at the already classical town of the "Bühnen-Festspiele." In the meantime Herr Jäger has accepted an engagement for three months at the Vienna Opera to assist in the contemplated performance at that establishment of the entire Tetralogy, "Der Ring des Nibelungen."

A romantic Opera entitled "Der Schwedensee," founded on legendary lore and composed by Herr Robert Emmerich, has just been brought out at the Hoftheater at Darmstadt, where the new work was received with every mark of success. Herr Emmerich has long been known in German musical circles as a musician of considerable merit, whose retiring disposition has hitherto prevented his talents from becoming more generally appreciated; a quality not too frequently met with in these latter days.

During the Concert recently held at the Leipzig Gewandhaus (already alluded to in our last issue) in celebration of the fiftieth anniversary of the appearance in public of Madame Schumann, the programme consisted entirely of the compositions of the lady's late husband. The hall was most tastefully decorated with flowers and evergreens, and it is needless to add that the gifted artist was made the object of a perfect ovation on the part of a crowded audience. A similar festivity took place in the locality of the Hoch'sche Conservatorium at Frankfurt, Madame Schumann being one of the professors of that Institute.

We read in the Berlin papers that during a Concert recently given by M. Henri Wieniawski at the Prussian capital, the eminent violinist, who had just commenced the first movement of a new Concerto of his own composition, was suddenly seized by an attack of asthma, and was unable to go on with the performance. Herr Joachim, who happened to be present, then stepped forward to fill up the gap, and on the instrument of his colleague played the "Chaconne," by Bach, amidst the enthusiastic plaudits of the audience. It may be added that if occurrences of this nature are happily rare, it is equally rare that, in these days of travelling virtuosos, two such consummate masters of the same instrument should be found in the same room together.

M. Paul Viardot, a son of Madame Pauline Viardot-Garcia, has recently made a successful *début* as a violin-player at one of the Gewandhaus concerts at Leipzig.

A new edition has just been published of Van der Hagen's rare and as yet standard work on the poetry of the "Minnesinger" of the twelfth, thirteenth, and fourteenth centuries (Leipzig: J. A. Barth).

The Abbé Liszt has, it is stated, intrusted Mdlle. Ramann, of Nürnberg, with the publication in German of a complete edition of his literary works.

Handel's "Joshua" was the work selected by Herr Ferdinand Hiller for the opening performance of the present series of concerts annually held under his direction at the Gürzenich Hall at Cologne.

Herr Brahms's Symphony in D major, which was performed the other day at the Concerts Populaires, in Paris, has found little favour with the French critics, who pronounce it to be devoid of grandeur of conception, finding, moreover, the instrumentation "colourless," and the work as a whole "music for the eye rather than for the ear."

M. A. Jullien, of the Paris journal *Le Français*, has made an interesting discovery, viz., the printed announcement of a concert given by Leopold Mozart (the father of the great composer), while travelling with his two precocious children, Wolfgang and Marianna. It runs as follows: "My daughter, aged twelve, and my son, who is seven years old, will execute the concertos of the greatest masters on the clavecin; my boy also a concerto on the violin. My son will cover the keys of the clavecin with a cloth, and play on the instrument equally well as though it were not so covered. From a distance, as well as near by, he will accurately guess any note or chord which may be indicated to him, either on the clavecin or a bell, or on any other instrument. In conclusion, he will improvise as long as may be desired, and according to choice, either on the organ or on the clavecin, in all keys, even the most difficult, as chosen. His organ-playing is, however, quite different to his playing the clavecin."

M. Gounod's new opera, "Polyeucte," continues almost to monopolise the *répertoire* of the Paris Grand-Opéra. During the recent temporary indisposition of Mdlle. Krauss the *rôle* of Pauline was successfully assumed by Mdlle. de Reszké. Two new operatic works were announced to be performed in the French capital during the past month, viz.: at the Opéra-Comique, "Les Noces de Fernande," by M. Deffés; and at the Renaissance, "Le Camargo," by M. Lecocq. At the former establishment

the 500th performance has lately taken place of M. Thomas's "Mignon."

According to a comparative scale, published by *Le Figaro*, of the receipts of operatic performances in Paris during the two International Exhibitions of 1867 and 1878 respectively, and comprising the period from May 1 to October 31, the Grand Opéra realised fcs. 1,147,183 in the former against fcs. 2,082,667 in the latter; and the Opéra-Comique, fcs. 856,057 in the former against fcs. 946,295 in the latter year.

M. Bardoux, the French Minister of Fine Arts, has addressed the following circular to all directors of theatres in France, as well as to the Société des Compositeurs, and other artistic bodies:—

Monsieur,—For some time past public opinion has been in a state of uneasiness about the evident decline manifesting itself in certain phases of the dramatic and lyric art; the cause of such decadence being attributed by many excellent minds to the absolute freedom of competition accorded to our theatres by the decree of January 6, 1864. Whatever the difficulties I may have to encounter in attacking this subject, if it harbour an evil, it will be my duty to look for the remedy. There are three important interests immediately concerned which must receive an equal share of my attention—the interests of the art, of the public, and of the artists. To insure to the latter the just reward for their labour; to offer to the spectator refined and healthy entertainments; to reconcile, if possible, the dramatic and lyric art to those habits of propriety which have won for our theatres so legitimate a reputation—such is the threefold problem to the solution of which I have to direct my efforts.

In order to aid me in this task, and to have as much light thrown upon the matter as possible, I appeal to all such persons whose experience in this direction cannot be questioned, and I shall feel greatly obliged if you will communicate to me your personal views regarding the *régime* instituted by the decree of January 6, 1864. What have been its advantages or inconveniences? What has been the influence exercised by that *régime* upon the organisation of our companies, our orchestras, our choruses? Ought that *régime* to be maintained intact? In which sense might it be amended? What new *régime* might be substituted? In short, Monsieur, I request that you will favour me with any observations which you may think calculated to elucidate the question, and whatever communication you may send me will be gratefully received, and will be made the object of my attentive consideration.—Believe me to be, &c.

(Signed) Le Ministre de l'Instruction Publique,
des Cultes et des Beaux-Arts, A. Bardoux.

M. Massenet, the well-known French composer, has, it is stated, just completed a new opera entitled "Herodias," which will shortly be brought out on the Paris National lyric stage.

By the death of the widow of Gasparo Spontini, the entire fortune left by the great composer becomes the property, in accordance with the stipulations of his will, of the town of Majolati, where he died, and is to be devoted to the foundation of charitable institutions.

Mdme. Adelina Patti has recently gone through a series of triumphs at Brussels, where she appeared in "Faust," "Il Barbière," and "Aïda." The *diva* was to continue her *tournée* at Berlin during the present month.

A young journeyman carpenter from Bruges, the fortunate possessor of that rare gift, a fine tenor voice, has this year gained the prize of fcs. 1,200 annually awarded by the Brussels Conservatoire.

Herr Niels Gade has, we hear, undertaken the composition of a festival Cantata to be performed on the occasion of the 400th anniversary of the founding of the University of Copenhagen, in June next.

Athens, the ancient emporium of arts, is shortly to have an Italian Opera, after having been deprived of that luxury for the period of some nine years, an operatic company having already been engaged for that purpose at Milan. The grafting of modern Italian Opera upon the classic city of the drama of ancient Greece, from which it professedly took its origin, offers suggestions fruitful alike to the historian and to the satirist.

Herr Kiel's Oratorio "Christus" will be performed during this winter by the Oratorio Society of New York, under the direction of Dr. L. Damrosch.

We have received the first number of a weekly journal published at Barcelona, under the title of *El Eco de la Prensa*, which will devote its pages to the interests of science, art, and commerce.

New York journals speak in flattering terms of M. Franz Rummel, the rising Belgian pianist, who is just now engaged upon a concert *tournée* in the United States, in association with some vocal artists. M. Rummel's interpretation of compositions of the more advanced schools is said to have especially excited the admiration of his listeners.

Madame Blaes-Meert, once a well-known singer, whose name is mentioned in flattering terms in the writings of both Mendelssohn and Schumann, died recently at the age of sixty-two at Brussels.

Hippolite Lucas, *littérateur* and author of several *libretti* of operas, died lately at Paris, aged seventy.

The death is announced at St. Petersburg of Woldemar Frackmann, a professor of the Imperial Conservatoire, and a musician of considerable attainments.

At the Russian capital also died, at the mature age of ninety, Louis Maurer, once a violinist of world-wide reputation, and the composer of several operettas and minor compositions for various instruments.

We subjoin as usual the programmes of concerts recently given at some of the leading institutions abroad.

Paris.—First Concert Populaire (October 27): Symphony, G minor (Mozart); Rêverie (Schumann); Entr'acte (Taubert); Symphony, D major (Brahms); Violin Concerto (Garcia); Septet (Beethoven). First Châtelet Concert (October 27): "La Damnation de Faust" (Berlioz). Concert Populaire (November 3): Symphony (Haydn); Offertory (Gounod); Minuet from "Capitaine Fracasse" (Pessard); Fragments from Symphony, "L'Océan" (Rubinstein); Kreutzer Sonata (Beethoven); Fragments from "Midsummer Night's Dream" (Mendelssohn). Concert Populaire (November 10): Pastoral Symphony (Beethoven); Symphonic Fragments, posthumous (Schubert); Pianoforte Concerto (B. Godard); Theme, with variations for Clarionet (Mozart); Rhapsodie Hongroise (Liszt). Concert Populaire (November 17): Symphony, in A (Beethoven); Bacchanale from "Samson et Dalila" (Saint-Saëns); Minuet (Boccherini); Symphony, B flat (Schumann); Violin Concerto (Léonard); Overture to "Der Freischütz."

Leipzig.—Gewandhaus Concert (October 31): Motett (Doles); Festival Overture (Reinecke); Air for stringed orchestra (Bach); Symphony, B flat major (Beethoven). Gewandhaus Concert (November 7): Overture to "Nordische Heerfahrt" (Hartmann); Rhapsody for alto solo, male chorus, and orchestra (Brahms); Concerto, G minor (Saint-Saëns); Symphony, B flat major (Gade); Nocturne, Etude, Scherzo (Chopin). Conservatorium Concert (November 8): Quartett, G major (Beethoven); Sonata, C major (Beethoven); Violin Sonata, G major (Beethoven); Airs (Mozart and Isouard). Conservatorium Concert November 9): Quartett, E minor (Mozart); Violin Sonata (Hauptmann); Violin Sonata, C minor (Beethoven); Quartett, B minor (Mendelssohn). Euterpe Concert (November 5): Overture to "Coriolanus" (Beethoven); Pianoforte Concerto, D minor (Brahms); Serenade for stringed orchestra (Fuchs); Symphony, B flat major (Schumann). Euterpe Concert (November 12): Overture to "Richard III." (Volkmann); Violin Concerto, No. 2 (Bruch); Violin Solos (Joachim and Leclair); Symphony, A major (Beethoven); Air from "Alcina" (Handel). Gewandhaus Concert (November 14): "The Creation" (Haydn).

Berlin.—Bilse Concert (November 5): Overtures to "Athalie," "Midsummer Night's Dream," "Hebrides," and "Calm Sea and Prosperous Voyage;" Wedding March, Symphony A major, &c. (Mendelssohn). Concert of the "Symphoniekapelle" (November 6): Overtures to "Melusine" and "Ruy Blas," Symphony, A minor, music to "Midsummer Night's Dream" (Mendelssohn).

CORRESPONDENCE.

DIBDIN'S PSALMODY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The new part of Dr. Grove's "Dictionary of Music" has a memoir, by Mr. Husk, of the late H. E. Dibdin, wherein it is said that "he is best known as the compiler of 'The Standard Psalm Tune Book,' the largest and most authentic collection of psalm-tunes ever published."

A statement by so learned a writer, widely circulated in so very valuable and interesting a book of reference, must gain the attention of many readers, and may influence the judgment of such as have not investigated the matter for themselves. Being compelled to form a very different esti-

mate of Mr. Dibdin's work, it may be in the interest of Psalmody if I ask to be allowed to make a few remarks thereupon.

It is certainly "the largest collection ever published," containing, as it does, 696 melodies. We must, therefore, give full credit to the industry manifested in bringing together the materials.

But as to being "authentic," I venture to assert that a more unreliable book is hardly to be met with. Of course, this general charge must be established by reference to particulars.

I. As to the Letterpress. The "Notices of Particular Tunes" contain some great mistakes. Two may be specified. It is said of "Angel's Song" that "The Rev. W. H. Havergal seems the first who has publicly asserted Orlando Gibbons's claim to the tune." The truth is, that the tune, in its present shape, was printed with "Dr. Gibbons" as Composer before Mr. Havergal was born; and, to come to later times, it is so assigned in Buddicom's collection, 1827, just twenty years before Mr. Havergal undertook "to settle the authorship." Also, we read of "Easter Hymn:" "Dr. Rimbault has seen this tune in the 'Lyra Davidica,' by Walsh, 1708, where the composition is ascribed to H. Carey." Now, whatever the doctor may have seen, no Composer's name is given in "Lyra Davidica," nor is Carey mentioned at all!

Among the introductory matter is a "Chronological List of Works consulted," which has a show of research, and would be of great use if accurate, but it is not so. If Mr. Dibdin "consulted" all the books himself, he must have done it very carelessly.

1. The titles are incorrectly given in most instances. *Ex. gr.*, that very important work, A. Hart's harmonised Psalter of 1635 is thus described: "The Psalms of David, 8vo, with their whole tunes in four and five parts, and some tunes in reports." The real title is—"The Psalmes of David in Prose and Meeter, With their whole Tunes in foure or mo parts, and some Psalmes in Reports." This is but a sample of the loose manner in which all the books are quoted.

2. The dates attached, though all given without qualification, are in many cases conjectural, and in some impossible. Two notable instances may suffice. Philip Hart's "Melodies to the Psalms" is boldly dated 1689, reference being made to Dr. Rimbault's copy; yet that copy bore no date at all, nor is there any on those in the possession of Mr. Dobson or myself. The guess is a most unfortunate one. The book contains "St. Ann's Melody," assigned to "Dr. Crofts," and we all know that Croft was not so dignified till the middle of 1713. This needs no comment. Again, Matthew Wilkins's "Book of Psalmody" is dated 1699—Mr. Dibdin seems to have been fond of an odd nine in these cases—but Wilkins was not born till 1704, and died 1772. The work could hardly have been published before 1730, at the soonest, and so Mr. Dibdin's conclusions as to the early origin of "Bedford," "Walsall," &c., all fall to the ground.

II. To come to the Music. Some of this, as Mr. Husk states, is "derived from ancient Psalters," but it is not presented as it stood in those Psalters. Melody, notation, harmony, and almost everything is interfered with.

1. Many old Psalter tunes, as Nos. 221, 240, and others, are avowedly "abbreviated" and "reduced," and similar liberties are taken with a number of the old Chorals, though no such acknowledgment is made.

2. The rhythm is altered in many instances. Thus "Bangor," "St. David," &c., are deprived of their terminal semibreves, which makes those venerable melodies look quite different. In tunes of later date, as "Althorp," No. 13, "Blackburn," No. 35, "Hampton," No. 339, &c., crotchets have been transmuted into notes of double value, to enforce "the dull monotony of interminable minims." Tunes thus reduced to notes of equal length throughout, although the melodic progressions remain, are totally changed in effect.

3. The harmonies are almost entirely altered to suit Mr. Dibdin's own views as to what they ought to have been. But this is the vice of the age.

4. There are considerable errors as to authorship. Mr. Dibdin seems not to have tolerated the idea that there might be more than one Composer of the same surname. Hence he has assigned a number of tunes to the wrong man. "Carolina," No. 50, is attributed to James Coombs, of Chippenham; but it is by W. Coombs, of Bristol, and was in print before James Coombs was of age. Again, Thomas Jackson, of Newark, a name familiar to every one well versed in Psalmody, is quite ignored; his tunes being put to the credit of William Jackson, of Exeter. The treatment of one of these is too remarkable to pass unnoticed. It is printed three times over, Nos. 59, 64, 138, under as many different names, and is given in two cases to "Wm. Jackson," but in the third to "Author unknown." Methinks, he who looks into the book with a view to find an "authentic" account of tunes runs the risk of being considerably embarrassed. Tune 368, attributed to Dr. Wainwright, is an altered copy of one by his brother Richard.

"Aylesbury," No. 359, is referred to Dr. Greene, an error arising from the earliest copy being found in James Green's collection, 1724. "Devonshire," No. 391, is also given to the doctor, but it is certainly by Lampe, and was published in his Festival Hymns, 1746, though in a very different form from Mr. Dibdin's version.

5. Many of the tunes, not wrongly assigned, are imperfectly traced. Thus, "Bella," No. 323, is referred to "Harmonia Perfecta," 1730; but it is found in "New and Easie Method," 1686. Again, "Oldenburg," No. 347, is said to be "From John Clipshaw's (it ought to be 'Clipsham's') collection, 1753;" but it had been printed in 1718, in Bennet's "Necessary Companion." The usual name is "Orange." "St. Alban's New," No. 11, is attributed to Sreeve, 1740, but is in Chetham's Psalmody, 1718.

6. The Names are capriciously altered in numerous cases. "Byzantium" is miscalled "Jackson;" "St. Clement," "Lancaster;" "Durham," "Hampton;" "Newmarket," "Attleborough;" &c. The giving local names to old Psalter proper tunes is confusing and objectionable.

I could add much more, but must not presume further on your indulgence.

In the above review of poor Mr. Dibdin's book I have not forgotten the proverbial reference to "glass-houses," and so forth. Having, in my own collection, described just twice the number of "authorities" named by him, I have had rather more opportunities afforded of slipping. Indeed, *Hinc illæ lachrymæ*—I am sore upon this point. Formerly, supposing that Mr. Dibdin or his *alter ego*, Dr. Rimbault, must know more of these things than myself, I repeated the blunders about Hart and Wilkins, and perpetrated other faults through misplaced confidence. But when I got hold of the books for myself, I soon found that I had been taken in, and thus was put to the trouble and expense of cancelling, reprinting, and all the rest of it. If any of your readers should be in possession of early copies of my "Biographical Index," I hope they will kindly accept the above excuse; and I shall be very happy to send corrected portions to any such who may signify a wish to that effect.—I am, Sir, yours, very faithfully,

HENRY PARR.

Vicarage, Yoxford, November 8, 1878.

WANTED, AN *IMPRESARIO*.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following is an abstract of the conditions of the lease of the Theatre Royal, Madrid, published in the *Gazette* of the 5th inst.

The theatre must be taken for five years certain, with option of extending the lease to ten years, from October 15, 1879. No *premium* is to be charged for the lease.

Operatic performances only to be given. Season from October 1 to 15, until first fortnight in April, during which time not more than 120 nor less than ninety performances may be given. Four masked balls may be given under Government supervision. For any other performance the authority of the Minister of Finance must be obtained.

The company is to consist of three sopranos, one contralto, two first tenors, one second tenor, two baritones, two bassi, and a buffo vocalist. All these artists must be of European reputation, and must have sustained principal parts successfully for two seasons in any of the principal

theatres in Naples, Milan, Paris, London, Vienna, St. Petersburg, or the Theatre Royal at Madrid. There must also be a sufficient complement of inferior but skilled artists. The chorus shall consist of at least eighty, viz., thirty female and fifty male singers.

The orchestra shall consist of at least one hundred artists, and shall have two directors, one of whom shall be a Spaniard. There shall also be a good military band.

The ballet shall consist of two principal dancers of good repute, with the necessary number of *figurantes*.

As a guarantee for the performance of this part of the contract, a list of the company shall, a fortnight before the opening of the subscription list, be laid before a jury, two at least of whom must be members of the Royal Academy of Fine Arts of San Fernando.

Every year shall be put on the stage one grand Opera with all the appliances necessary for competition with the principal theatres of Europe.

One Opera, old or new, that has not before been heard at Madrid, must be produced each year. Also one new Opera in three or more acts by a native composer. A jury of five composers, three nominated by the Minister of Finance and two by the establishment, shall adjudicate on the merits of those submitted, which must be sent in by November 1, and the Opera chosen must be produced before the 1st of March. The royalty to be paid to the author and performers shall be determined by the jury.

Whenever the Board of the National School of Music and Elocution shall present to the Theatre Royal a student who has obtained the first prize for singing at that institution, the said establishment shall be compelled to give such student a principal character in an opera to be agreed on. No salary will be given, but such student shall have the right of three appearances, subject to the approval of the public. The said School of Music shall also be furnished with twelve admissions per week, to be distributed among the students.

Here follow some clauses referring to the decoration of the building, &c.

If the *impresario* should desire to commence a sixth season he will have to erect, at his own expense, an organ suitable for the place and object. On the termination of the lease from any cause all the decorations, &c., shall be the property of the Government.

To guarantee due performance of the contract the lessee shall deposit in the General Treasury of Deposits a sum of 50,000 pesetas (say, £2,000) in cash or State paper, at the market price, to be returned at the expiration of the lease. The subscriptions shall likewise be deposited in the same General Treasury, to be drawn upon by fortnightly instalments, such withdrawals in no case to exceed the amount corresponding to the number of performances given. The latter provision may be dispensed with, under a banker's guarantee.

In case of stoppage of the performances, arising from fire, plague, war, or other calamity, the lessee may, with the consent of the Government, rescind the contract, but cannot claim compensation. The Government may likewise rescind the contract, with forfeiture of the guarantee, in case of non-compliance with any of the conditions.

The theatre shall be adjudicated to the highest bidder, and the sum offered is to be applied for the encouragement and protection of national music, by pensions to Spanish artists abroad, prizes to Spanish artists, &c., to be awarded by the Academy of San Fernando.

The rent shall be paid in advance, in quarterly instalments.

Persons desiring to send in estimates, which will be opened on November 5, 1878, must deposit the sum of 12,500 pesetas (say, £500) with the General Treasury of Deposits, which will be returned in case the offer is not accepted.

The successful competitor, who must receive the royal approbation, shall present within ten days a certificate of the deposit of 50,000 pesetas, in failure of which his deposit of 12,500 pesetas will be forfeited to the State.

On the fulfilment of these conditions the lease shall be executed in duplicate at the cost of the lessee.

This is a grand scheme; but in Spain everything is planned on a large scale.

Let us give the *enhorabuena* to the bold *impresario* who will have the courage to undertake the execution of it.

I remain, Sir, yours faithfully,

Cecil Burch.

10, Rushmore Road, Clapton Park, E.,
October 8, 1878.

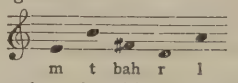
THE MINOR SCALE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have not seen Messrs. Novello and Co.'s "Musical Primer," No. 18, in which Mr. Curwen gives an account of the Tonic Sol-fa method.

Your critique upon it (October 1) has been brought under my notice. Passing to the more important part of it, "The Minor Scale," it seems to me that Mr. Curwen's treatment of this form of the scale has been somewhat misunderstood.

In the example given:—



there is nothing to show that this passage is minor; and in the rendering of it in the key of A, as "simplicity itself," s r l f d, it is *certainly not minor*, concluding as it does upon a full plagal cadence.

Neither of these translations into the Tonic Sol-fa notation given by you would ever have been imagined by any one conversant with this notation.

The passage is either in the key of G, or in the key of C, with a chromatic tone.

If in C the Sol-fa reading would be m t fe r l; if in G, l m t s r; in either of which forms it can be read by any tyro.

The intervals given by you, t bah r, are not true musical intervals. The voice would not sing them. No tempered instrument can play them. When correctly noted, t fe r, or m t s, the intervals are a perfect fourth, followed by a perfect third, and easily singable by any one who knows the scale.

May I assure your readers that a Sol-faist in singing regards intervals no more than a man ascending a ladder considers whether the steps are six, seven, or eight inches apart; his object is to place his foot upon the step, not upon the interval. So also any one crossing a ford by stepping-stones always takes care to make sure of the steps; the distances apart may be one, two, or three feet, it matters not what they are if he can only step over them.

So, in singing, a Sol-faist thinks only of making sure of the tones of the scale, diatonic or chromatic; if the true sound is sung, the intervals, large or small, can take care of themselves, for they are sure to be correct.

Your critique is generally good and fair. It surprises me to find such a hitch in it. When giving a specimen of Mr. Curwen's minor notation it should be correct, and such as every one can understand.

Yours faithfully,

Anderson's College, Glasgow, Colin Brown,
November 12, 1878. Euing Lecturer on Music.

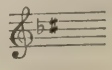
[As we entirely endorsed Mr. Curwen's treatment of the minor scale, Mr. Brown must differ from Mr. Curwen if he differs from us. We simply advocated the *supplementary* study of interval, especially with a view to the application of the method of the staff notation. Sol-faists could as easily do this as pupils of any other school. The tonality of the passage in question could be definitely settled only by harmony. It is an extreme illustration of a difficulty well known to advanced Sol-faists and, we should have supposed, to Mr. Brown, if he is a singer as well as a theoretician. It is satisfactory to find Mr. Brown ingenuously supporting our argument by his discovery that the passage is easy *because* it contains only a perfect fourth and a perfect fifth. Mr. Brown might read the review once more with advantage.—The Writer of the Review.]

THE SIGNATURE OF THE MINOR KEY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I beg a small space in your valuable paper to ask a question that may probably sound absurd to

educated musicians, but with which many teachers of young pupils would, I believe, sympathise? Would it not be possible for composers and publishers to agree to adopt signatures for the minor keys more distinctive and appropriate than those now in use? Of course the fact of the minor scales being written in various ways makes any change difficult; yet now that which is known as the French mode, with minor third, minor sixth, and major seventh, both ascending and descending, is gaining ground, why not endeavour to make it general? Why, for example, should not the key of D minor have this signature:—



and C minor—

The eye would soon become accustomed to it; the idea conveyed is definite; and to both copyist and printer the mechanical labour would be lessened. I know much might be urged against such a change; but they who have experienced the difficulty of explaining to those unacquainted with the grammar of music why and how two pieces of music with the same signature may be in two different keys would, I fancy, find it a great help, for they know how often the explanation fails, the pupil retaining but a hazy idea of the difference between major and minor, and still mentally inclined to think of both as being in the same key, only that one is mystified and made difficult by the introduction of numerous accidentals the meaning of which is by no means clear to him.

I believe that some such plan as the one here suggested might be found practicable, and would be a boon to some bewildered minds.—I am, sir, yours truly,

J. F.

[" J. F." will no doubt be surprised to hear that we have seen published music in D minor with the signature suggested.—Ed. *Musical Times.*]

MUSIC IN ENGLISH PARISH CHURCHES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am afraid "All Saints', Burstwick," is not the only church where you might hear an unexpected kind of musical instrument, and my reason for saying so is this:—

About five or six years ago I happened to attend a Sunday morning service at a country church some few miles from the cathedral city of Hereford, and, while not expecting very great things, I was hardly prepared to hear the strains of a *concertina*, and performed upon by the officiating clergyman! I assure you such was the case. The responses were monotoned throughout, and the canticles and hymns were sung by a young girl who, judging from appearances, was connected with the household of the clergyman. She sang everything *alone*, without even the assistance of the *concertina;* the clergyman merely playing over the different things, and then leaving the vocalist to herself. And when I say "herself" I mean it. Not a soul else in the church took any audible interest in the singing or responses, and such an extraordinary service I never before witnessed. I hope, sir, you will not think I was ungallant in not having done my best to at least make a *duet* of it, but the scene was so far removed from anything I could possibly have imagined that all ideas of a stranger taking any part in the service vanished, and yet it was torture to hear Dr. Dykes's beautiful setting of "Holy, Holy, Holy" (which was one of the hymns) rendered in such a style.

As the congregation seemed totally indifferent to everything connected with the service, I anticipate the same sort of thing exists to this day. I hope it may not be so, and can only feel astonished that such a thing was possible in recent years and at a church so near the cathedral city.

Yours truly,

November 5, 1878. A. G.

QUADRUPLE CHANTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am desirous of being introduced to a source of a few good Quadruple Chants. The only one with which I am at present acquainted is the well-worn one of Sir Herbert Oakeley in F. I think that such chant for a long canticle like the Te Deum is preferable to an ordinary double chant in choirs, where a simple musical service is alone necessary. If either you or any of your numerous correspondents can furnish me with the information I require, and will kindly do so, it will be esteemed a great favour by the writer.—I am, obediently yours,

G. K., Organist.

Mr. Dyson's letter respecting his "Chromatic Music Stave, or Key-board System of Notation," alluded to in our last number, merely confirms the truth of our remark that his method perpetuates the feeling of the scale of C being *natural*, and all others *departures* from it. That he disbelieves, in common with most intelligent musicians, the abstract truth of this we do not doubt; but in reply to his assertion that "it is difficult to conceive of any *practicable plan* by which every key or scale would be so delineated as to appear equally natural and at the same time theoretically true," we beg to draw his attention to the "Sequential System of Musical Notation," in which this desirable reform is most thoroughly carried out.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

K. C. B.—*Your doing what you propose would be an infringement of copyright.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Belfast.—On Thursday, the 21st ult., a Ballad Concert was given in St. Mary's Hall, for the benefit of the poor visited by the members of St. Peter's branch, St. Vincent de Paul Society. Mrs. Maguire, Miss Doherty, Messrs. Glasgow, Ennis, Craig, Ritchie, and Flatley contributed the vocal solos with much success. Mr. W. H. Flood, Organist of St. Peter's, was Conductor, and performed a brilliant arrangement of some popular Irish airs. "The harp that once," harmonised by Balfe, and "The wine cup is circling," harmonised by Sir R. P. Stewart, were well rendered by a selected chorus of fifty voices. The concert was a complete success, and the committee have realised nearly £30.

Birmingham.—At a recent meeting of the General Committee of the Birmingham Musical Festival, Lord Norton in the chair, the report of the Orchestral Committee was received. It set forth that Lord Norton had accepted the offer of the presidency of the Festival of 1879, and that negotiations and arrangements had been entered into for the production of new works, the titles of which would be announced at the next meeting. The pitch of the Town Hall Organ had been restored to about the same point at which it stood ten or twelve years ago. Mr. R. Peyton was requested to act as orchestral steward. The committee was authorised to re-appoint Sir Michael Costa as Conductor, and the next Festival was fixed for Tuesday, the 26th of August, 1879, and three following days.——The singing classes in connection with the Church of the Saviour gave a Concert, under the direction of Mr. H. M. Stevenson, at the Lecture Room on the 29th of October. The programme included W. H. Birch's pastoral operetta, *The Merrie Men of Sherwood Forest*, and a few songs. The artists were Miss Fraser Brunner, Messrs. Roper, C. Banks, J. Beard, T. Wathen, and E. Horrex; the band and choir numbered upwards of fifty, with Mr. H. Symper as leader; Mr. Thurstan officiated as pianist. The whole of the music was well rendered, and the chorus singing was highly creditable to Mr. Stevenson.——A Concert of Chamber Music was given to the subscribers of the Society of Artists on Saturday afternoon, the 9th ult. The programme included Grieg's Sonata for violin and pianoforte, Op. 8; Beethoven's Sonata, Op. 47 (the Kreutzer); and Mendelssohn's Trio in D minor; a violin solo by Ferdinand David, pieces for pianoforte by Mayer and Schumann, and songs by Anderton, Blumenthal, and Rubinstein. The executants were M. Sainton, violin; Mrs. Hale, pianoforte; Mr. Roden, violoncello; and the Misses E. and M. Harris.——The Carl Rosa Opera Company gave a second six-night series at the Theatre Royal, commencing on Monday, the 11th ult.

The novelty on this occasion was Wallace's *Lurline*, which was performed twice.——On the 16th ult. Mr. D. F. Davis commenced a series of Saturday Evening Popular Concerts in the Town Hall. To increase the effect of chamber music, a platform was erected in the centre of the hall. The programmes, consisting of classical works and popular arrangements, were well received. The string quartetts were played by Messrs. Abbott, Ward, Davis, and Weston; Miss Ffrench Davis was solo pianist; Mr. Davis, harpist; and the vocalists, Miss Emma Beasley and Miss Emilie Lloyd.——Messrs. Harrison's Second Subscription Concert took place in the Town Hall on Wednesday, the 20th ult. The vocalists were the Misses Robertson, Madame Norman-Neruda was the solo violinist, Mr. Charles Hallé the pianist, and the orchestra, the celebrated band of Mr. Hallé. The chief item of the programme was Raff's *Leonore* Symphony—the first orchestral work of this composer given in Birmingham; it was finely rendered, and warmly received. The other orchestral pieces were the suite, *L'Arlésienne*, by G. Bizet; the Pageant March from Gounod's *Reine de Saba*, and the overtures, *Der Freischütz* and *Tannhäuser;* the latter one of the finest performances ever heard in Birmingham. Madame Neruda played a Ballade and Polonaise (with orchestral accompaniment) by Vieuxtemps, and Hungarian Airs by Sarasate, her splendid performances exciting much enthusiasm. Mr. Hallé played Mendelssohn's Capriccio Brillant in B minor, Op. 22, in his usual highly finished manner. The Misses Robertson were encored in Rubinstein's duets and their songs.——The Philharmonic Union's Second Concert was given on the 21st ult., the work performed being Handel's *Messiah*. The principals were Miss Jessie Royd, Madame Barnett, Mr. Abercrombie, and Mr. Woodward; Organist, Mr. Stimpson; and Conductor, Dr. C. S. Heap.

BISHOP AUCKLAND.—At the first Concert of the Auckland Musical Society for the present season Mendelssohn's *Hear my Prayer*, Liszt's "Chorus of Reapers," and Cowen's cantata, *The Rose Maiden*, were performed, with full band and chorus of about 150 performers, under the conductorship of Mr. Kilburn. The vocalists were Miss Tomlinson, Mr. G. H. Welch, R.A.M., Mr. Thornton Wood, &c.

BRADFORD.—Mr. S. Midgley gave a Concert of Chamber-Music, in the Church Institute, on the 13th ult., when he had the co-operation of Herr Straus and M. Vieuxtemps in Balfe's Trio in A, Saint-Saëns's Trio in F (Op. 18), and Beethoven's Trio in E flat (Op. 70). A piano and violoncello Sonata (Beethoven), Op. 5, No. 2, was perhaps the greatest treat of the evening. Herr Straus played an Ariette and Minuetto from a Suite by Raff, which showed the performer's execution to great advantage. M. Vieuxtemps gave a Reverie by Dunkler, into which he infused an immense amount of feeling, and for which he was much applauded. Mr. Midgley's playing, especially in the Beethoven numbers, was particularly brilliant.

BRIGHTON.—At the series of Subscription Concerts now being given by Mr. Watts, the very best artists, vocal and instrumental, are engaged. Miss Emma Thursby, Mdlle. Alwina Valleria, Madame Trebelli, and Herr Behrens have already appeared; and a noteworthy feature has been the introduction of the pianist, Baron Bodog d'Orczy, a pupil of Liszt, whose "Abendstern," a transcription from Wagner's *Tannhaüser*, he did full justice to. The selections at these Concerts have been uniformly excellent, and the attendances have fully rewarded Mr. Watts for his enterprise.

BRISTOL.—On Sunday, October 27, Special Services, in commemoration of the opening of the nave, were held in the Cathedral, at which the Mayor and Corporation attended in State. The service throughout the day was Wesley in F; in the morning Handel's Coronation Anthem, "The King shall rejoice," was sung, and, in the afternoon, Elvey's "In that day." The services were finely rendered. ——On Monday, October 28, another of Mr. Riseley's Popular Concerts was given in the Colston Hall, the band consisting as usual of about fifty performers. The programme included Schubert's unfinished Symphony in B minor, the Overtures to *Oberon* (Weber), *Son and Stranger* (Mendelssohn), and *Die Felsenmuhle* (Reissiger), and Mendelssohn's Concerto in D minor, for pianoforte and orchestra, Op. 40, well rendered by Mr. J. L. Roeckel and the band. Mr. Farley Sinkins was the vocalist. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted.——On Wednesday, October 30, a Promenade Concert was given in the Colston Hall by Mr. Riseley's band, when the programme was made up of music of a popular kind. Miss Jessie Royd and Mr. Farley Sinkins were the vocalists.——On Thursday evening, the 7th ult., a Soirée was given by the Cotham Literary and Biblical Union in the large rooms attached to the New Wesleyan Chapel. Miss Rosa Baily, of the Bath and Clifton Concerts, was specially engaged as vocalist. Her rendering of Sullivan's "Lost Chord" was greatly admired and redemanded. Mr. Hook sang two songs very effectively. Mr. J. Percy accompanied.—— On Monday, the 11th ult., the programme at Mr. Riseley's Popular Concerts included the overtures "Im Hochland" (Op. 7) (Niels W. Gade), and "Le Roi d'Yvetot" (A. Adam), Beethoven's Allegretto in E flat, and Schumann's Grand Concerto in A minor, for Pianoforte and Orchestra (Op. 34), the pianist being Mr. F. W. W. Bampfylde, R.A.M., who was loudly applauded for his performance. Mr. J. L. Roeckel's Saraband and Gavotte was also given (by desire), the composer conducting. Madame Ada Jackson was the vocalist. Mr. A. W. Waite was leader of the band, and Mr. George Riseley conducted.——On Thursday, the 21st ult., a Concert was given in the Colston Hall, when the following eminent artists took part:—Mdlle. Carlotta Patti, Signor Urio, and Signor Monari-Rocca, as vocalists; Signor Bottesini contributing some excellently played solos on the contra-basso, and Signor Tito Mattei playing a Nocturne and Waltz of his own composition, and several other pianoforte selections, with considerable skill.

BROMSGROVE.—The Annual Dedication Festival at All Saints' Church was held on Friday, the 1st ult. At the special Choral Service at 7.30 p.m. the music was judiciously selected and excellently rendered. The prayers were intoned by the Rev. J. C. Whall, M.A., and the Hon. and Rev. A. H. T. Massey, M.A. (Vicar). The Rev. E. V. Hall, M.A., Precentor of Worcester Cathedral, preached an eloquent sermon on behalf of the Choir Fund, the collection for which realised nearly £6.

CALVERLEY.—The first Concert of the season, in connection with the Calverley Choral Society, was given on the 5th ult. The first half of the programme was devoted to selections from *Elijah*, and the second half to secular music. The principal vocalists were Miss Henrietta Tomlinson, Miss Marianne Tomlinson, Mr. Jarvis Grimshaw, and Mr. Arthur Grimshaw. The various parts in the oratorio were sustained with great ability, and the secular selections were rendered with taste and effect. The choruses were sung with spirit and precision, reflecting great credit on the Conductor, Mr. Loaring, F.C.O. Mr. Calvert presided at the piano, and Mr. Kellet at the harmonium.

CHELTENHAM.—The new Winter Garden was opened on the 6th ult. by Lord Fitzhardinge, when an Amateur Concert was given. The selection of music was very good, and the singing of Mrs. Daubeny and Miss Ada Byron was greatly admired. Mrs. A. Von Holst's performance of Mendelssohn's Pianoforte Concerto in D minor, Op. 40, with orchestral accompaniments, was a special feature. In the evening another Concert took place, the vocalists being Madame Muncey and Mr. Henry Guy, both of whom were much applauded. The orchestra is under the direction of Mr. Pollock, R.A.M.

CHICHESTER.—Mr. Seymour Kelly gave a Concert on the 5th ult., assisted by Miss Catherine Penna, the Misses Osmond (of Chichester), Mr. Abercrombie, and Mr. C. Wrixon Kelly (of Dublin), all of whom were well received. Mr. Wrixon Kelly played in a very able manner, and encores were awarded to Miss A. Osmond for Sullivan's "Guinevère," and the concert-giver for his spirited rendering of Adams's "A Mariner Bold." Mr. T. E. Aylward, Organist of the Cathedral, acted as Conductor.——An excellent Concert was given by the Choral Society, on the 14th ult., when Mendelssohn's *Athalie* was the chief feature of attraction. The choir, consisting of about sixty members, had evidently been trained with considerable care by Mr. Dean, and gave, on the whole, a very fair rendering of the dramatic choruses. Madame Worrell-Duval and Miss Emma Buer sang the music allotted to the principal soprano and contralto, with much effect and artistic feeling, the second soprano part being undertaken by Miss Osmond. The illustrative verses were recited by Mr. Charles Fry, whose finished elocution several times won the applause of the numerous audience. The orchestral accompaniments were very effectively played by Mr. Pollitzer (violin), Mr. Kendall (double bass), Mr. Osmond (harmonium), and Mrs. Dean (pianoforte). The second part of the Concert was miscellaneous, the ladies before-named contributing ballads, Mr. Pollitzer, a violin solo (admirably played and warmly applauded), and the choir giving "Faithful and true" (*Lohengrin*), and "From harmony" (*Ode to St. Cecilia's Day*). The most noteworthy feature in this part of the programme was the performance of Mozart's Trio in B flat major, which, notwithstanding its admirable rendering by Mrs. Dean, Mr. Pollitzer, and Mr. Kendall, was, we regret to say, but coldly received by the audience. The Assembly Rooms were filled to overflowing, and the concert was in every respect successful. Mr. Dean and his wife (whose steady accompaniment throughout the evening deserves warm commendation) are to be congratulated on the result of their efforts on behalf of good music in this quiet cathedral town. On the previous evening a Shakesperian Recital was successfully given by Mr. Charles Fry, at the Literary Institution, but as the readings were not interspersed with music, we can do no more than record the fact.

CLIFTON.—On Thursday, the 31st of October, Mr. James C. Daniel gave another Concert in connection with his Clifton Winter Evening Entertainments, at the Victoria Rooms. The artists engaged were:—Madame Nouver, Madame Patey, Mr. Edward Lloyd, and Mr. Maybrick, with Mr. Thouless as solo violoncellist, and Mr. Edwin Bending as pianist and conductor.——The first Concert of Mrs. Viner Pomeroy's second season of Classical Chamber Concerts took place at the Victoria Rooms on Wednesday evening, the 6th ult. The instrumentalists included Herr Ludwig Straus (first violin), Herr Carl Beryon (second violin), Mr. W. H. Mann (viola), Mr. J. Pomeroy (violoncello), Mr. J. O. Brooke (clarionet), and Mrs. Viner Pomeroy (pianoforte). The programme opened with Mozart's Quintet in A, Op. 108, for clarionet, two violins, viola, and violoncello, most artistically rendered by all the executants; and the other items of the programme were Beethoven's Quartett in B flat, No. 6, Op. 18, for two violins, viola, and violoncello; Spohr's Duet in D minor, No. 1, Op. 39, and Schumann's Quintett in E flat, Op. 44, for piano, two violins, viola, and violoncello, which was played by request. The concert was much appreciated. ——On Monday evening, the 18th ult., Mr. James C. Daniel gave another Concert in connection with his Clifton Winter Evening Entertainments, in the Victoria Rooms. This was designated a Ballad Concert, and the following were the vocalists:—Madame Edith Wynne, Miss Trevelyan, Miss Helen D'Alton, Mr. Barton McGuckin, and Mr. Thurley Beale, the programme including many old favourite songs, &c. Madame Therese Liebe gave some violin solos most efficiently, and Herr Carl Weber conducted and acted as accompanist.

COVENTRY.—The *Stabat Mater* and *Hymn of Praise* were given by the Musical Society on the 29th of October. The soloists were Madame Nouver, Madame Patey, Mr. Edward Lloyd, and Mr. Maybrick. The band and chorus numbered upwards of 150. Mr. Arthur Trickett, F.C.O., conducted.

DENBIGH.—At a Concert on Friday evening, the 22nd ult. the Philharmonic Society performed Beethoven's *Engedi* and Mendelssohn's *Hear my Prayer*. The soprano solos were allotted to Miss Jessie Royd, and the tenor music was rendered by Mr. John M. Hayden, of Salisbury Cathedral. Mr. F. C. Watkins, St. Asaph Cathedral, was the Conductor, and Mr. Stephenson, of Wrexham, leader of the orchestra.

DERBY.—Mr. C. H. Coulson, having retired from the office of Honorary Secretary to the Derby Choral Union, a Grand Pianoforte, by Messrs. Collard and Collard, was recently presented to him by the members of the Union and a few other friends, as a testimonial of their appreciation of his valuable services. The presentation was made at the ordinary practice of the Society by the Mayor, and acknowledged by the recipient in few but appropriate words.

DUNEDIN.—At the Second Concert of the Dunedin Glee Club, the programme was well selected and excellently rendered, Hatton's four-part song, "England" (rendered by about thirty-four voices), "The Belfry Tower," "The Pearl Divers," and "The Indian Maid," being

amongst the most effective pieces given. There were also several vocal solos; and Miss West, a pupil of Mr. A. J. Towsey, was highly successful in her performance of one of Dussek's Pianoforte Sonatas, another young pianist, Miss Strachan, a pupil of the convent school, being also warmly received in her solo. Mr. Kelsey carefully accompanied at the pianoforte.

Earley, near Reading.—On Monday evening, the 11th ult., a Concert was given in the Parish School Rooms by Mr. H. J. Hendy, Organist and Choirmaster of St. Peter's Church. A well-selected programme was performed. The principal vocalists were Madame Wells, Miss Florence Wydford, and Mr Sellar, who were highly successful in their songs, many of which were encored. The Concert was numerously attended.

Edinburgh.—The annual General Meeting of the University Musical Society was held in the Music Class-room on the 20th ult. Professor Sir Herbert Oakeley occupied the chair, and the meeting was addressed by the President, Sir Alexander Grant, Dr. Peddie, Professor Maclagan, Professor Rutherford, and Dr. Hullah, the last-named gentleman earnestly urging upon the students the necessity of attending the elementary class, even if they had already a knowledge of music. The proceedings were brought to a close by Sir Herbert Oakeley performing on the organ a March and a Movement from one of Handel's Concertos, followed by the National Anthem.

Enniskillen, Ireland.—Harvest Thanksgiving Services were held in the Parish Church on Friday, the 1st ult. The "Venite" was sung to Willing's chant in B flat from *Burnley Tune Book*, the Psalms were set to Woodward in D, "Te Deum" to major and minor chants by H. Lawes and R. Cooke, "Jubilate" to chant in E flat by Joule, "Magnificat" to double chant in A (Walsh), and "Nunc dimittis" to the one in B flat adapted from Beethoven. The special anthem was "O praise the Lord with thanksgiving" (A. J. Davis), the duet in which was very well rendered by the Misses Weaver and Locknane. The hymns were chosen from the *Church Hymnal*. During the offertory (which was devoted to the poor), Mr. Arnold, the Organist, played the Pastoral Symphony from Handel's *Messiah*, "He shall feed his flock," &c.

Fergus.—A Musical Society has just been organised in this village, and met for the first time on Friday evening, the 1st ult., in the Hall over the Argo Block, which has been taken for the purpose. The services of Mr. W. Philp, of Guelph, have been secured for the first term of three months as instructor in vocal and instrumental music. The attendance on the first evening was over sixty members, so that the success of the Society would seem to be assured.

Halifax.—On Friday evening, October 25, W. Jackson's Oratorio, *The Deliverance of Israel from Babylon*, was performed by the Halifax Choral Society. The chorus, formed by members of the Society, was supported by a very efficient band, and the principal parts were ably rendered by Miss Tomlinson, Mrs. Hamilton, Mr. Verney Binns, and Mr. Rickard. The performance was conducted by Mr. W. H. Whitaker.——A numerous audience assembled in the Mechanics' Hall, on Thursday evening, the 7th ult., to hear an excellent Concert given by Mr. William Frederick Illingworth, a pianist of much power and ability. The artists who assisted were Miss Tomlinson (soprano), Miss Cragg (contralto), Mr. Verney Binns (tenor), and Mr. Rickard (bass), with Mr. Eckersley as accompanist, all of whom were highly efficient, the concert-giver's solos being well played and warmly applauded.

Havant.—On Wednesday evening, the 20th ult., the Havant Choral Society and the Lymbourne Amateur Orchestra, gave their Annual Concert in the Town Hall. The programme contained Mendelssohn's *Lauda Sion;* "Fac ut portem" (*Stabat Mater*), Rossini, Miss A. Butterworth; Choral March (from *Naaman*), Costa; Overture, *L'Italiana in Algieri*, Rossini; Bridal Chorus (from *Lohengrin*), Wagner; and several favourite songs. The playing of the orchestra reflected great credit on the conductor and teacher, Herr F. Kreyer, who has managed to bring so large a number of young persons to such a high standard of excellence in so short a time. Herr Kreyer was presented by the Society with a very handsome ivory *bâton*, mounted with silver gilt. Mr. George Gloyne, leader of the orchestra, in presenting the *bâton*, expressed the warmest thanks of the whole Society, both vocal and instrumental, for Herr Kreyer's great care and attention.

Hinckley.—On Friday, the 15th ult., Mr. C. J. King, Organist and Choirmaster of the Parish Church, gave his first Concert of the season in St. George's Hall, before a large and appreciative audience. The artists were Madame Thaddeus Wells, Miss Kate Baxter, Mr. T. B. Laxton, Mr. H. Nicholson (solo flute), and Mr. C. J. King (solo pianoforte). Madame Wells sang with her usual success, and Miss Baxter met with warm and well deserved applause. Mr. King played Liszt's "Rigoletto," which was redemanded. The concert was a decided success.

Manchester.—The first of a series of three Public Concerts was given on the 6th ult. by the directors of the Athenæum Musical Society. For a long time Dr. Hiles, the Conductor, has zealously laboured to make his choir worthy of the old musical renown of this institution, and he has good reason to be proud both of the quality of the voices of his chorus and of the intelligence of their singing. The programme included the usual number of part-songs and solos, and Dr. Hiles's new anthem, "I was well pleased," a song of thanksgiving. The anthem is written as a tenor solo and chorus. The solos were sung with great taste and feeling, and the members of the choir were evidently anxious to do justice to the music of their Conductor. In the second part a glee by Dr. Hiles was given, "The calm of the sea and the prosperous voyage," which we believe was one of three by the same composer which gained the first three places in the competition for the prize offered last year by the Gentlemen's Glee Club.——Dr. Horton Allison was the solo pianist, Miss Sutton the vocalist, and Mr. Weston the violoncellist, at the second of the Leigh Grand Concerts, given on Tuesday evening, the 19th ult. Miss Sutton sang with good effect Gounod's "Serenade," with cello obbligato (Mr. Weston), and a vocal waltz, "Sing gaily," which was well received. Mr. Weston was recalled for his rendering of Dunkler's Tarantelle. A choir composed of amateurs, under the able direction of Mr. Henry Brown, sang some choruses, and Dr. Allison played two piano pieces by Liszt and Thalberg, as well as an improvisation on subjects from Gounod's *Faust*, in response to the encore for which he gave Chopin's Grande Valse in A flat.

Melbourne.—At the Farewell Complimentary Concert given to Herr Johannes Elmblad and Madame Elmblad, prior to their departure for Europe, Madame Elmblad gave a highly successful rendering of Schumann's "Faschingsschwank aus Wien" (Carnival Joke) and Chopin's Polonaise in A major. Herr Elmblad sang "Madamina" from *Don Giovanni*, Pinsuti's descriptive scena, "The Raft," Schumann's "Ich grolle nicht" ("I'll not repine"), and Chopin's "Bacchanal." "O salutaris," by M. Meilhan, a young Frenchman resident in Sydney, was artistically rendered by Miss Rosina Carandini (soprano), Herr Elmblad (basso), Signor Ortori (violin), Madame Elmblad (piano), and Mr. David Lee (cabinet organ). Miss Carandini sang the scena from *Lucrezia Borgia*, "Com' è bello," and Signor Ortori contributed violin solos. Mr. David Lee was an efficient Conductor. The Musical Artists' Society of Victoria has recently held its usual monthly meeting. A paper on "Schumann" was read, with musical illustrations. The Quartett in D minor, Op. 41, No. 1, was excellently played; and Mr. George Peake performed two piano solos. The series of Chamber Concerts, given by Miss Griffiths, R.A.M., concluded on September 24. Musically, they have been all that could be desired, and have done a great deal to elevate the public taste.

Montreal.—A Concert of an exceptionally high character was given on the 4th ult. at Synod Hall, under the direction of Mr. F. E. L. Barnes, R.A.M., the Organist of Christ Church Cathedral. The manner in which Sterndale Bennett's pianoforte Sonata, "The Maid of Orleans," was rendered by Mr. Barnes fully revealed his power of interpreting the most intellectual music, and also of grappling with difficulties which, as in most of the compositions of Bennett, are scarcely manifest to the listener. In Silas's Trio in C minor, for pianoforte, violin and violoncello, Mr. Barnes (ably assisted by Mr. Maffre and Mr. Reichling) was also highly successful. The vocalists were Mrs. Barnes and Mrs. Tooke, the first-named lady—who has now fairly established herself as a favourite with the Montreal public—creating quite an effect in Gounod's "O! that we two were maying," which was enthusiastically encored. It is proposed to give three Concerts, on the model of the one under notice; and we sincerely hope that Mr. Barnes's efforts thus to promote the spread of good music in Montreal may be amply rewarded.

Morecambe.—The Winter Garden Concerts are now only given on Saturday evenings, it having been found necessary to omit the Monday's Concert in consequence of the meagre attendance. The programme on the 16th ult. was an excellent one, the artists being Mrs. Neesham, of the Leeds Town Hall Concerts, Mr. Atkinson, and the members of the Garden's Musical Society. Mrs. Neesham created a very favourable impression; and Mr. Atkinson, Miss Stephenson, Miss Holmes, Miss Walker, Mr. Wilson, and Mr. J. Holmes were equally efficient. Mr. W. W. Wilde and Mr. Wilson were the accompanists.

Newport, Isle of Wight.—Mr. R. Roche gave a Concert at the Volunteer Hall, on Thursday evening, the 21st ult., in the presence of a large audience. The principal vocalists were Madame Sicklemore, Mrs. Bradshaw McKay, Mr. Henry Guy, and Mr. Penuel Cross. An excellent programme was well executed. The string band of the 56th Pompadours, under the direction of Mr. J. P. Hansen, gave three performances; and the leader of the instrumentalists (Mr. Hansen) played a violin solo of his own composing. The pianoforte accompaniments to the vocal pieces were ably played by Mr. A. J. Firth, R.A.M. The concert was a great success.

New Seaham.—On Saturday evening, the 16th ult., the members of the Choir of Christ Church, with their friends, met at the Girls' School, to present their Organist, Mr. J. Birkbeck, with a handsome ivory silver-mounted *bâton* and purse of gold, for his valuable services rendered during the past eleven years. The Rev. W. A. Scott, Vicar, made the presentation, and spoke in high terms of his Organist. Mr. Birkbeck, on rising to receive the testimonial, was loudly applauded, and thanked his friends in a very feeling manner for the elegant present they had made him. The Choir then sang some anthems and glees with much effect. The *bâton* bore the following inscription:—"Presented, together with a purse of gold, to Mr. J. Birkbeck, Organist, New Seaham, by his choir and friends, as a mark of esteem for services rendered during the past eleven years. A.D. 1878."

Ockley.—Harvest Thanksgiving Services were held on Sunday, October 27, commencing with a Choral Celebration of the Holy Communion at 9 a.m. in St. John's Church; Matins in St. Margaret's, the Parish Church, at 11, the processional being "Onward, Christian soldiers," and recessional, "We plough the fields and scatter." Tallis's Festival responses were used, the Te Deum was Chipp in D, and the anthem, Barnby's "O Lord, how manifold are Thy works," all of which were sung with much spirit by the choir. The musical portions of the services were under the direction of, and accompanied with much taste by, Mr. Charles G. Sadler, of Brighton.

Oxford.—The Concert of the Choral Society was given on the 6th ult. in the Corn Exchange, when Macfarren's *Joseph* was performed; and it is not too much to say that the many beauties of the work have perhaps never been more adequately exhibited. The "Nine Brethren," in particular, were of rare excellence. The soloists included two of the original Leeds cast, Madame Patey and Mr. Lloyd, their companions being Madame Nouver, Master Dunster, Mr. Maybrick, and Mr. Hilton. The choruses were most effectively sung throughout. The room was crowded, great numbers being unable to procure admission.——The other musical events of the month were the Concerts given by Mr. Hallé and Madame Norman-Neruda on the 19th in the Town Hall, and the Recital of Chamber Music given by the University Musical Club in their club-room on the 20th.

Peterborough.—The new organ at St. Paul's Church was opened on Wednesday, the 6th ult., by Mr. B. Manders, Organist of the Parish Church, and St. Peter's College. After the evening service Mr. Manders

played a selection of music, and also gave an Organ Recital on the new instrument on the following Monday. The organ, which is a very sweet-toned one, has two manuals and a pedal organ, and twenty stops. The builders are Messrs. Wordsworth and Markell, Leeds.

Plymouth.—Mendelssohn's *Elijah* was performed at the First Concert of the season of the Plymouth Vocal Association on October 30, when the new organ was used for accompanying the vocalists. A marked and rapid advance has been achieved by this Society, and Mr. Löhr must have felt well rewarded for his four months of arduous work. The band was led by Mr. Pardew, and the chief stringed instruments did good service, as was particularly noted in the violoncello obbligato to "It is enough." The principal vocalists were Miss Anna Williams, Madame Enriquez, Mr. Vernon Rigby, and Mr. Santley. Miss Edwards gave good aid in the ever welcome unaccompanied trio, "Lift thine eyes." "Cast thy burden" owed much to the singing of Mr. Nias, who also efficiently took the bass part in the concluding quartett. In addition to those already named Miss Oyns, Mr. Bellamy, and Mr. W. H. K. Wright took part in quartetts, the admirable voices of the two latter especially being heard to great advantage. Mr. Faull presided at the organ, and Mr. Löhr conducted.

Poole.—On Tuesday, the 19th ult., an Evening Concert was given at the Assembly Rooms, under distinguished patronage, by Miss Ada Blanchard, assisted by Miss Orridge, Miss Ada Patterson, and Mr. Sidney Tower (vocalists), Mdlle. Gabrielle Vaillant, violinist, and Mr. Myles Foster, Conductor, all from the Royal Academy of Music. There was a large and select audience. The Concert commenced with Schubert's Sonata in D (pianoforte and violin) by Miss Blanchard and Mdlle. Vaillant, which was exceedingly well executed. The rendering of Raff's Cavatina in D, and De Beriot's "Rondo Russe," by Mdlle. Vaillant, reflected the greatest credit upon the performer. Miss Ada Blanchard, who made her first appearance in public, had a warm reception. Haydn's Sonata in E flat (first movement), and Mendelssohn's two Musical Sketches, in B flat and G minor, were fairly rendered by her. The piano used was one of Messrs. Hopkinson and Sons.

Radley.—On Friday, the 1st ult., the Choir of St. Peter's College gave its Annual Concert. The first part consisted of Romberg's *Lay of the Bell*, the choruses of which were well rendered. The second part opened with the March from *The Bard*, by E. G. Monk, effectively given by two violins, two violoncellos, pianoforte and harmonium. The solo vocalists in this part were C. B. Bone and H. A. Sanford (altos), R. A. Ploetz, Esq., and the Rev. G. Wharton (tenors) and F. B. Taylor (bass), all of whom were well received. The concert reflected the greatest credit upon the Precentor, the Rev. G. Wharton.

Reading.—Mr. Alfred Ferdinand Rippon gave his Annual Evening Concert at the Victoria Hall on Monday evening, October 28, assisted by the following artists:—Miss Frances Brooke (soprano), Mrs. Alfred F. Rippon (contralto), Mr. Walter Pettit (violoncello), Mr. Alfred Ferdinand Rippon (violin), and Mr. Robert H. F. Rippon (pianoforte). The instrumental solos were well played and warmly applauded; and Miss Frances Brooke and Mrs. Alfred F. Rippon by their refined singing fully sustained their well-earned reputation. There was a large attendance.

Rugby.—Miss Emily Lawrence gave an Evening Concert on the 21st ult., assisted by Miss Clara Samuell, R.A.M., Mdlle. Gabrielle Vaillant, Mr. Percy Blandford, Herr Daubert, and Sir Julius Benedict. The Pianoforte Trios, Op. 97 of Beethoven, and Op. 26 of Sterndale Bennett, were extremely well received, as was also Mendelssohn's Allegro Brillante, Op. 92, played by Miss Lawrence and Sir Julius Benedict. Miss Samuell was particularly successful in her songs.

Salisbury.—On Thursday, the 7th ult., Mrs. Frank Alexander gave her third annual Pianoforte Recital at the Assembly Rooms before a large and fashionable audience. The artists engaged were Miss Marian Lynton, R.A.M. (soprano), Mr. John M. Hayden, Salisbury Cathedral (tenor), the juvenile pianist, Miss Clara Asher, and Mrs. Alexander (pianoforte), and Mr. Alfred Foley (violin). The Concert was very successful, many of the pieces being redemanded.

Sherborne.—The Forty-fifth Concert of the Sherborne School Musical Society took place in the School Concert Room on Thursday evening, the 7th ult., before a large audience. The favourite numbers in the programme seemed to be, in the first part, the minuet and trio from one of Haydn's Symphonies, Ainslie's song, and a Greek chorus. Gladstone, for his neat rendering of one of Mendelssohn's songs without words, and Harper, mi., Gee, and Galpin for their creditable performance of part of one of Haydn's Trios, deserve a word of encouragement. In the second part, Mr. Poole's flute solo, magnificently played, created quite a *furore*, and Mr. Young's reading of scenes from *Macbeth*, interspersed with Locke's music, was highly effective.

Tamworth.—On Monday evening, the 11th ult., a Concert was given at the Town Hall, which was throughout a success, the audience frequently testifying their approval by enthusiastic applause. Mr. J. S. Creswell, in his instrumental selections, was accorded a hearty reception. Mrs. Sutton sang her pieces with brilliancy and finish, and was awarded an encore for her rendering of "The Lover and the Bird." Miss Pearce was also unanimously recalled after "Oh, bright were my visions." Mr. Baily and Mr. Leader were also successful in that part of the programme allotted to them.

West Bromwich.—The Annual Dedication Services at the Parish Church were held on Sunday and Tuesday, the 3rd and 5th ult., when the music was of an unusually high order. The anthem on Sunday evening was "Hear my prayer" (Mendelssohn), the solos being sung by Masters C. Barton and E. Anderson in a very effective manner. The Canticles were sung to an arrangement of Gregorian tones by Dr. Stainer. A few wind instruments were used to support the choir and congregation in the hymns. At the Choral Celebration of the Holy Communion on Tuesday Brown's "Missa Seraphica" was sung. The music was under the direction of Mr. F. Barton.

Windsor.—The Catholic Church of St. Edward has just sustained a serious loss by the retirement of the well-known amateur, Mr. Charles Venables, of Taplow, from the post of Organist, which office he has most ably filled since the building of this church, between ten and eleven years since. Mr Venables, who is an enthusiast in music, not only subscribed very liberally towards the organ, and presided at it regularly, but also, at his own cost, provided a large and highly-trained choir of ladies and gentlemen, consisting almost entirely of well-known London artists. The Masses of Palestrina, Beethoven, Haydn, Mozart, Weber, Hummel, and others, as also well-selected Offertoires by the best composers, have been rendered in the most perfect manner, the excellent music having been a great attraction to the church. As at present arranged, Madame Lloyd will preside at the organ, at the morning services, and Mr. Mellor, in the evening, with a local choir.

Wolverhampton.—The eleventh season of the Festival Choral Society was opened on the 15th ult. with a miscellaneous English Ballad Concert at the Agricultural Hall, which was most successful. The programme was arranged to meet all tastes. The artists engaged were Madame Patey, Madame Nouver, Mr. Maybrick, and Mr. Abercrombie; Mr. Charles Ould (solo violoncello), and Mr. Thouless (solo pianoforte and accompanist). Mr. Edward Lloyd, the popular tenor, had also been announced to take part in the performance, but, owing to severe indisposition, was not able to appear.

Woodford.—A Concert was given at Woodford Hall on the 20th ult., in aid of Mrs. Gladstone's Home. The performers were Messrs. Parker, Gillett, Waters, and Latter; Miss Read and Mrs. Latter. The room was well filled, and the entertainment (which is the first of a series of six) a great success.

Worcester.—Mr. E. J. Spark gave the first of his Concerts for the season at the Music Hall, on Thursday evening, the 7th ult. The artists were Miss Anna Williams, Madame Enriquez, Mr. William Shakespeare, Mr. Thurley Beale, Mr. Keppel (solo flute), and Mr. Edwin Shute (accompanist). The programme, which was miscellaneous, was exceedingly well rendered, and the Concert a very enjoyable one.——The First Concert for the present season of the Worcester Musical Society was given at the Music Hall on Thursday evening, the 21st ult. The programme was an attractive one, comprising a new Cantata by Dr. Henry Hiles, and an interesting miscellaneous selection of solo, choral, and orchestral music. The Cantata, *Fayre Pastoral*, is founded upon Spenser's "Fairy Queen," and is a work of high merit. The accompaniments throughout are of great beauty. But it is in the choral writing, and in one or two of the songs, that the great charm of the work lies. The solo parts were well taken by Miss Sutton, Mr. Quarterman, Mr. Thomasson, and Mr. C. Lane. The second part opened with the overture to the *Barber of Seville*. Much interest was felt in Mr. Caldicott's humorous glee, "Humpty Dumpty," which obtained the special prize at the Manchester competition in the spring of the present year. Mendelssohn's Cornelius March brought an agreeable concert to a close.

Organ Appointments.—Mr. C. G. Bell, Organist and Choirmaster to Oakland's Chapel, Shepherd's Bush.—Mr. A. Physick, to the Parish Church of Perivale, near Ealing.

[Mr. Edmund Wilcockson, Organist to St. Peter's Church, Regent Square, requests us to state that the Organ Appointment—"Mr. A. Mollan, to St. Peter's, Regent Square"—which appeared in the October number of this journal is without foundation, and that the person who supplied this false information to us has tendered an ample apology. Mr. Wilcockson wishes us to add that Mr. Mollan had nothing whatever to do with the matter.]

Choir Appointments.—Mr. H. C. Bailey (Alto) to Hereford Cathedral.—Mr. Albert Gardiner (Alto) to St. Asaph Cathedral.

OBITUARY.

On the 4th ult., at his residence, Clarence House, Clarence Road, Wood Green, John Lofting Wadmore, aged 29.

On 6th ult., at Gravesend, William Callcott, violinist and composer of music, aged 78.

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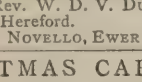

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